H- AMERICAN MUTOSCOPE AND BIOGRAPH COMPANY

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Bulletin 34, New English Subjects, 17 October 1904, 1 p	NjWOE
Bulletin 36, The Lost Child, 26 October 1904, 1 p	NjWOE
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The Mutoscope, [1897], 18 pp	CLCM
The Mutoscope: A Money Maker, [November 1898], 8 pp	CLCM
Commercial Features of the Mutoscope, [ca 1898], 4 pp	CLAc
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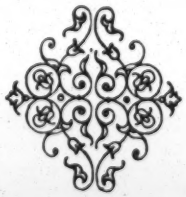

AMERICAN
MUTOSCOPE & BIOGRAPH
COMPANY

841 Broadway - - - - New York

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AMERICAN MUTOSCOPE & BIOGRAPH CO.

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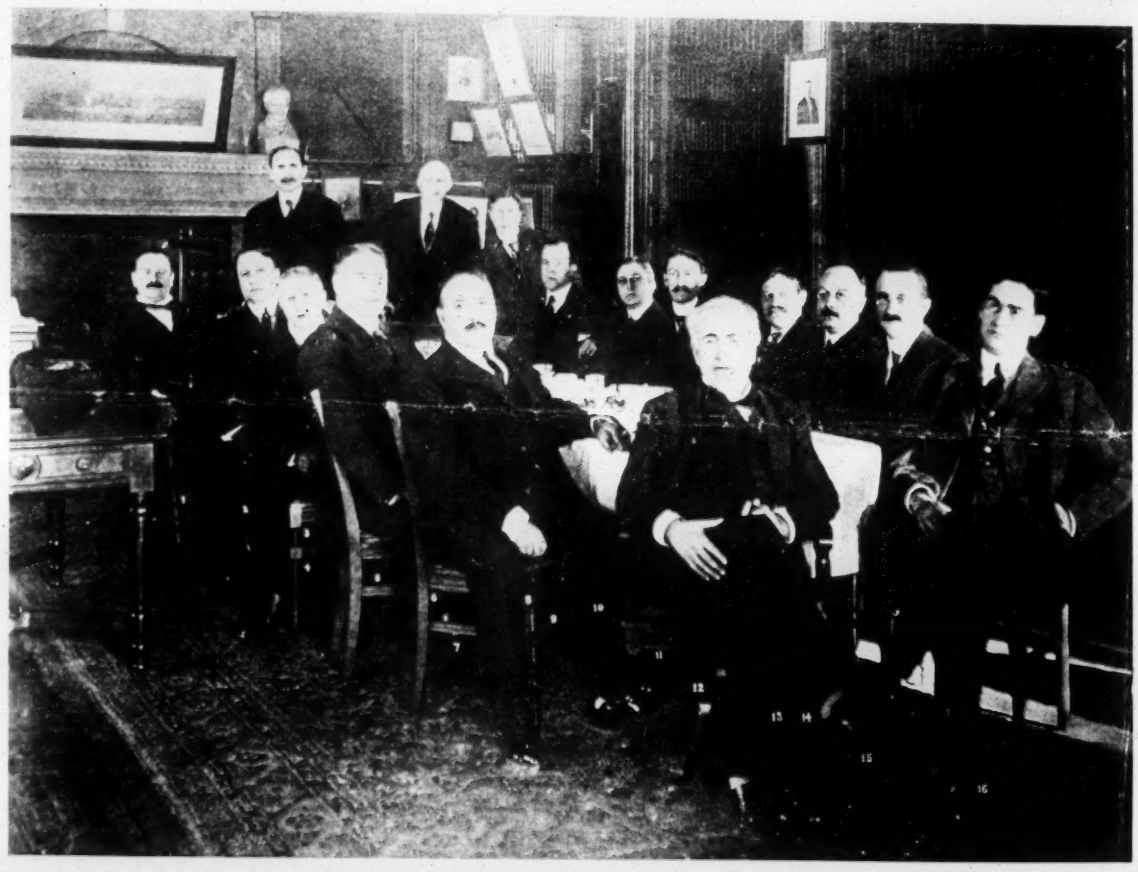

#8 -- Meeting of the leaders of the General Film Co. and the group of bankers and lawyers who assured them that they had an iron-clad monopoly. Reading from left to right: 1.-Wm. J. Rock. 2.-Geo.K.Spoor. 3.-Peter Huber. 4.-J. A. Berst. 5.-H.N.Marvin. 6.-Sigmund Lubin. 7.-J.J.Kennedy. 8.-Albert Smith 9.-J.Stuart Blackton. 10.-? 11.-Samuel Long. 12.-Thomas A. Edison. 13.-Wm.N.Selig. 14.-George Kleine. 15.-F.J.Marion. 16.-Frank Dwyer.

Catalogue of Subjects

MOVING PICTURES adapted for use on THE BIOGRAPH, and on all projecting machines using Standard Sprocket Films; in THE MUTOSCOPE; in THE BIOGEN; in THE CANVASSING MUTOSCOPE, and THE KINORA.

A Record Without a Parallel!

We have exposed over 86 miles of Biograph negative film up to the date of the issuance of this catalogue. Our Longest negative is seven miles in length.

NOTE.—ALL LENGTHS GIVEN HERE ARE OF STANDARD SIZE SPROCKET POSITIVES.

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THE NEW TYPEWRITER

COMEDY

THE American Mutoscope and Biograph Co. has, at its headquarters, in New York City, a theatrical stage for the mounting of comedy subjects, which is the most complete of its kind known. Built of steel, at heavy expense, it offers every possible facility for the arrangement of special scenery and properties.

Being situated in the heart of the theatrical district of New York, we have at our command at all times the cream of theatrical talent.

Our picture-taking force is made up of the most experienced men in the business, and each picture is put on with as great a care as to rehearsals and study of details as in a similar scene in a large theatrical production.

No.	*Title* — *Where taken* — *Length*	*Code word*
36	**Trilby and Little Billee**—N. Y. Studio.—27 feet. A pretty love scene from the well-known play of Trilby, adapted from DuMaurier's novel of the same name.	Modificara
39	**A Hard Wash**—N. Y. Studio.—27 feet. A colored woman washing a little pickaninny. Very funny, and especially pleasing to children.	Modorraron
40	**A Watermelon Feast**—N. Y. Studio—28 feet. A family of darkies revelling in a feast of the favorite fruit of their race.	Modulamen
41	**Dancing Darkies**—N. Y. Studio.—25 feet. A company of little darkies showing off their paces to the music of the banjo.	Moduliren
42	**Wrestling Pony**—N. Y. Studio.—25 feet. A laughable view showing a pony wrestling with a tramp. Taken from a popular roof garden act.	Moedagem
45	**Rip's Toast**—Buzzard's Bay.—25 feet. Joseph Jefferson, the great actor, in an out-door performance of Rip Van Winkle, 'mid natural scenery, at his summer home.	Mofetten
46	**Rip Meeting the Dwarf**—Buzzard's Bay.—25 feet. Taken from Joseph Jefferson's out-door performance of Rip Van Winkle.	Mofletudo
47	**Exit of Rip and Dwarf**—Buzzard's Bay.—25 feet. Taken from Joseph Jefferson's out-door performance of Rip Van Winkle.	Mogangas
48	**Rip Passing over the Mountain**—Buzzard's Bay.—26 feet. Taken from Joseph Jefferson's out-door performance of Rip Van Winkle.	Mogarino
49	**Rip's Toast to Hudson**—Buzzard's Bay.—26 feet. Taken from Joseph Jefferson's out-door performance of Rip Van Winkle.	Mogliama
50	**Rip's 20 Year Sleep**—Buzzard's Bay—25 feet. Mr. Joseph Jefferson's popular performance of Rip Van Winkle, with specially arranged scenic effects at his summer home at Buzzard's Bay.	Moglieta
51	**Awakening of Rip**—Buzzard's Bay.—41 feet. Taken from Joseph Jefferson's out-door performance of Rip Van Winkle.	Mogrollo
52	**Rip Leaving Sleepy Hollow**—Buzzard's Bay.—25 feet. Taken from Joseph Jefferson's out-door performance of Rip Van Winkle.	Mohalinase
106	**Snow Men**—N. Y. Studio.—44 feet. Street gamins building snow images and snow-balling each other.	Montantada

All lengths given above are approximate

No.	*Title*	*Where taken*	*Length*	*Code word*
107	**The Prodigal's Return; 3 A. M.**	N. Y. Studio.	28 feet.	Montanuela
	Return of the clubman after a big time at the club. His efforts to undress and get into bed are very laughable.			
108	**Why Papa cannot Sleep**	N. Y. Studio.	28 feet.	Montatigo
	Shows papa walking the floor with a crying baby in his arms. An exceedingly laughable subject.			
109	**Sack Race**	New Haven, Conn.	28 feet.	Montecitos
	A number of boys bound to the neck in sacks, racing for prize. There are several falls and many comical antics.			
112	**"Boys will be Boys"**	N. Y. City.	27 feet.	Montirung
	Two boys work the familiar trick of placing a brick under a hat to catch the unwary passer-by. The success of the trick makes a very laughable scene.			
122	**A Blanket Court-martial**	Governor's Island, N. Y.	21 feet.	Morbillous
	Soldiers of the 13th Infantry, U. S. A., tossing a comrade in a blanket.			
134	**The Pretty Typewriter; or "Caught in the Act"**	N. Y. Studio.	26 feet.	Morfondre
	An elderly, but very gay broker is seated at his desk dictating to his pretty typewriter. He stops in the progress of his letter and bestows a kiss on the not unwilling girl. As he does so, however, his wife enters. She is amazed and enraged. Taking her husband by the ear, she compels him to get on his knees. The pretty typewriter is greatly alarmed and bursts into tears.			
137	**Sausage Machine**	N. Y. Studio.	27 feet.	Mornamos
	Dogs and cats are fed in at one end of the machine, and come out at the other as linked sausages. One of the most laughable scenes in the list.			
139	**Waiting for Hubby**	N. Y. Studio.	28 feet.	Moroncho
	Showing the much-abused wife waiting at an early hour in the morning for her husband who has "been detained on business". He comes in much the worse for wear, and receives the contents of a water pitcher.			
154	**Love's Young Dream**	N. Y. Studio	26 feet	Mostardal
	A young man who has stayed too late is disturbed in his love-making by the girl's father, who seizes him by a convenient portion of his attire, and throws him through the window. The scene is played by very competent actors and is extremely humorous throughout.			

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
155	**A Bowery Cafe**—N. Y. Studio.—25 feet. This is a Bowery barroom. A tough girl comes in for a pail of beer. While the bartender is serving her, a loafer steals the free lunch and puts it in his hat. The girl goes out and the loafer orders a drink; but not having the money to pay for it, he gets instead the contents of a siphon bottle squirted into his face.			Mostearon
156	**The Bungling Waiter**—N. Y. Studio.—29 feet. Showing how an interesting tete-a-tete dinner was spoiled by the awkwardness of the waiter.			Mostelera
157	**His First Smoke**—N. Y. Studio.—26 feet. A study of the joys and sorrows of a young man's first taste of the weed.			Mostrabila
159	**The Theatre Hat**—N. Y. Studio.—27 feet. Shows the discomfiture of those who are seated behind large hats at the theatre.			Mostrengo
161	**A Good Story**—N. Y. Studio.—26 feet. This is a reproduction in motion of the famous painting which shows two monks, one of whom is telling a humorous tale to the other.			Motamus
173	**A Newsboys' Scrap**—New York.—26 feet Boys struggling in front of the Times building to get the first edition of the paper.			Mousqueton
197	**Theatre Hats Off**—N. Y. Studio.—25 feet. A companion picture to No. 159; showing how every one in an audience can get an uninterrupted view of the stage, when the ladies remove their hats.			Muerdago
198	**A Country Dance**—26 feet. A jolly break-down by farm hands and dairy maids in the hay barn.			Muermosa
199	**Plaguing Grandpa**—27 feet.—N. Y. Studio. A mischievous little girl tickling her poor old grandpa with a straw, while he is trying to read his evening paper.			Muestran
201	**Foiled Again**—N. Y. Studio.—27 feet. A burglar attempting to crack a safe is disturbed in his operations by the entrance of the owner. The burglar hides behind the safe, and is astonished to see the owner open the safe and take out a scuttle of coal from the interior. The burglar's manifestations of disgust are very amusing.			Mufferemo
205	**A Hard Scrabble**—N. Y. Studio.—28 feet. A crowd of New York urchins scrambling for pennies.			Mugiras

All lengths given above are approximate

No.	*Title* — *Where taken* — *Length*	*Code word*
207	**A Coon Cake Walk**—N. Y. Studio.—23 feet. An amusing cake walk, by a company of New York darkies who excel in this line of work.	Mugitoris
210 E	**He and She**—London Studio.—33 feet. An amusing picture showing a quarrel between an elderly husband and his young wife, and a joyful reconciliation.	Fomentassi
224 E	**A Good Story**—London Studio.—20 feet. A reproduction in motion of the well known painting. Two jolly priests are sipping their coffee after a satisfying meal. One of them tells a funny story which greatly affects the risibilities of the other, and his laughter is very hearty.	Foncailles
234	**Comedy Cake Walk**—28 feet. Amusing cake walk of three men and two women (colored) in costume, showing the usual antics that occur in affairs of this kind.	Multesimo
240	**A Rural Courtship**—Buzzard's Bay.—28 feet. A pretty pastoral with a humorous ending. The hired man is making love to the milk-maid, and is surprised by the farmer, who is indignant at the interruption of work. He seizes the pail of milk and throws its contents over the young man.	Mumbanda
242	**The Tramp and the Bather**—Buzzard's Bay.—28 feet. While a man is bathing, a tramp makes off with the bather's clothing, which was left on the shore. The bather is obliged to crawl into a barrel and starts off home in this fashion.	Mundinovi
243	**Still Waters Run Deep**—Buzzard's Bay.—26 feet. A very laughable comedy view in which a young man about to take his best girl for a row, comes to grief by the breaking of a board over the water.	Munequeria
250	**The Biggest Fish he ever Caught**—Buzzard's Bay.—25 feet. This picture will appeal to every fisherman. A gentleman has hooked a magnificent trout and has played it up to the side of his boat, when it is lost by the clumsiness of his guide. In his efforts to recapture the fish the angler falls overboard.	Munitabat
250 E	**He Kissed the Wrong Girl**—London Studio.—18 feet. A young couple who have been making love on a park bench, quarrel and the girl jumps up and walks away in anger. Her place is taken, unseen by the man, by an old maid upon whom the lover suddenly relenting, bestows a kiss.	Fondon

All lengths given above are approximate

No.	*Title*	*Where taken*	*Length*	*Code word*
252	**Young America**—Buzzard's Bay.—33 feet. A couple love-making in a picturesque garden. The youngster spoils it all by tying a bunch of fire-crackers to the young man's coat tails, and setting them off. Very laughable results.			Munonera
258	**Quick Lunch**—N. Y. Studio.—53 feet. A laughable effect obtained by reversing the action of a picture so that dishes laden with food, bottles, etc., come flying to the table, apparently hurled through the air.			Murciana
269	**The Bad Boy and Poor Old Grandpa**—N. Y. Studio.—22 feet. Grandpa is peacefully reading his newspaper, and the bad little boy creeps up behind and sets it on fire.			Mustarius
270	**In a Chinese Laundry**—N. Y. Studio.—24 feet. A pretty girl, who comes in for a package of laundry, makes such an impression upon the Chinaman that he immediately proceeds to make love to her. His efforts are very ludicrous.			Mutabilis
297	**Hollow-E'en in Coon-town**—N. Y. Studio.—52 feet. A laughable picture, showing four darkies burying their faces in basins filled with flour, in a search for coins.			Tesaurero
298	**Pie-eating Contest**—N. Y. Studio.—53 feet. Four darkies in a race to see who can devour the greatest amount of custard pie.			Tesbique
352	**Tramp in a Millionaire's Bed**—N. Y. Studio.—29 feet. This scene is founded on an incident which occasioned a great deal of newspaper comment. The tramp has stolen into the millionaire's residence and makes himself comfortable in his luxurious bed.			Tinieblas
356	**A Tramp's Dinner**—N. Y. Studio.—28 feet. This subject is an old favorite. The scene is supposed to be in a park. A pretty nurse maid neglects her baby to flirt with a bicycle policeman and while she is so engaged a tramp creeps up and steals the baby's nursing bottle, which he proceeds to empty.			Tintement
357	**A New Waiter Opening a Fizz**—N. Y. Studio.—28 feet. This waiter has just come in from the country and has obtained a position in a New York restaurant. He is seen serving an after-theatre repast to a young lady and gentleman. In the course of the dinner he brings in a bottle of champagne, which he proceeds to open with disastrous results. He covers himself and the diners with the foam, and makes a wreck of the dinner.			Tintonori

All lengths given above are approximate

No. *Title* *Where taken* *Length* *Code word*

370 **The Mischievous Monkey**—N. Y. Studio.—31 feet. Titolarono

This is a very laughable scene. A guest in a hotel who has retired, is disturbed in his slumbers by a monkey, which enters through the window and goes through a series of queer antics. The part of the monkey is taken by a skilled acrobat; and his work in this scene is of a particularly clever sort.

376 **The Model**—N. Y. Studio.—30 feet. Togulam

This is a very pretty art study, showing a prominent painter at work in his studio upon a study from a living model.

412 **An Interrupted Breakfast**—N. Y. Studio.—28 feet. Tontisimo

Hubby is taking an early breakfast and thinking his wife snugly tucked in her little bed, gets very familiar with the pretty serving girl. Wife comes in unexpectedly however, and makes it hot for both of them.

413 **The Bowery Waiter and the Old Time Ball Player**—N. Y. Studio.—54 feet. Topetones

This is a very humorous picture brought about by reversing the action of the film. A customer in a Bowery cafe sits down at a table, and has various dishes of food thrown at him. He catches them in the air, and deposits them on the table without so much as spilling a drop.

440 **Charge of the Light Brigade**—Boston, Mass.—41 feet. Torsionis

The fun in this view is spontaneous. The camera had been taking a picture of a crowd of boys snow-balling on one of the side streets in Boston when a grocer's wagon unexpectedly drove into the scene. The boys thereupon turned their attention to the driver; and his efforts to escape the fusilade are very amusing.

528 **An Old Maid's Picture**—N. Y. Studio.—28 feet. Trascurato

A photographer carefully poses the old maid, adjusts his camera, inserts his plate and presses the bulb. The camera, however, is not equal to the task. It explodes and the old maid in her fright tumbles backward from her chair.

539 **How Bridget Served the Salad Undressed**—N. Y. Studio.—28 feet. Trasognare

This is an old and always popular story, told by motion photography. Bridget, of course, mistakes the order and brings in the salad in a state of deshabille hardly allowable in polite society.

All lengths given above are approximate

No. *Title* *Where taken* *Length* *Code word*

550 **Some Dudes Can Fight**—N. Y. Studio.—29 feet. Vahalis

A Bowery tough seeing a well-dressed young man approaching decides that it is an opportune time for him to make some unpleasant remarks. The dude at first pays no attention to the rowdy, but when the latter persists in his unwelcome attentions, he is suddenly met with a right-hand swing on the jaw, which is followed by an onslaught so aggressive that in less time than it takes to tell it he is on his back in the gutter begging for mercy.

552 **The Tramp Trapped**—N.Y. Studio.—28 feet. Vajetha

Two young ladies are sitting on a rustic seat in front of a cottage, and a tramp comes along and proceeds to make himself obnoxious. The young ladies run into the house, and the tramp impudently puts his head into the window to see where they are gone. As he does so, the sash is slammed down on his neck, holding him a prisoner.

571 **The Rainmakers**—N. Y. Studio.—28 feet. Vasarhely

Two mischievous youngsters put the following sign over a hole in a board fence: "Drop Nickel in Slot and see it Rain." A farmer comes along, follows directions and is promptly showered by a hose in the hands of the youngsters.

572 **The Schoolmaster's Surprise**—N. Y. Studio—52 feet. Vascones

This is one of the most popular comedy pictures in our list. Two mischievous school boys fill a lamp chimney with flour, and hide under their beds while the schoolmaster comes in to light the lamp. As the old gentleman takes off the globe he is, of course, covered with flour.

580 **The Volunteer Fireman**—N. Y. Studio.—28 feet. Vectius

A member of a suburban volunteer fire department is taking a nap at his home. His two sons, on mischief bent, fill his rubber boots with water, and then shout "Fire". The volunteer awakens, and his efforts to put on his water-logged boots make a very humorous situation.

581 **The Teacher's Unexpected Bath**—N. Y. Studio.—28 feet. Vectones

This shows the familiar trick of placing a bucket of water over the door ready for the unwary teacher. It works very successfully. In this case the poor old man is drenched, and a lot of small boys watch in glee from around the corner.

No.	Title	Where taken	Length	Code word
588	**Uncle Rube's Visit to a Man-o' war**—N. Y. Studio.—28 feet. Uncle Rube is shown around the decks of a man-o' war, by a couple of sailors who walk him apparently by chance on to a portion of the deck which has been freshly soft-soaped. His efforts to get away from the slippery spot are very funny.			Velanius
590	**"Balancing in the Basket"**—N. Y. Studio.—28 feet. Uncle Rube, during his visit to the man-o' war, is interested in a game called by the sailors, "Balancing in the Basket." This is a very difficult trick and Uncle Rube is not able to perform it. The sailors standing around enjoy his ludicrous efforts to maintain his equilibrium.			Velia
592	**How the Ballet Girl was Smuggled into Camp**—N. Y. Studio.—27 feet. As the scene opens, two soldiers appear rolling in a large barrel of sugar. They knock out the head of the barrel with the butts of their muskets, and out pops a pretty ballet girl. She dances a few steps and proceeds to make herself at home.			Velinum
593	**Military Discipline**—N. Y. Studio.—28 feet. A sentry on duty is making love to a pretty girl; when the superior officer comes on the scene, and ordering the sentry back to duty, walks away with the girl.			Veliocassi
594	**The Tramp and the Giant Firecracker**—N. Y. Studio.—28 feet. Two youngsters discover a tramp asleep on a park bench. They proceed to awaken him by setting off a giant firecracker under his nose.			Veliterna
599	**An Overloaded Donkey**—Ft. Lee, N. J.—28 feet. It was a sad day for the donkey when the young ladies of the Chorus Girls' Mutual Benefit Society discovered him on the occasion of their annual outing at Ft. Lee. Five of them tried to ride him at the same time, and the load almost broke his back.			Venafrum
606	**An Interrupted Kiss.**—N. Y. Studio—28 feet. A pretty young girl, chaperoned by her elderly father, is seated on a park bench. The old man is bent over his newspaper. The young girl's lover appears on the scene and takes the opposite end of the bench. The two young people attempt to exchange a kiss behind the old man's back, but overturn the bench, throwing all three sprawling on the grass.			Vennones

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
608	**The Athletic Lover**—N. Y. Studio.—28 feet. The young lady's father is seen on a step-ladder, peeping over the top of the door at the love-making which is going on in the next room. The young man, hearing a suspicious noise, rushes to the door, thrusts it open overturning the old man and sending him flying to the floor.			Venulus
666	**The Educated Orang Outang**—N. Y. Studio.—28 feet. An amusing disrobing act by the trained monkey "Joe", well-known to the circus and vaudeville stage.			Vigevano
694	**The Tramp and the Muscular Cook**—N. Y. Studio —27 feet. The tramp comes into the kitchen and begs for a piece of freshly made cake which he sees near the window. He is refused; but attempts to steal it. As he does so, he is caught in the act by the cook, who belabors him over the head with a rolling-pin, much to the tramp's discomfort.			Volaterra
695	**The Tramp Caught a Tartar**—N. Y. Studio.—28 feet. A tramp comes begging into a kitchen where a muscular cook is engaged on her week's washing. Not taking "No" for an answer, he has to be convinced in a more effective way. When the cook finishes with him, he is a sorry looking sight.			Volcae
696	**The Washwoman's Daughter**—N. Y. Studio.—27 feet. The washwoman's daughter would rather sit by the stove reading a French novel than help her mother. A visitor comes in and protests against the old lady's allowing such a lazy girl about the house. The criticism is not received with good favor, and a quarrel ensues which ends in a lively fracas.			Volhynia
699	**Policemen Play no Favorites**—N. Y. Studio.—25 feet. In this scene the chambermaid and the serving girl both happen to be in the kitchen with the cook when the gallant policeman arrives. He makes love to them one after the other, and in each case the two who are left out quarrel over his attentions.			Volscens
700	**The Old Maid and the Burglar**—N. Y. Studio.—28 feet. This old maid has been looking under her bed for years for a man. At last she finds one, as our picture shows, who happens to be a burglar; but that makes no difference to the old maid, and she promptly falls on his neck and gives him an effusive welcome, much to his surprise and disgust.			Volsci
702	**A Time and Place for Everything**—N. Y. Studio.—27 feet. This picture goes to prove that kisses are all right in their way; but should not be bestowed on a girl when she has an armful of dishes. The kiss is given, but the dishes are broken.			Voltinia

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
719	**The Bathing Girls' Hurdle Race**—Far Rockaway, N. Y.—28 feet. During the height of the summer season our camera secured a series of amusing bathing scenes at Far Rockaway, of which this is the first. It shows a company of girls in stunning bathing suits in a race over the sand.			Vulture
721	**Coney Island "Bikers"**—Far Rockaway, N. Y.—27 feet. In this picture the pretty bathing girls are riding their wheels along the hard sand of the beach. One girl who is a novice is learning to ride, and her efforts to maintain an upright position are very amusing.			Vulturtius
722	**Ready for the Bath**—Far Rockaway, N. Y.—27 feet. In this picture a tent on the beach is shown, and out of it come the bathing girls in their pretty suits, ready for the bath.			Zabumba
723	**"Leapfrog" on the Beach**—Far Rockaway, N. Y.—27 feet. Here we find the pretty bathing girls playing "Leapfrog". The incoming surf makes a very effective background to the scene.			Zaburro
725	**The Dude's Experience with a Girl on a Tandem**—Far Rockaway.—28 feet. A number of bathing girls are shown in the surf frolicking, and one of them is on shore with a tandem bicycle. She persuades a swell young man, who is in his regulation street attire, to take a ride with her on the double seated machine, and having him once mounted she directs it into the water, where he is seized by the other girls and thoroughly ducked.			Zafferano
726	**Snap the Whip**—Rockaway Beach.—27 feet. A company of pretty bathing girls in fetching suits playing this popular game on the beach.			Zagaglia
727	**The Minister's Wooing**—N. Y. Studio.—30 feet. The dominie is making the most of his opportunity with the young lady of his choice, when his wooing is interrupted by a small boy who dangles a spider in front of his nose. As the minister jumps up suddenly the bench upsets; and the girl, thinking that this is done intentionally goes away in anger, much to the minister's chagrin.			Zagalejo
730	**Little Willie and the Minister**—N. Y. Studio.—28 feet. This is another one of little Willie's jokes on the minister, in which the good dominie incurs the wrath of a scrubwoman and is beaten over the head with a mop.			Zampillo

All lengths given above are approximate

No. *Title* *Where taken* *Length* *Code word*

752 **The Tramp's Last Bite**—Shrewsbury River, N. J.—26 feet. Zinkenite

This is the first of a series of excellent comedy boating pictures taken amid picturesque surroundings, and worked out by competent actors. In this scene a tramp is shown, seated on a box in the bow of an old flat-bottomed boat fishing. Frequent nips at the bottle have made him rather drowsy, and two summer girls seeing him in this condition row up and slyly give his boat a bump. The shock is sufficient to throw him floundering into the water. He clambers back to his boat, and the girls row away laughing.

753 **A Precarious Position**—Shrewsbury River, N. J.—27 feet. Zirconium

A catboat is shown in the foreground, and from it a young man and woman are diving and swimming about in the clear water. A second pretty young woman in a summer gown is taking her ease on the stern of the boat, when a sudden lurch by the bathers causes her to slip from her place and to fall headlong into the water. She makes the best of the accident, however, and climbs back on the boat laughing at her plight.

754 **How Uncle Reuben Missed the Fishing Party**—Shrewsbury River, N. J. —30 feet. Zoccolata

A sailboat is just starting out from the dock with its jolly crowd of young people, and Uncle Reuben with the lunch basket comes running down. The boat is a little too far away from the dock, but he jumps for it and just misses, falling into the water with lunch basket and all. The picnickers pull him out, and scold him for his clumsiness.

755 **"Me and Jack"**—Shrewsbury River, N. J.—31 feet. Zodiac

One of the big "hit" pictures of the Biograph. A pretty girl is seated on a plank over the water by the side of a large Gordon setter which she is petting and which seems to enjoy the proceedings. Thinking to frighten the dog the girl starts to bounce up and down the plank. As she does so the plank breaks, and the two are precipated into the water; the dog striking out for land, and the girl clinging to the boards until help arrives.

756 **A Poor Landing**—Shrewsbury River, N. J.—26 feet. Zolfatea

Two Summer girls have taken a city chap out for a row. He is immaculately attired. As they approach the boat landing the girls ask the young man to jump ashore with the rope. He does so, but slips on the landing and falls into the water, from which they rescue him with shouts of laughter.

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
757	**He Caught More than he was Fishing For**—A city chap is seen fishing seated on a spile at the end of the dock. Two Summer girls in bathing suits, who have been crabbing, approach him from behind with crab nets; and as he is intent upon a bite, they give him a shove from the rear and pitch him headlong into the water.	Shrewsbury River, N. J.	23 ft.	Zolfatura
759	**A Slippery Landing**—Uncle Rube had come up the river from the farm with his two daughters for a day's outing at Pleasure Bay. He is seen rowing up to the dock and jumping from the boat before it is close enough to enable him to leap in safety. Of course he misses his footing and plunges headlong into the water.	Shrewsbury River, N. J.	28 feet.	Zombolare
761	**The Fat Man and the Treacherous Springboard**—The fat man is in swimming, and asks a pretty Summer girl to give him a cigarette in order that he may show her a diving trick. She is fully attired in a summer gown, but heedlessly walks out on a springboard. The fat man reaches up and pulls down the springboard in order to get the cigarette; but his hand slips, and the board flies up, throwing the Summer girl into the air and into the water with a terrific splash.	Shrewsbury River, N. J.	28 feet.	Zoological
762	**They will Never do it Again**—This illustrates a very common summer catastrophe. A young man and woman are out rowing in a cockleshell boat, when the girl decides that she wants to take the oars. They attempt to change seats, and as they do so the boat overturns, and both get a ducking.	Shrewsbury River, N. J.	29 feet.	Zoologist
763	**The Farmer's Mishap**—A farmer and his daughter have rowed to Pleasure Bay with some produce, when they are sighted as fair marks by a couple of mischievous small boys who proceed to pelt them with tomatoes. Enraged, the farmer attempts to hit one of the boys with his umbrella, but as he does so he loses his balance and overturns the boat. Both he and his daughter are floundering in the water in an instant.	Shrewsbury River, N. J.	28 feet.	Zoophoric
764	**A Bigger Fish than he Could Manage**—A summer man and two young ladies are out fishing in a skiff. The young man, rod in hand, is playing a big bass, and the two girls are excitedly watching him. One is handling the net, and as the bass is drawn up by the side of the boat, she makes a wild plunge for it. In doing so, she loses her balance and overturns the boat, and all three are tumbled into the water.	Shrewsbury, N. J.	27 feet.	Zoophyte

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No. *Title* *Where taken* *Length* *Code word*

765 **The Gallant Young Man**—Shrewsbury River, N. J.—28 feet. Zootomist

This gallant young man is taking his best girl out for a row, but in order to get to his rowboat he has to walk to the water over a narrow and treacherous plank. The young lady is afraid to venture over the plank, so the young man decided to carry her. Picking her up in his arms, he proceeds out over the water. He has almost reached the boat when the treacherous plank breaks and precipitates the two into the river.

766 **"Weary Raggles"**—Shrewsbury River, N. J.—28 feet. Zozymus

Weary Raggles has been fishing on a preserved river, and is caught in the act by the farmer who has stocked the streams. The farmer and his hired man go out in a hot haste in a boat after the tramp, and as the two boats come together a quarrel ensues which results in the occupants of both boats being thrown into the stream.

767 **A Poor Start**—Shrewsbury River, N. J.—28 feet. Zufclare

The summer man is taking his best girl out for a boat ride, and is standing up preparatory to taking his place at the oars, when the boat tender shoves them from the dock with such vigor that the young man loses his balance and goes headlong into the stream, from which the girl rescues him with difficulty.

768 **Queer Fish that Swim in the Sea**—Shrewsbury River, N J.—29 feet. Zumbayar

A couple of oyster dredgers are shown plying their vocation in small boats on the river. One of them has fallen asleep in the bow of his boat. Two Summer girls bent on mischief swim out from the shore, and seeing the sleeping oysterman, swiftly overturn his boat, and under cover of the excitement swim away unobserved.

769 **How Farmer Jones made a Hit at Pleasure Bay**—Shrewsbury River, N. J.—28 feet. Zumbrirse

Farmer Jones is seen coming into the dock at Pleasure Bay in his flat-bottomed boat, by two bathing girls on mischief bent. They swim out to him and start to tease him by tipping his boat. He attempts to remonstrate with them, but his efforts only result in his inevitable ducking.

824 E **His Morning Bath**—London Studio.—27 feet. Fortunato

A bachelor is seen preparing for his morning tub. He steps behind a screen and apparently disrobes, as various portions of his attire come flying over. The house maid enters, and proceeds to clear up the room. Suddenly she becomes aware of what is going on behind the screen. At this moment the screen falls, and she is horror-stricken at her predicament. It turns out however that the young man is fully clothed in a suit of pajamas.

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
845	**How the Gobbler Missed the Axe**	Pleasure Bay, N. J.	28 feet.	Fungiform

A Thanksgiving pastoral, taken in a country barn-yard. Two buxom girls are attempting to decapitate a gobbler; but the bird objects to the operation, and the girls finally give up the task in despair to the hired man.

849 **"Who's got the Red Ear?"**—Pleasure Bay, N. J.—30 feet. Fungitur

This is one of the "hit" pictures of the Biograph. In a cornfield at the edge of a barnyard are seated two young women and a young man engaged in husking corn. Tradition gives whoever finds the red ear the reward of a kiss from the first girl the finder can catch. Our picture shows the finding of the red ear, and the consequent struggle for the reward. It is all very prettily worked out, and the fun very spontaneous.

850 **Love in a Cornfield**—Pleasure Bay, N. J.—28 feet. Fungology

A companion picture to "Who's got the red ear?" The scene is the same, but in this instance one of the young girls goes away for a minute. The young man takes advantage of the opportunity by starting in to make violent love to the girl who remains. The other girl returns, and spying them from behind a corn shock spoils their fun by pushing the shock over on them. The presence of a number of ducks and chickens, and an old dog in the picture lends a realism which must be seen to be appreciated. This picture is immensely popular wherever it has been shown.

855 **Making an Impression**—Branchport, N. J.—28 feet. Fungous

The action in this picture is so natural that it has met with marked approval wherever it has been shown on the Biograph. The scene is laid in a village street. A painter is coming up the middle of the road with his ladder on his shoulder. Some distance behind him comes a bicycle rider. Two pretty girls are walking on the sidewalk in the opposite direction. The painter is watching the girls; and not noticing the bicycle rider, turns his ladder just in time for the wheelman to run full tilt into it. The wheelman takes a header; the painter drops his ladder, and the two start in at once on a free fight. The girls come out and try to separate the combatants; and the action throughout is very spontaneous and amusing.

856 **An Innocent Victim**—Branchport, N. J.—28 feet. Fungulorum

Taken in front of a country grocery store. The storekeeper has put out a sign: "Nice Fresh Tomato Catsup for Sale." A mischievous small boy by a quick change on the sign, causes it to read "Nice Fresh Tomcats for Sale." The small boy hides behind a barrel to await developments. Soon

No.	Title	Where taken	Length	Code word

a country bumpkin strolls in; stands and laughs at the sign, and as he does so, the grocery keeper comes out. He at once jumps to the conclusion that the country bumpkin is responsible for the change in his sign, and proceeds to assault him, much to the amusement of the small boy behind the barrel.

881 **A "Moving" Picture**—N. Y. Studio.—26 feet. Fuocuccio
Papa Smith and his family have just moved into a new house. Papa Smith is attempting to put up the stovepipe, with the assistance of Mrs. Smith and little Willie. He proceeds with ordinary luck until he comes to the elbow at the top of the pipe, when an unfortunate slip precipitates about a half bushel of soot into his face. The scene is very well worked out and very laughable.

882 **Love in the Kitchen**—N. Y. Studio.—27 feet. Fuorche
In this view a couple of country lovers are seen spooning in the kitchen. The girl is making bread, and as she embraces the young man, she leaves the print of two flour-covered hands on his back. Amused at the result she completes the job, covering him from head to foot with flour.

883 **How Charlie got the Dough**—N. Y. Studio.—26 feet. Fuoruscito
A country youth tries to kiss the maid while she is mixing the dough; and when he persists she hits him in the face with a handful of the sticky material, much to his discomfort.

884 **Tommy's Ringing Good Joke on his Dad**—N. Y. Studio.—47 feet. Furabaris
One of the big comedy hits of the Biograph. Scene: In the kitchen with old lady washing and old gentleman dozing by the fire. While his mother is out doors hanging up the clothes, Tommie ties a cord to the back of his father's chair, and attaches the other end to a towel in the washtub. His mother returns, puts the towel in the wringer, and as the cord tightens it pulls the old man's chair over, and as he falls with a crash he pulls the tub of water over and upon him. The scene is full of action and very amusing.

890 **The Disappointed Old Maid**—N. Y. Studio.—32 feet. Furacity
This is a mystery picture. A burglar enters an old maid's bedroom by means of the window, and hearing someone approach, crawls under the bed. The old maid enters and sits down to remove her shoes. As she does so she sees the form of the man under the bed. Delighted at her discovery she proceeds to lock the door, and drags him out from his hiding place. To her chagrin and mortification, what she supposed to be a man proves to be nothing but a stuffed dummy.

No.	*Title*	*Where taken*	*Length*	*Code word*
891	**What Happened to the Burglar.**—N. Y. Studio.—36 feet. Very similar in its general details to No. 890. When the old maid discovers the man under the bed, however, she calls in a policeman, who drags the supposed burglar from under the bed, and is greatly disgusted to find it only a stuffed imitation. The woman thereupon faints in the policeman's arms.			Furamento
927	**He Thought that he had 'Em**—N. Y. Studio.—26 feet. An elderly rounder comes home from his club very much in his cups, and starts to disrobe, looking meanwhile at his wife who is slumbering peacefully in bed. As he does so, she changes mysteriously to a skeleton. The old boy is greatly startled by the sight, and falls to the floor in a faint. When he looks up, however, the skeleton is gone, and his wife gets up and comes to his assistance.			Furcillis
929	**The Jealous Cook and the Policeman**—N.Y. Studio.—27 feet. A policeman is making love to a chambermaid, and leaves his helmet by the window. The cook, who is jealous, fills the helmet with flour, so that when he puts it on again, he covers himself with flour.			Furcocerea
930	**Why he Resigned from the Lodge**—N. Y. Studio.—27 feet. An elderly gentleman returning from the club, somewhat under the influence of liquor, sees his good wife in bed turn from white to black. He is greatly frightened and is sobered up by a pitcher of water his wife throws into his face.			Furcos
931	**Mysterious Disappearance of a Policeman.**—N. Y. Studio.—31 feet. Bridget is entertaining the "Sparrow Cop", when her mistress unexpectedly comes in. Bridget hides the "Copper" behind a sheet hanging on a line in the kitchen. The mistress discovers him, but when she throws the sheet aside she finds only his helmet on a shelf, and his shoes on the floor beneath the sheet.			Furcosorum
935	**Johanna's Chase**—N. Y. Studio.—30 feet. Two young girls are teasing the cook, and are chased out of doors. They get in again by tumbling through the window. The fat cook tries to follow them but is too large, and a laughable situation occurs.			Furculaire
936	**Teasing the Cook**—N. Y. Studio.—25 feet. Two girls are teasing the cook. She waits for them at the window through which they are pelting her with tomatoes; and a minister comes along in time to get a pan of flour (intended for the girls) thrown over him.			Furcula

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No. *Title* *Where taken* *Length* *Code word*

937 **Love's Labor Lost**—N. Y. Studio.—27 feet. Furcularum

A girl does not want her mother to know that her young man has called on her, so she turns him into a divan by covering him with a rug. The old lady, fat and clumsy, comes in and sits down on the supposed divan, with disastrous effects to the young man.

957 **Reginald's First High Hat**—N. Y. Studio.—26 feet. Furfavate

A dude meets two young ladies beneath a window which Bridget is engaged in cleaning. She spills some water on the man's new hat. He gets angry and argues with Bridget, whereupon she gives him the contents of the pail.

958 **"It's Unlucky to Pass under a Ladder"**—N. Y. Studio.—28 feet. Furferanno

A painter is at work on a ladder painting the front of a house. A dude who passes by under the ladder tries to flirt with the house girl, whom the painter admires. This is noticed by the painter, who splashes some paint over the dude's clothing. This starts a quarrel, which ends in the falling of the ladder and the covering of the dude with paint.

959 **Symphony in "A" Flat**—N. Y. Studio.—29 feet. Furferebbe

This scene shows the front of an apartment house; two old gentlemen and two old maids at different windows. The old jokers have amused themselves by rapping on the window where the old maids are seated; and the latter retaliate by ducking their tormentors with water.

963 **The Professor's Fall from Grace**—N. Y. Studio.—28 feet. Furfuraria

The professor is seated on a barrel in the barn chatting with Farmer John when the latter's two daughters jump into the hay in front of him for the purpose of startling him. They succeed admirably, for the good man goes over backward into the barrel.

964 **Farmer Oatcake and his Troubles**—N. Y. Studio.—27 feet. Furfurem

Scene in a hay barn. Farmer Oatcake is assisting his boy to raise a bag of meal to the loft. The bag bursts and deluges the farmer with its contents.

966 **A Crusty Old Bachelor**—N. Y. Studio.—28 feet. Furfuribus

The old gentleman in a second story window is very much disturbed by the love-making of a young couple on a bench beneath his window. He pours a pitcher of water on them to cool their ardor, but they outwit him by raising an umbrella, and going on with their love-making.

All lengths given above are approximate

No.	Title — Where taken — Length	Code word
967	**The Dusky Serenade**—N. Y. Studio—28 feet. A colored swain is serenading his honey with his guitar. As he stands beneath her window, her father comes out and objects to the noise. A fight ensues in which the guitar gets much the worst of it.	Fuffuris
968	**Little Willie in Mischief Again**—N. Y. Studio.—48 feet. The cook in the kitchen leaves a pan of potatoes while she answers the door bell. Willie takes advantage of her absence to put the potatoes in the refrigerator and fill the pan with water, putting it up on the cupboard. Bridget returns and tries to get the pan down with an umbrella, and succeeds in giving herself a ducking, much to Willie's delight.	Furfurol
1007	**Hazing a Freshman**—New Haven, Conn.—26 feet. What happened to a Yale first year man who appeared upon the athletic field with a pipe in his mouth.	Furnarinae
1007 E	**Soot versus Suds**—London Studio.—53 feet. The maids are at work in the laundry when a sweep enters, and picking up some clean linen wipes his face on it. The angry girls surround him, hustle him to the wash-tub, and dip his head in the suds. He is then dragged by the hair to the mangle, one feeding him through while another turns, and the third takes his flattened form on the other side. The girls dance the figure around at the finish.	Fouquiere
1014	**Little Willie Puts a Head on his Pa**—N. Y. Studio.—40 feet. Willie paints a comic on his dad's bald head while the old gentleman is sleeping in his chair. His sister comes in and is greatly startled at the sight. Seeing Willie hiding behind the table, she starts after him. In his haste to get away, Willie upsets the old man; and his sister falls over him, making an uproarious finish to a laughable scene.	Furoncello
1015	**Little Willie and the Burglar**—N. Y. Studio.—36 feet. Little Willie sees the burglar go through the second story window, and blocks his game by lifting the ladder and placing the foot of it on his toy wagon. When the burglar starts to descend with his plunder, the ladder slips out from under him and he hangs in the air; later being taken off by a policeman.	Furoncolo
1023	**The Automatic Prize Fight**—N. Y. Studio.—26 feet. Two small boys rig up a fake slot machine for the benefit of greenhorns. An old farmer comes along, and they induce him to try it. He does so, and the picture shows what happened to him.	Furrinalis

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1024 **A Good Shot**—N. Y. Studio.—28 feet. Furrings
Willie steals his father's old musket, and with his sister starts out to practice at a target. As luck would have it Mrs. Murphy, the washwoman, was busy over her tubs on the opposite side of the fence, and received the charge in a very sensitive part of her anatomy.

1030 **Farmer Wayback Entertains**—N. Y. Studio.—40 feet. Furthered
The old farmer and his daughter are tapping a barrel of beer in front of the cottage door, to give the harvesters a treat when they return from the field. Just as the farmer starts to drive in the bung the barrel explodes, deluging him with beer.

1033 **Charlie Wanted the Earth**—N. Y. Studio.—27 feet. Furtificae
A couple are making love beneath the window of a cranky old gentleman. There is a handsome window garden above them filled with plants and flowers. The old gentleman throws out a rope upon the lovers to annoy them. They, not knowing what it is, seize it and pull the window garden down upon themselves.

1034 **The Serenaders**—N. Y. Studio.—28 feet. Furtificis
Two grotesque minstrels are seen playing beneath a fair lady's window. She appears, and encourages one of them. The disappointed minstrel thereupon kicks the favored suitor with such force that it lifts him up to the second story window, and into the arms of the lady. This effect is very cleverly worked out, and makes a very amusing situation.

1035 **The Burglar and the Bundle**—N. Y. Studio.—35 feet. Furtificum
This scene shows the front of a dwelling. A tramp, looking for something to steal, sees what he thinks is a bundle on a second story window. He climbs a ladder after it; but it turns out to be the head of a man, and the tramp in his fright falls to the ground.

1040 **The Price of a Kiss**—N. Y. Studio.—27 feet. Furuncle
A woman barber is putting the finishing touches on a customer, who is so pleased with the operation that he puts his arms around her and kisses her. As he does so, a big sign on the wall changes to read: "Kisses, one dollar Extra;" and the customer is compelled to pay up.

1060 **Armor vs. Amour**—N. Y. Studio.—27 feet. Fuscantem
This scene is laid in the hall of an ancestral castle. The father hides in a suit of armor at the foot of the stairs. As the lovers come down they have an affectionate parting, which the old man interrupts, smashing the young man's hat down over his head.

No. *Title* *Where taken* *Length* *Code word*

1061 **A Bad (K)night**—N. Y. Studio.—38 feet. Fuscantium

A portly clubman comes home after a social session considerably the worse for wear. In the hall he encounters a suit of armor which has all the appearances of being alive; and he is so badly frightened that he collapses in a chair, where he is discovered by his wife, and marched off to bed.

1071 **Scrubbem's Washing Machine**—N. Y. Studio.—30 feet. Fuscellino

Two girls in a hotel laundry are experimenting with a new washing machine. They turn the handle the wrong way and the machine explodes, drenching them with suds and wrecking the place generally. The scene is very humorous and exciting.

1094 **An Attempt to Escape**—N. Y. Studio.—44 feet. Fusiera

A young man who has been forbidden the house, climbs up the chimney when the young lady's father approaches. The girl's younger brother suspects his hiding place, and sends a sky-rocket up the chimney. The youth comes tumbling down with his clothing torn and his condition generally demoralized. In spite of this, however, the father seizes him by the neck and kicks him out into the street.

1096 **How Papa Set off the Fireworks**—N. Y. Studio.—25 feet. Fusilabe

Two small boys want to set off a giant fire cracker, and papa is called in to light the fuse. Firecracker explodes prematurely, and papa is blown up.

1099 **A Barrel Fight**—Detroit, Mich.—28 feet. Fusilaron

A ludicrous boxing match between two men standing in barrels.

1116 **A Bluff from a Tenderfoot**—N. Y. Studio.—27 feet. Fusionismo

A poker game is played in the far West, between two cowboys and a dude. The tenderfoot holds four aces, but the cowboys call him with their bowie knives. The dude, however, draws two big revolvers, and makes the cowboys leave the room, hands over their heads. When they are gone, the dude pulls a couple of strings from the barrels of the revolvers, and fans instead of bullets come out. This picture has made a tremendous hit wherever it has been shown on the Biograph.

1120 **When their Love Grew Cold**—N. Y. Studio.—28 feet. Fusionnons

A pair of lovers are spooning beneath a cottage window, wherein sits a girl who has been discarded. She sees the proceedings, and dampens the ardor of the lovers by turning the hose on them.

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
1121	**How Bill the Burglar Got a Bath**—N. Y. Studio.—28 feet. Bill enters the room where little Elsie is asleep in bed. She awakes, sees him at work, and scares him off by turning the stream from a fire extinguisher upon him.			Fusipore
1124	**Water for Fair**—25 feet. The driver of a sprinkling cart after turning on the water to fill his tank, falls asleep in his seat. Some practical jokers grasping the situation, back the cart up so that the driver comes under the stream of water, which is so strong that it knocks him off his seat to the ground.			Fusoliera
1127	**The Sweet Girl Graduate**—N. Y. Studio.—26 feet. An impersonation of a school girl delivering her graduating essay. Full of action and splendid photographically.			Fusoriorum
1131	**The Artist's Dream**—N. Y. Studio.—38 feet. An artist is dreaming in his studio that he sees a beautiful ballet girl dancing before him. As he dreams, the ballet girl gradually turns into a stern landlady, and as the artist awakens she is standing in front of him demanding her pay.			Fussbecken
1137	**Love in a Hammock**—N. Y. Studio.—28 feet. A pair of youthful lovers are having a happy time in a hammock swinging. When the hammock breaks they go to the ground with a bump.			Fussgicht
1138	**The Lovers' Quarrel**—N. Y. Studio.—25 feet. A pretty love scene between a boy and a girl, which includes a quarrel and a reconciliation.			Fussglas
1142	**The Dairy Maid's Revenge**—N. Y. Studio.—28 feet. The dairy maid while coming from the barn with two pails of milk suspended from a yoke on her shoulders is met by a young city chappie, who tries to kiss her and spills some of the milk. She finishes up the mischief by ducking him with the remaining contents of the pail.			Fusskalt
1144	**The Finish for Mr. Fresh**—N. Y. Studio.—28 feet. While the dairy maid is churning at the cottage door, a young man tries to convince her that she does not know how to use the churn. He attempts to show her, and after considerable pounding, the cream explodes through the top of the churn and covers him.			Fussknecht

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No.	Title	Where taken	Length	Code word
1158	**Bringing a Friend Home for Dinner**—N. Y. Studio.—27 feet. A cannibal chief's home. Three of his wives are busy building a fire; while another, his favorite, sits at ease. In comes the cannibal chief with a neat little missionary under his arm. The missionary begs for mercy; but the cannibals dance around him in anticipation of the feast.			Fussohle
1159	**A Feast Day in Honolulu**—N. Y. Studio.—28 feet. A Honolulu chieftain seated upon his throne, watching four of his Hula-Hula dancers as they go through the dance characteristic of the nation. Taken from a ballet divertisement at the New York Theatre.			Fusssoldat
1160	**How the Porto Rican Girls Entertain Uncle Sam's Soldiers**—N. Y. Studio.—30 feet. An officer of the U. S. Navy is chatting with a Porto Rican girl. While two others are doing the characteristic dance of the country, a third joins in and finishes the dance much to the officer's amusement and delight. From the New York Theatre.			Fussspur
1171	**"Ding Dong Bell, Johnny's in the Well"**—N. Y. Studio.—50 feet. Johnny Jones and his sister Sue are playing at the well. Johnny falls in, Sue runs to the house and calls her mother, who rushes out. She angles for Johnny with the rope and hook, and finally catches him by the seat of his trousers. In this way he is hauled up dripping wet, only to receive a sound spanking for getting into mischief.			Fustalha
1181	**A Gay Old Boy**—N. Y. Studio.—61 feet. A pretty maid is busy putting a blank record into a graphophone on the parlor table. Mr. Gayboy comes in and kisses the maid several times against her will; all unaware of the fact that the graphophone is making a record of his folly. Mrs. Gayboy comes in suddenly with her mother, and proceeds to show her the graphophone. The fatal record is repeated, and Mr. Gayboy is punished.			Fustibalus
1184	**He Didn't Finish the Story**—N. Y. Studio.—22 feet. The scene opens with a dinner party. One of the men receives a telegram. He is visibly agitated upon reading it, and puts the end of the table cloth in his pocket, mistaking it for his handkerchief. As he rushes from the room, he pulls the table cloth from the table, smashing the dishes and creating consternation among the guests.			Fusticulous

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1222 **Apple Blossoms**—N. Y. Studio—28 feet. Futterkorn
A pretty girl is reclining under an apple tree full of blossoms. Her sweetheart steals up unobserved; shakes the tree gently so that the blossoms fall in a shower over her, awakening her from her siesta. As she wakens, the young man leans over and kisses her.

1223 **An Exciting Finish**—N. Y. Studio—27 feet. Futterlade
A grotesque kitchen-maid is reading a dime novel, and is greatly wrought up by the adventures of the heroine. As she reaches the most exciting part, the small boy of the house sets off a giant fire-cracker by the side of her chair, making a most realistic climax to the tale.

1224 **The Poster Girls**—N. Y. Studio.—27 feet. Futtermark
A bill-poster is just completing a sign for a burlesque show. As he leaves, a chappie enters and stands in front of the board. One of the poster girls thereupon knocks his hat off; while the other gives him a kick and sends him sprawling to the ground.

1225 **The Poster Girls and the Hypnotist**—N.Y. Studio.—27 feet Futtermehl
A hypnotist exercises his mystic science upon a bill board, and brings the figures of two ballet girls to life from the paper.

1227 **The Skeleton at the Feast**—N. Y. Studio.—28 feet. Futtersack
Two men and two girls in gay evening costume are dining together with much merriment. Wine is flowing freely. Suddenly a skeleton appears, advancing slowly through the air. It walks upon the table, and points a warning finger at the quartette, who are filled with consternation. One of the girls faints.

1232 **The Sandwich Man**—N. Y. Studio.—23 feet. Futuebamus
The sandwich man and a small boy engage in a controversy over a cigar which has been dropped on the sidewalk. The sandwich man trips and falls, and the small boy wins out by sitting on his sign, which prevents the sandwich man from moving.

1241 **A Ray of Sunshine after the Rain**—N. Y. Studio.—29 feet. Futuricao
This is a street scene. The rain has just ceased, and passers-by are lowering their umbrellas. A well-dressed young man meets a pretty girl beneath an awning over a shop door. While they are standing there, the shopkeeper lowers the awning, which has accumulated a lot of water, and the two are thoroughly drenched. This picture has made a big hit.

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
1361	**"I Had to Leave a Happy Home for You"**—N. Y. Studio.—40 feet. The star boarder, who has his face lathered for a shave, unwisely kisses the pretty chambermaid. The landlady happens in just then, and catching the girl with the evidences of guilt upon her face, discharges her at once.			Gabelrad
1392	**"How'd You Like to be the Iceman?"**—N. Y. Studio.—35 feet. An illustration of the popular song, showing an iceman coming into a dwelling house with his daily delivery, and being handsomely entertained by the lady of the house.			Gachage
1407	**"Ein Bier"**—N. Y. Studio.—35 feet. This is a trick played by a mischievous urchin on a fat Dutchman. The boy arranges a barrel to look like a seat, near a summer resort bar-room. The Dutchman comes out with a glass of beer and a sandwich. The barrel collapses, with very laughable results.			Gadelha
1408	**Tommy's Trick on Grandpa**—N. Y. Studio.—27 feet. Tommy has filled his grandpa's big Dutch pipe with powder, and the old gentleman sits down to enjoy his evening smoke. A terrific explosion occurs. Tommy hides behind the family clock, and enjoys his joke.			Gadeloos
1412	**The Stocking Scene from "Naughty Anthony"**—N. Y. Studio.—30 sec. Taken from the popular farce comedy, "Naughty Anthony", where the Salvation Army girls are introduced to the latest styles in stockings from Paris.			Gadergeld
1417	**Uncle Si's Experience in a Concert Hall**—N. Y. Studio.—34 feet. Uncle Si goes into a concert hall on the Bowery, and makes the acquaintance of one of the girls who frequents the place. He has a jolly time while it lasts, but soon wakes up to a realization that he has been separated from his roll of money.			Gadibus
1419	**Horsewhipping an Editor**—N. Y. Studio.—22 feet. A burlesque on the popular western diversion. A strapping cowboy comes into the editorial sanctum prepared to administer a thrashing to the editor: but the office boy with a slung-shot, and the scrub lady with her mop get at him first. When they are finished with him, all thoughts of horsewhipping the editor have vanished.			Gadinine
1422	**The Chimney Sweep and the Miller**—N. Y. Studio.—33 feet. A chimney sweep and a miller become involved in a street fight. The sweep has a bag of soot on his back, and the miller a bag of flour. The fight causes a lively mixup of black and white, with most amusing effects.			Gaditanas

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
1423	**How they Entertain Strangers in Chicago**—N. Y. Studio.—26 feet. A burlesque on the work of highwaymen in Chicago. An elderly gentleman is sandbagged and robbed by a thug, who inadvertently leaves some money on the victim's prostrate body. A policeman happening along, takes the money and passes by without paying any attention to the plight of the victim.			Gaditano
1424	**After Dark in Central Park**—N. Y. Studio.—31 feet. At the opening of this picture, a couple are seen in dim outlines, spooning on a park bench. In comes a policeman, armed with a dark-lantern, which he suddenly flashes on the couple. They cease their love-making, in great confusion, and the policeman walks on, but as soon as he is out of sight, the couple commence billing and cooing again. This picture is particularly interesting because of the photographic effect of the sudden flashing of a dark lantern on the couple. It is very cleverly worked out, and the picture has made a big hit wherever it has been shown.			Gadlings
1425	**Uncle Reuben Lands a Kick**—N. Y. Studio.—30 feet. Uncle Reuben comes along, just as Pat puts his head up out of the coal hole in the sidewalk. Reuben sees the hat come up and thinking it was placed there for him to kick, makes the most of his opportunity. The irate Irishman, however, comes out of the hole and gives Reuben a good thrashing.			Gadonine
1430	**The Boomerang**—N. Y. Studio.—27 feet. Two Chinamen in their laundry, who have been bothered by urchins, fix a trap for them by placing a pail of water over the door. The trap fails to work properly, however, and the Chinamen instead of the small boys get the ducking.			Gaehnaffe
1434	**How the young man got Stuck at Ocean Beach**—N. Y. Studio.—35 feet. In spite of a sign, "Love-making Not Allowed on the Beach", a certain couple at the resort insisted on using the bench for this purpose. The old beach policeman, however, put up a job on them, and smeared the bench with glue so that when they came around for their usual twilight tete-a-tete, they were caught so tightly that they could not escape.			Gaehnmaul
1437	**A Farmer who could not let Go**—N. Y. Studio.—25 feet. An ingenious trick played upon a farmer by two sharpers. The "Rube" is induced to experiment with an electric machine. Not being able to let go the handles, he is an easy victim for the sharpers, who go through his pockets.			Gaehrender

All lengths given above are approximate

No.	*Title*	*Where taken*	*Length*	*Code word*
1465	**How the Farmer was Buncoed**—	N. Y. Studio.—	51 feet.	Gaesatorum

This is the much-talked-of greengoods game. Two sharpers induce a farmer to buy a box supposed to be full of greenbacks, but as soon as he has paid over his good money, he finds that the box contains nothing but sawdust.

1466 **The Growler Gang catches a Tartar**—N. Y. Studio.—30 feet. Gaesatos

Several hoodlums set upon an old lady, who is out marketing. She is equal to the emergency, however, and taking two of the toughs, bumps their heads together, in the meantime calling a policeman, who rushes in and carries the two toughs off to jail.

1467 **One on the Bum**—N. Y. Studio—31 feet. Gaesorum

The bartender of a Bowery saloon on April 1st, puts a bottle of good whiskey under a hat, and places it on the sidewalk. A hobo comes along, and suspecting the time-honored joke of the concealed brick, passes by the hat in disdain. He has hardly done so, however, when the bartender and a policeman on the beat show him the bottle which had been concealed beneath the hat. His chagrin and mortification are very obvious.

1468 **The Troublesome Fly**—N. Y. Studio.—46 feet. Gaesschen

A huge fly is bothering an old gentleman, who is trying to take a nap. The old gentleman, after standing the torment as long as he can, jumps up and taking a shot-gun, fires at the fly and blows it to pieces, then goes back to bed to sleep in peace. The idea is a very good one, and is very well worked out.

1470 **How they Fired the Bum**—N. Y. Studio.—38 feet. Gaeten

A tramp has taken possession of a park bench, and is making himself obnoxious to passers-by. A policeman tries to make him move, by clubbing him, and that failing, sets fire to his feet. The tramp takes a seltzer siphon, turns it on his clothing, and calmly extinguishes the fire.

1478 **The Art of "Making-Up"**—N. Y. Studio.—65 feet. Gaezetae

Katherine Ostermann, the well-known vaudeville comedienne, in a complete exposition of the methods of "making-up" the face for the stage. She shows the penciling of the eye-brows, blackening the eye lashes, rouging the lips, applying the grease paint and so forth. The work is done in a very dainty and interesting way. Only the head and shoulders of the subject are shown; the figure thus being very large.

All lengths given above are approximate

No. *Title* *Where taken* *Length* *Code word*

1479 **Why Mrs. McCarthy went to the Ball**—N. Y. Studio.—57 feet. Gafanhoo
Mrs. McCarthy is influenced by the music of a violin, played by a friend who happens in on the evening of the ball. First, she decidedly objects to going, but as the music keeps on, she becomes more and more interested, and finally drops into a jig.

1481. **A Good Time with the Organ Grinder**—N. Y. Studio.—26 feet. Gafaria
A couple of gay soubrettes dancing a can-can in the street to the music of a hurdy-gurdy.

1482 **The Thief and the Pie-Woman**—N. Y. Studio.—28 feet. Gafarron
A thief pursued by a policeman runs up to the pie-woman and begs a refuge beneath her stand. She grants it, and the police are thrown off the trail. The thief, however, takes advantage of his opportunity, and runs away with the pie stand.

1488 **The Arizona Doctor**—N. Y. Studio.—72 feet. Gaffern
The Arizona doctor is more of a wizard than a physician, and the Chinamen and other Western characters who come to him for treatment have fits and see visions before he finishes with them.

1491 **The Census on Cherry Hill**—N. Y. Studio.—29 feet. Gafflocks
The census man attempts to learn the age of a Cherry Hill girl, and has a pitcher of beer thrown in his face for his trouble. To complete his misery he is arrested for disorderly conduct.

1492 **How he Saw the Eclipse**—N. Y. Studio.—30 feet. Gaffsman
A good comedy picture, showing how a small boy interrupted an astronomer's vision, by pouring a bucket of water into the telescope.

1497 **How Bridget made the Fire**—N. Y. Studio.—26 feet. Gageiro
Bridget tries in vain to start the fire; so she resorts to the kerosene can. She pours the oil on. There is a tremendous explosion and Bridget is blown head-first through the window, while the stove collapses in a ruin.

1500 **The Masher's Waterloo**—N. Y. Studio.—27 feet. Gaglioffo
A masher ogles a pretty girl on the street. Unfortunately for him, she has a champion nearby, and the masher gets a severe beating.

1501 **Such a Quiet Girl, too!**—N. Y. Studio.—27 feet. Gagliosa
An indignant wife catches her husband coming out of a saloon with a strange woman. She has a horsewhip concealed beneath her cape, and proceeds to administer punishment.

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
1502	**A Gesture Fight in Hester Street**—N. Y. Studio.—26 feet. A comical fight between two Hebrews; one a pushcart man, and the other a suspender peddler.			Gagnasses
1507	**The Tell-tale Kiss**—N. Y. Studio.—35 feet. The star-boarder is dyeing his moustache. When the pretty chambermaid comes in, he kisses her, and the dye comes off on her lips. The landlady arrives just in time to catch the poor girl with the evidence on her, and promptly discharges her.			Gagnol
1508	**The Tramp and the Burglar**—N. Y. Studio.—28 feet. A burglar is throwing his swag out of a window, when a tramp comes along and captures the booty, much to the burglar's chagrin.			Gagnolammo
1528	**Love at Fifty-five**—N. Y. Studio.—29 feet. An old bachelor and an old maid are making love. His wig catches in her comb. They hear a suspicious noise, and in their confusion they exchange wigs. A minister enters, and is shocked at their appearance.			Gainsaid
1530	**The Exposed Seance**—N. Y. Studio—27 feet. A spiritualist has materialized a ghost in a cabinet, when a policeman enters with a dark lantern which he turns on the cabinet, showing that it is all a fake.			Gaipeiro
1531	**Alligator Bait**—N. Y. Studio.—30 feet. This is a decidedly unique and interesting picture. A little colored baby is tied to a post on a tropical shore. A huge 'gator comes out of the water, and is about to devour the little pickaninny, when a hunter appears and shoots the reptile.			Gaita
1533	**A Cold Water Cure**—N. Y. Studio.—25 feet. The angry wife has placed a large tub under the bed and is filling it with water, as the scene opens. She covers it with a bed-spread to conceal it. Soon her husband comes in much the worse for drink. He throws his hat and coat on a chair, and is about to sit on the bed to take off his shoes, but sits down into the tub of water instead. He gets up soaked, and his wife makes things worse by beating him with a broom.			Gaitering
1534	**Not the Man she Waited for**—N. Y. Studio.—29 feet. A much abused wife is waiting for her husband to come home from the club. A burglar happens in in time to get the beating which is intended for the husband.			Gaivota

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
1536	**A Strike in a Dime Museum**—N. Y. Studio.—27 feet. An amusing comedy scene, showing how the freaks form a trades-union and get the best of the manager.			Galace
1537	**A Burglar-Proof Bed**—N. Y. Studio.—33 feet. This is one of the most amusing pictures on our list. An old gentleman is shown peacefully sleeping in a patent burglar-proof bed. In comes the burglar; the old gentleman touches a button, and the bed instantly turns into a fortress with guns firing. The burglar retreats in dismay, and the old gentleman raises a flag of victory.			Galachat
1539	**Love in the Dark**—N. Y. Studio.—29 feet. A spoony couple are making love in the dark. The girl's relatives are all trying to see what is going on, when the small brother suddenly turns on the light. This effect is admirably worked out, making a very humorous scene.			Galachtig
1540	**A Political Discussion**—N. Y. Studio.—31 feet. Dinkelspiel and Dooley have a controversy in a saloon over their favorite candidates, which winds up with a fight.			Galacticos
1547	**The Mail-Man in Coon Town**—N. Y. Studio.—27 feet. A mischievous urchin substitutes a pickanniny for the packages in the mail-man's pouch, and he is accused of kidnapping by the irate mother.			Galagala
1548	**The Organ Grinder's Fourth of July**—N. Y. Studio—25 feet. An impromptu dance on the sidewalk is broken up by an urchin, who places a giant firecracker in the organ and blows it up.			Galago
1549	**How they got Rid of Mamma**—N. Y. Studio.—27 feet. A young couple, by pretending to yawn, get mamma yawning and she goes to bed and leaves them alone.			Galahut
1550	**How Charlie Lost the Heiress**—N. Y. Studio.—29 feet. A dude is requested to hold a baby carriage containing a black baby, while the mother chases her hat which has blown off. The dude's best girl comes along while he is thus engaged, and seeing him taking care of the colored baby, is greatly shocked and goes off in high dudgeon.			Galakeid
1553	**His Dad Caught Him Smoking**—N. Y. Studio.—29 feet. The old man chastises the boy for smoking, and then sits down to enjoy the cigar himself.			Galanice

All lengths given above are approximate

No.	*Title*	*Where taken*	*Length*	*Code word*
1554	**Too much of a Good Thing**—	N. Y. Studio.—	28 feet.	Galantabia

The expectant father is seen waiting outside the bed-room door in anticipation of the happy event. A nurse brings out an infant and puts it in his arms; he receives it in high spirits. The nurse then brings out a second baby, which is more than he had looked for. He has not recovered from the shock, when she brings out a third; and he is completely knocked out.

1555 **A Hair-raising Episode**—N. Y. Studio.—35 feet. Galanteado

Startling effects of the application of a bottle of hair restorer to a baby's head. It causes the instant growth of a thick mass of hair.

1557 **The Black Storm**—N. Y. Studio.—31 feet. Galantin

Two small boys pour a pan of soot into a poor old lady's umbrella, and when she opens it, she is deluged with the black stuff.

1562 **Bargain Day**—N. Y. Studio.—29 feet. Galappels

A very funny scene, showing the rush of women to a bargain counter in a New York department store.

1570 **The Tough Kid's Waterloo**—N. Y. Studio.—28 feet. Galaschuhe

A street arab attempts to tease a little Lord Fauntleroy, but carries it too far, and is thoroughly thrashed by the mamma's pet.

1571 **"Who said Chicken?"**—N. Y. Studio.—29 feet. Galasia

A street scene. A colored chicken thief comes in on a run with a fowl in his hand. In order to escape the pursuing policeman, he jumps into a coal box which stands outside of an open window. The policeman enters, sees the thief in the box, and sits down on the cover to hold him until he can get his breath. The chicken thief in the box promptly dashes up the cover, throwing the policeman through the open window and making good of the opportunity to escape. The Irish woman in the house throws the policeman out, and beats him with a broom.

1572 **The Tramp gets Whitewashed**—N. Y. Studio—30 feet. Galatag

Two small boys with a purse attached to a string precipitate a fight between a colored man and a tramp, which results disastrously for the latter.

1574 **Trouble at the Christening**—N. Y. Studio.—31 feet. Galbinatis

The proud mother is seated with her baby, as the fiddler and the guests arrive. Then one of the guests puts his high hat on a chair, and goes to the table to drink to the health of the infant. Another guest in the meantime sits on his hat. A row is at once started, and the christening ends in a free fight.

All lengths given above are approximate

No. *Title* *Where taken* *Length* *Code word*

1577 **Trouble in Hogan's Alley**—N. Y. Studio—28 feet. Galbineus

Two mothers take the part of their quarreling sons. A policeman comes in to make peace, but the two women stop their own fight, and set upon him, giving him decidedly the worst of it.

1582 **A Jersey Skeeter**—N. Y. Studio.—46 feet. Galbulinae

A huge mosquito attacks a Jersey farmer, and after sharpening its bill on his grindstone, seizes the farmer by the seat of his trousers and carries him away.

1583 **A Wake in "Hell's Kitchen"**—N. Y. Studio.—30 feet. Galbulorum

This scene is laid in the parlor of a New York tenement. Two watchers at the wake are smoking and drinking; while the widow is weeping over the coffin. The attention of the three is attracted for an instant, and the supposed corpse rises up, drinks all the beer in the pitcher which is standing on a table nearby, and lies down in the coffin again. The mourners return, and seeing that the beer is gone, engage in a controversy over it. During the scrap the corpse jumps out of the coffin and takes part in the melee.

1586 **Chasing the Cherry Pickers**—New York.—24 feet. Galeamus

An old farmer chases a dude and four girls from his orchard. They all jump over a high board fence, followed by the farmer. The ease with which the entire party go over the fence makes a very humorous effect.

1587 **Over the Fence and Out**—New York—29 feet. Galeandum

The farmer catches a party of pretty girls picking flowers on his place. He is scolding them, when one unexpectedly trips him up. The girls then catch him, and throw him bodily over a high board fence.

1588 **The Farmer's Imitation of Ching Ling Foo**—Bronx Park, N. Y.—36 feet Galearent

An old farmer appears, makes an awkward bow, and holds up a large quilt, showing that there is nothing behind it. He then spreads it out, and when he draws it away a bicycle-bloomer girl is seen. They both hold it up again, and when they take it away, a donkey is seen. The next time they hold it up, they produce three girls.

1605 **Eccentricities of an Adirondack Canoe**—Fulton Chain, N. Y.—43 feet. Galeislaof

This scene is laid on the dock of a summer cottage on the Fulton Chain in the Adirondacks. Two young ladies have already embarked in an Adirondack canoe; but the fleshy young man, who is to take them out rowing, makes a misstep, overturning the canoe and throwing the ladies into the water, from which they are rescued with considerable difficulty.

All lengths given above are approximate

No.	*Title* — *Where taken* — *Length*	*Code word*
1609	**The 'Gator and the Pickaninny**—N. Y. Studio.—31 feet. This scene is laid on a tropical shore. A pickanniny is fishing, when a huge alligator creeps up upon him and swallows him. The old father, who has seen the disaster, rushes in with an axe and chops the alligator open, pulling out the boy none the worse for his experience.	Galeiwulf
1610	**"A Gone Goose"**—N. Y. Studio.—33 feet. A photographer is engaged in making a picture of the prize goose for a farmer, who has just come in from the fair. The goose is perched on a table. While the farmer and the photographer have their heads under the cloth a tramp Jew comes in, covers the lens with his hat, and steals the goose. When the farmer discovers his goose is gone, he is furious and wrecks the camera.	Galeizel
1614	**"Shoo Fly"**—N. Y. Studio.—27 feet. An old Dutchman is dozing in an easy chair. A large fly is buzzing about his head. The old man makes several strikes at it, and manages to hit a woman who enters the door with a tray of dishes. The action, of course, results disastrously for the dishes.	Galenismo
1617	**How the Artist Captured the Chinese Boxers**—N. Y. Studio.—28 feet. An artist is painting a landscape in China, when he is surprised by two Boxers. Seeing his danger, the artist skilfully paints a large rat on his canvas. When the Boxers see the rat, they drop their weapons and dive through the canvas; whereupon the artist picks up a gun and marches them off.	Galeocerdo
1627	**Why Curfew did not Ring Last Night**—N. Y. Studio.—27 feet. This is a burlesque on the belfry scene in "The Heart of Maryland". A grotesque heroine is seen climbing the steps leading to the belfry. She reaches the bell as it is about to ring. Seizing the bell-clapper, she swings with it, when bell, belfry and all collapse, and drop out of sight.	Galepsos
1629	**A Water Duel**—Weehawken, N. J.—39 feet. A laughable contest with hose and water between members of two rival volunteer fire companies.	Galericulo
1631	**Little Sister**—New York.—21 feet. Taken on the lawn of a suburban residence. A young man and woman are having an enjoyable tete-a-tete in a lawn swing, and little sister catches them kissing. She decides to put a damper on the love-making, and gets the garden hose, which she turns on the couple with full force.	Galeritos

All lengths given above are approximate

No. *Title* *Where taken* *Length* *Code word*

1632 **Love in the Suburbs**—New York—33 feet. Galeritum

In this scene a couple of city dudes are trying to make an impression upon a pretty country maid, who is tripping along the highway. They follow her for some time, and are just attempting to speak to her when the village policeman happens along and puts them to rout with his club. The policeman gets a kiss from the pretty girl as his reward. An interesting effect is obtained in this picture by following the figures in the picture as they walk along.

1633 **Family Troubles**—N. Y. Studio.—26 feet. Galeropia

A man and his wife are seated at the dinner table. He is cranky, and complains of the various articles of food as he tries them; finally throwing a plate of biscuit to the floor. There is a limit to his wife's endurance. She picks up a large pie, and hits the man over the head with it.

1638 **The Tribulations of an Amateur Photographer**—N. Y. Studio.—26 feet. Galestrino

The scene is on the seashore. A young man with a kodak is attempting to steal a picture of two girls in bathing costumes. He succeeds in making one exposure, but the girls see what he is about and set upon him. They take his camera away, knock him down and sit on him. Another girl, who has come up in the meantime, takes the camera and snaps a picture of the young man in this ignominious position.

1639 **What the Bathing Girls did to the Kodak Fiend**—N. Y. Studio.—29 feet. Galestroso

Another beach scene. The kodak fiend is attempting to make a picture surreptitiously of two bathing girls, and is caught as he is about to take his snap shot. One of the girls who is well-built and muscular, gives the photographer a push which sends him forward on his face with the camera under him, crushing it to bits.

1663 "**Drill, Ye Tarriers, Drill!**"—N. Y. Studio.—30 feet. Galgladder

This is probably as clever a comedy picture as has ever been worked out in moving photography. The scene is laid in a street excavation, where three Irishmen are at work making ready for a blast. As the scene opens, one of the men is holding a drill, while two others are driving it. Having completed the preparations, one starts off with a red flag to warn passers-by; the second goes off to a safe distance, and the third inserts the dynamite cartridge and lights it. The cartridge, however, explodes prematurely, blowing the Irishman high into the air, with a mass of rocks and debris.

No.	Title	Where taken	Length	Code word

He falls back to earth apparently lifeless; his comrades run up to him thinking to find him dead. To their amazement, however, he gets up absolutely unhurt, and laughingly accepts their congratulations on his escape. Every detail of this picture is admirably worked out.

1664 **A Joke on the Old Maid**—N. Y. Studio.—37 feet. Galgpalen

An old maid is seated at a table opening a letter which she thinks is intended for her. She reads the endearing words, showing by her facial expressions her great pleasure. At the finish of the letter she finds that it is not intended for her, whereupon her expressions change to woe and disappointment.

1677 **A Flirtation**—N. Y. Studio.—34 feet. Galhudo

A most amusing study of life in Bohemia. The scene is laid in a café. At a table alone is seated an attractively dressed young woman reading a newspaper. A gay old boy comes in, and seeing his opportunity, takes a seat at the table. He attempts in various ways to attract the young woman's attention, and finally succeeds beyond his most ardent expectations. She lowers her newspaper, however, and he gets a good look at her face, which is extremely unattractive. The change of expression on his countenance from glee to disgust is very cleverly done, and makes an extremely laughable ending to the picture, as the man gets up and walks away, leaving the young woman amazed at his sudden change of front.

1700 **In a Chinese Restaurant**—N. Y. Studio.—29 feet. Galimafre

Chuck Connors, the well-known Bowery character, and two Chinamen indulging in a modest repast of Chop Suey. A very vivid illustration of the delicate table manners in vogue on the Bowery. Chop sticks are used instead of knives and forks.

1701 **"When we were Twenty-one"**—N. Y. Studio.—30 feet. Galimart

The scene is laid in a public park. On a Grecian seat at the foot of a statue two young lovers are seated, and are quarreling. The young man leaves the girl in anger. A tramp who has witnessed the scene from behind the statue slyly takes the seat which the young man has vacated. The girl, thinking her lover has returned, proceeds coyly to make up. The tramp puts his arm around her waist. Suddenly the girl discovers the deception, and in horror gets up and jumps away, much to the tramp's amusement. The details of this picture and of the succeeding number, 1702, are worked out with exceeding care, and the characters are taken by members of Southern's company.

All lengths given above are approximate

No. *Title* *Where taken* *Length* *Code word*

1702 **"Two's Company"**—N. Y. Studio.—28 feet. Galimatias

This is an animated copy of the well-known picture by Vergilio Tojetti. The action takes place on a Grecian seat extending in semi-circular form on either side of the statue of a Laughing Satyr. On one side is an old monk asleep, on the opposite are two lovers, the young man begging for a kiss. The monk suddenly awakes and looks upon the pretty scene with great agitation. He is discovered by the young couple, who promptly raise a parasol between themselves and the monk, and go on with their love-making.

1703 **Aunt Jane's Experience with Tabasco Sauce**—N. Y. Studio.—27 feet. Galimo

A table in a restaurant is shown. An old lady from the country orders oysters, and seeing a bottle of tabasco sauce on the table decides to experiment with it. She uses too much of the fiery liquid, and after having eaten an oyster, is in great distress. The waiter comes to her rescue and relieves her by squirting vichy into her mouth from a siphon.

1704 **A Customer Drops in**—N. Y. Studio.—31 feet. Galindae

In a photograph gallery stands a photographer by the side of his camera despondent at his lack of business. Suddenly a man comes crashing through the sky-light. The photographer pounces upon him at once, goes through his pockets, and finding a roll of money there immediately drags him to the operating chair, takes his picture and then throws him out, retaining his money.

1705 **Bribing the Police**—N. Y. Studio.—31 feet. Galindreo

A young girl is looking into a shop window. A farmer strolls by and speaks to her, and being impressed with her attractions fills her arms with apples, which he has in his pockets. A policeman enters, and the "Rube" also gives him an apple. Thinking that he has "fixed" the policeman, the farmer attempts to kiss the girl. She drops the apples, however, and slaps his face heartily, the policeman looking on and enjoying the scene.

1706 **The Ugly-tempered Tramp**—N. Y. Studio.—34 feet. Galingale

A tramp comes to the door of a farm house and asks the farmer's wife for food. He receives a piece of pie and a cup of coffee. In the meantime the farmer has come in from the fields and is washing his hands in a basin at the side of the house. The tramp apparently doesn't like his food, for he throws it away and threatens the woman. The farmer thereupon goes for him and gives him a severe beating in which the woman assists with her broom.

No. *Title* *Where taken* *Length* *Code word*

1707 **Two Old Cronies**—N. Y. Studio.—30 feet. Galinsect

Two old sports are seated at a table drinking. One takes a couple of cigars out of his pocket, and after examining them carefully, hands a cigar to his friend. One of the cigars has been loaded, but by mistake is retained by the practical joker. It explodes, much to his discomfiture, and a hearty laugh is on the joker.

1708 **"Art Studies"**—N. Y. Studio.—32 feet. Galinthias

Two old cronies are looking over a book of "art studies" from female models. Their facial expressions and their interest as they look at the various pictures, make a most humorous effect.

1836 **Springtime in the Park**—N. Y. Studio.—38 feet. Galopoda

At the opening of the scene a painter is busy at work on a park bench. As he finishes he puts up a sign "Fresh Paint". A near sighted old gentleman comes in, sits down on the bench, takes out his spectacles and after carefully wiping them reads the sign. He jumps up immediately but his coat and trousers are covered with fresh paint. This is a hit picture and always gets a hearty laugh.

1844 **Carrie Nation, Saloon Smasher**—N. Y. Studio.—26 feet. Galoppassi

This picture is based upon the much talked of exploits of Mrs. Carrie Nation in Kansas. The interior of a bar-room with its usual customers is shown. Mrs. Nation and her crusaders come in with their hatchets and proceed to demolish everything in sight. Mrs. Nation, however, knocks out the spigot from a beer barrel and is deluged by its contents.

1857 **The Lovers' Yarn**—N. Y. Studio.—28 feet. Galucho

This is a piquant scene of exceptional value for Mutoscope work but not unsuited to the projecting machine. The lover is alone with the girl of his choice and she keeps him busy holding her skein of yarn while she winds the ball. The young man becomes ardent and interrupts the work with passionate love-making. Unfortunately the young woman's foot becomes entangled in the yarn just as her mother enters unexpectedly, and as the young man clings to the skein as he hurriedly arises, he inadvertently lifts the girl's skirts, at the same time disclosing a trim ankle.

1865 **An Unlucky Lover**—N. Y. Studio.—58 feet. Galvanists

A young girl is receiving her lover against the wishes of her father. They hear him coming, and the lover hides in the coal box. The coal man comes in and empties a bag of coal upon the unfortunate young man. Hearing

No. *Title* *Where taken* *Length* *Code word*

another suspicious noise, the lover hides in the chimney. This time the father enters and starts a fire in the fire-place. The lover falls down from his warm perch, covered with soot.

1866 **The New Maid**—N. Y. Studio.—28 feet. Galvanizar
The new maid is very pretty and interests the master to an unusual degree as he sits alone at the table taking an early breakfast. He thinks it not amiss to steal a kiss, and is just getting away with the goods when his wife, clad in her "robe de nuit" comes in unexpectedly and creates a scene.

1874 **A Close Shave**—N. Y. Studio.—51 feet. Galwespen
A prim customer wearing flowing whiskers comes into a barber shop. Two small boys divert the barber's attention, and proceed to give the prim gentleman a novel shaving. They tie him to the chair, cover his face with suds from a whitewash brush and trim his whiskers down to the skin. The barber rushes in only to receive the contents of the pail of suds intended for the mischieous boys.

1875 **A Little Piece of String**—N. Y. Studio.—27 feet. Galziekte
This is a parody on over-politeness. A young man is standing on a corner talking to a pretty girl, when a second man comes along and joins them. He notices what appears to be a bit of string or thread on the young lady's waist, and promptly attempts to remove it. Unfortunately, it is the thread from a seam in the young woman's skirt and as the young man persists in pulling, the garment falls apart, much to the young man's embarrassment and chagrin.

1876 **Hot Mutton Pies**—N. Y. Studio.—46 feet. Galzucht
A Chinese street vender stands on the corner displaying his basket on which is a sign "Hot Mutton Pies". Two boys come along aud each purchase a pie which they devour with great gusto. As they eat, the Chinaman changes the sign so that it reads "Hot Cat Pies" and a couple of cats jump out of his basket. The boys throw their pies away in disgust, and the Chinaman is greatly amused.

1877 **A Non-union Paper Hanger**—N. Y. Studio.—28 feet. Galzuchtig
A man and his wife are repairing the wall-paper. The man is standing on a board running from the back of a chair to a barrel. As he makes a misstep, the board tips up. He slides into the barrel and the pail of paste flies in the air. The unfortunate man is completely covered by its contents. The picture is well worked out and has a very effective climax.

All lengths given above are approximate

No.	*Title*	*Where taken*	*Length*	*Code word*
1885	**An April Fool Joke**—N. Y. Studio.—57 feet. Two boys place a brick under a hat. Along comes a magician. He makes a pass over the hat and takes from it a quantity of jewelry and money, much to the amazement of the boys. The magician then replaces the valuables under the hat and passes on. The boys jump out to seize them, whereupon the hat explodes.			Gambadiez
1886	**An Unexpected Knockout**—N. Y. Studio.—27 feet. Two boys are fighting over a game. An inquisitive old gentleman interferes and urges them on. One seizes a bag of flour and attempts to strike the other. The intended victim ducks, and the old gentleman gets the contents of the bag.			Gambadions
1887	**A Legal Hold Up**—N. Y. Studio.—53 feet. An intoxicated man is held up in approved fashion and relieved of his valuables by a policeman. The action is exceedingly funny and the facial expressions good.			Gambadona
1905	**On the Benches of the Park**—N. Y. Studio.—33 feet. At the opening of the scene a young couple are enjoying a quiet tete-a-tete on a park bench. The young man goes away and a tramp stealthily takes his place. The girl calls a policeman who rushes in with his dog. The dog takes care of the tramp, while the policeman looks after the excited girl.			Gambogic
1906	**Meandering Mike**—N. Y. Studio.—37 feet. A tramp attempts to steal some pies which the cook has left outdoors to cool. He thinks he is safe because the dog is chained up, but the cook turns the dog loose and he promptly attacks the tramp, seizing him and holding him by his coat tails as he tries to get over the fence.			Gambolled
1921	**A Patient Sufferer**—N. Y. Studio.—31 feet. Two small boys come to Dr. Bunion's office with a dead cat which they offer him for treatment. He drives them away, but they return and throw the cat into his hallway. Soon after, a patient limps in on crutches and raps on the doctor's door. The doctor, thinking the boys have returned, rushes out and assaults his patient with a club. The action throughout is very natural and humorous.			Gamellarum
1922	**A Joke on Whom?**—N. Y. Studio.—25 feet. Two youngsters are teasing their grandfather who is taking a nap in the hammock. One of the lads crawls under to prod the old gentleman with a pin, when the hammock falls with the small boy under it.			Gamellinha

All lengths given above are approximate

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1923 **Ham and Eggs**—N. Y. Studio.—29 feet. Gamellones

Scene—In a grocery cellar. A large box of eggs is on the floor and a ham hangs on a line above. The groceryman enters with a boy who carries a candle. As the man sorts the eggs the boy carelessly burns the line on which the ham hangs. The ham falls, precipitating the groceryman into the box of eggs.

1924 **The Hod Carrier's Revenge**—N. Y. Studio.—27 feet. Gamely

The hod carrier comes home drunk, and not finding his lunch to suit his fancy, he proceeds to demolish the dishes.

1925 **The Downfall of China**—N. Y. Studio.—26 feet. Gamenho

Woman washing dishes, man seated reading paper. She lets plate fall and breaks it. The man criticizes her for her carelessness and proceeds to show her how to wash the dishes. He succeeds in knocking over the entire tray of dishes and raises havoc generally.

1926 **A Quick Recovery**—N. Y. Studio.—27 feet. Gamesome

This is an amusing trick picture. A young man is making love to the doctor's daughter. The doctor comes in suddenly and the young woman tries to conceal her lover by hiding him on the dissecting table. The doctor takes his surgical instruments and cuts off the young man's head, placing it on a shelf beside a skull. The daughter in horror seizes the head and places it back upon the body; whereupon the young man comes to life and kisses her, much to the amazement of the old doctor.

1927 **Five Minutes to Train Time**—N. Y. Studio.—54 feet. Gamesomely

A couple are packing up a trunk in a great hurry and in their rush put the baby in, and pack it down in their efforts to close the top. The wife discovers the loss of the child and frantically unpacks the trunk only to find the youngster mashed flat.

1928 **When Stocks Went Up**—N. Y. Studio.—27 feet. Gametria

A study in facial expressions by two stock speculators at the ticker, one is winning, the other losing.

1929 **He Forgot his Umbrella**—N. Y. Studio.—35 feet. Gamin

A gay old gentleman dining with a pretty girl in a private room, leaves her for a short time but forgets his umbrella as he goes out. In the meantime a young man enters and proceeds to take the old boy's place. The latter returns suddenly and the youth hides under the table. The old chap sees

No. *Title* *Where taken* *Length* *Code word*

his hands and steps on them, and then bangs him over the head with a plate. The young man in his agony upsets the table and the expression on his face as he emerges from the wreck is very ludicrous.

1930 **The Fresh Lover**—N. Y. Studio.—34 feet. Gammadim

A young man is making love to a girl in the first story window of a house and is caught in the act by her father from the window above. The old man is enraged and espying an athletic chap nearby gives him a dollar and signals him in pantomime to lift the lover up where he can get at him. The athlete does so and the old gentleman pulls the lover's hair until he shouts for mercy.

1931 **Little Algy's Glorious Fourth of July**—N. Y. Studio.—47 feet. Gammaut

This is a very amusing story in three scenes.

Scene 1.—Algy purchases a large stock of fireworks at the store.

Scene 2.—Algy places his stock of fireworks on the ground and lights a cannon firecracker. It explodes the entire lot and there is a grand mix up of Algy and the fireworks.

Scene 3.—Algy is in bed attended by his mother and family physician. He is swathed in bandages from head to foot.

1934 **Nora's Fourth of July**—N. Y. Studio.—24 feet. Gammoned

Willie puts a pack of firecrackers in the flour which Nora is preparing for her dough. A policeman comes in and is entertained by Nora. Willie in the meantime explodes the firecrackers, covering Nora and policeman with the contents of the pan.

2142 **A Poet's Revenge**—N. Y. Studio.—45 feet. Garapiroca

A comedy scene of unusual excellence, clear and sharp photographically, and well worked out.

A poet presents a spring effusion to the editor in his sanctum. It is scorned. The poet hurls a stick of dynamite into the stove, which at once explodes, wrecking the office and the editor as well. The poet returns to the scene when the smoke clears away, and triumphs over the battered editor.

2144 **They found the Leak**—N. Y. Studio.—36 feet. Garasa

This is a very funny episode of the amateur plumber. Two men descend into a dark cellar with a lighted candle, searching for a leak in the gas main. When they find it, there is a terrific explosion, and out of the debris appear two men in a most dilapidated condition. The effects in this picture are excellently worked out.

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2152 **On a Milk Diet**—N. Y. Studio.—27 feet. Garavato
This illustrates an old and time-honored joke, but it is very well done and very laughable. A nurse girl becomes interested in a park policeman, and forgets her charge. A tramp sneaks up, and steals the baby's bottle. He is rapidly devouring its contents when the policeman discovers him, and marches him off to jail.

2163 **A Picture from "Puck"**—N. Y. Studio.—23 feet. Garbeabais
An habitue of a café is scanning the pages of a newly arrived comic paper, and strikes a particularly funny picture. His waiter observes the picture, and also becomes interested, so much so that he does not notice where he is pouring the soup, which overflows on to the table, and into the diner's lap.

2164 **The Light That Didn't Fail**—N. Y. Studio.—30 feet. Garbeamos
An amusing effect obtained by manipulation in printing. An old farmer is making his first visit to a city hotel, and upon retiring attempts to blow out the incandescent light. Failing to accomplish this, he ties his big carpet bag over the bulb, but the strong light penetrates even its thick side, much to the farmer's annoyance.

2169 **Alphonse and Gaston**—Fairhaven, N. J.—25 feet. Garbenthal
The two polite Frenchmen attempt to assist an Irish laborer, who has dropped his lunch while carrying a heavy plank along a country road. Their antics are very amusing.

2170 **"A Sweet Little Home in the Country"**—Fairhaven, N. J.—26 feet. Garbillado
Taken in a country chicken yard. A little child is feeding the chickens, when a tramp approaches and attempts to steal one. He is driven away by the farmer. Very realistic.

2171 **The Polite Frenchman**—Fairhaven, N. J.—31 feet. Garbosos
Alphonse and Gaston, the well-known Opper creations, assist a fair but veiled female across a muddy street a la Sir Walter Raleigh. After their coats have been ruined they discover that their heroine is a negress. The scene is well acted, and very humorous in its denouement.

2173 **The Accommodating Cow**—Fairhaven, N. J.—35 feet. Garbuglio
A group of cows standing in the corner of a pasture lot. A hobo has sneaked in unobserved, and is milking one of the cows for his lunch, the patient animal standing quietly while the tramp does his work. The photographic effects in this film are very fine.

All lengths given above are approximate

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2175 **The Lovers' Knot**—Fairhaven, N. J.—25 feet. Garcaille

A young man standing beneath a portico is bidding a fond farewell to a damsel stationed in the portico above him. While he is thus busily engaged, a mischievous small boy ties a rope about the young man's ankles, resulting in a humorous fall as he tries to leave.

2176 **Will he Marry the Girl?**—Fairhaven, N. J.—36 feet. Garcinia

A young man and a woman out in a row-boat attempt to change seats, and fall overboard. He gallantly rescues her, giving rise to the question which names the picture.

2181 **The Photographer's Fourth of July**—N. Y. Studio.—45 feet. Gardenless

The scene is in a photographic studio. The photographer has just posed an old farmer for his picture, and goes into the dark room for his plate. While he is away, mischievous small boys throw some giant firecrackers into the camera. They explode and wreck the studio. The action is very humorous throughout.

2182 **The Sleeper**—N. Y. Studio.—40 feet. Gardenly

This is a variation of a familiar Fourth of July joke. A tramp is asleep on a park bench. Several urchins set off bunches of firecrackers about him, but fail to awaken him, and he sleeps on soundly, until a policeman comes along and routs him out.

2183 **Uncle Pete's Pipe; a Tragedy of the Glorious Fourth**—N.Y.Studio. —105 feet. Gardenship

A remarkably clever out-door picture in two scenes. The first shows an old gentleman entering a store and purchasing a large stock of fireworks for the children. He smokes his long pipe as he starts off home.

The second scene shows him approaching the house, still puffing away on his big pipe. Just as he arrives home, a spark from the pipe sets the fireworks off, and there is a tremendous explosion. Neighbors rush in from every direction, a policeman calls an ambulance, which comes upon a run, and the poor old gentleman is carried off to the hospital. The realism of this picture is splendid.

2187 **The Smoking Lamp**—N. Y. Studio.—36 feet. Gardiennat

An Alphonse and Gaston comedy scene, in which the polite Frenchmen delay turning down a smoking lamp until it explodes, wrecking the room and spoiling the good-looks of the two Frenchmen to a noticeable degree.

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
2188	**In a Manicure Parlor**—N. Y. Studio.—38 feet. This is a rather piquant subject. The scene shows a manicure parlor divided into two sections by a screen. On one side a very proper girl is attending to the nails of a young man. On the other side is a similar couple, but not so well behaved. Whenever the second couple kiss, the pair on the opposite side of the screen hear the suspicious noise, and the effect upon them is very humorous.			Gardiez
2189	**No Liberties, Please**—N. Y. Studio.—27 feet. A young man in a manicure parlor attempts to kiss the pretty attendant, but has his ears soundly boxed for his trouble.			Gardnerie
2193	**The New Typewriter**—N. Y. Studio.—55 feet. This is an excellent comedy scene. The wife visits her husband's office to inspect the young woman he has engaged as his stenographer. When the wife enters, the new typewriter is wearing a hideous mask, and the wife goes away satisfied. When the wife is gone, the girl removes the mask, and receives the congratulations of her employer.			Gardunos
2194	**Wrinkles Removed**—N. Y. Studio.—26 feet. A scene in a "beautifying parlor". A very ugly girl is having her face manipulated by a young man attendant. Her facial expressions during the ordeal are very funny.			Gardvogt
2195	**In a Massage Parlor**—N. Y. Studio.—28 feet. Showing a pretty girl and a young man attendant. The massage treatment develops into love making of a very interesting character, with a kiss of the Olga-Nethersole type.			Gareggioso
2196	**Mischievous Willie's Rocking Chair Motor**—N. Y. Studio.—50 feet. Mischievous Willie finds his grandfather asleep in the rocking chair, and connects a swinging gold fish jar to the rocker with a cord. Grandpa wakes up, starts to rock, and tips the jar of water and gold fish upon his head, much to Willie's amusement.			Garela
2201	**Shut Up**—N. Y. Studio.—53 feet. This very suggestive title expresses admirably the action of the scene. A man comes home from the club, considerably the worse for his libations. His wife, sitting up in bed, proceeds to give him a thorough nagging. The man stands it as long as he can, and then slams up the folding bed, imprisoning the scolding wife in the bedding, and effectually silencing her clamor. The action of this picture is so natural that it is certain to win a hearty laugh from everyone who sees it.			Garenstrop

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
2207	**A Gentleman Burglar**—N. Y. Studio.—54 feet. This shows the typical gentleman burglar in evening clothes at work at his trade. His victim has placed his box of valuables in his folding bed, and as the burglar is discovered the bed springs up, apparently securely hiding the treasure and the occupant of the bed. The burglar, however, breaks open the bed with his "jimmy", and easily secures the strong box.			Garfearian
5161	**The Abbe and the Colonel**—Paris, France.—30 feet. A gay old colonel follows what appears to be an interesting young female along the street. As he is about to make good his conquest, however, he finds that instead of a young lady, he has been following a parish priest.			Frondemy
5173	**The Valiant Pig**—Paris Studio.—29 feet. This is an amusing and popular act from the Paris vaudeville stage. A pantomimist, dressed to represent an enormous pig, takes the part of a gallant suitor who comes to woo a pretty girl. The make-up of the pig is very realistic, and his antics most amusing.			Frondule
5174	**The Valiant Pig**—Paris Studio.—29 feet. This is a continuation of the vaudeville act shown in the above picture. In this scene the girl puts a ballet skirt on the pig, and attempts to teach him to dance.			Fronduto
5209	**The Bon Vivant**—Paris Studio, Paris, France.—60 feet. This picture was taken for the effects obtained in reversing the negative. The Bon vivant comes home, and first draws a glass of ale; then lights his pipe and smokes; overturns a pot on the stove; tips over chairs and tables, and finally throws a lot of confetti into the air. In reverse the articles all fly back in a very mysterious and amusing manner.			Frostbeule
5358	**Mr. Oldsport's Umbrella**—Paris, France.—29 feet. This unusually humorous scene depicts a drunkard, who, stumbling over a street sprinkling hose, loses his umbrella, and picks up the nozzle of the hose instead. A couple of jokers turn on the water, and the drunkard is quickly drenched, much to his amazement and perplexity.			Frullarla
5359	**A Mis-Adventure**—Paris Studio.—29 feet. An absent-minded young gallant is calling upon a lady, and upon entering places his silk hat upon a table near to a bowl of gold-fish. Upon leaving he seizes the bowl of gold-fish instead of the hat, and places it upon his head. The result is comically effective.			Frullarous

All lengths given above are approximate

No.	*Title*	*Where taken*	*Length*	*Code word*
10084	**"Be Good Again"**—Berlin Studio, Berlin, Germany.—35 feet. A pretty encounter between two lovers, showing a quarrel, reconciliation, and a kissing scene. The figures in this negative are very large; and photography excellent, making decidedly a "hit" picture.			Gebergten
10085	**The Rivals**—Berlin Studio, Berlin, Germany.—35 feet. A companion picture to No. 10084, taken in a similar manner with the figures very large. The same pretty girl is shown, her affections being sued for by two lovers, whose joy and chagrin are alternately shown as the young lady bestows her favors; an exceedingly effective subject.			Gebessert
10142	**The Gourmand**—Berlin Studio.—50 feet. Here we see a fat, jolly fellow enjoying with the utmost gusto a luncheon of oysters and champagne. The film is remarkably fine photographically, and the facial expression is splendid. In fact, this is one of the best films of the kind ever made.			Gebronst

All lengths given above are approximate

Anna Held, No. 1863

VAUDEVILLE

VAUDEVILLE artists, leaders in their line, in both this country and abroad, have from time to time been employed by us to present the most attractive features of their acts. The list is very complete, as a perusal of a few of the names will indicate; Marshall P. Wilder, Sandow, Ross & Fenton, Saharet, Cruikshank, Amann, the Agoust Family, the Great Lafayette, Mlle. Cathrina Bartho, Grapewin & Chance, Rice & Cohen, Jos. Hart & Carrie DeMar, Fougere, and others equally famous.

We call particular attention to our series of living pictures which were put on with as great care as to models, costumes, pose and properties as any of the largest productions of this order. They are all excellent photographically, and of the very highest grade pictorially.

No.	*Title* — *Where taken* — *Length*	*Code word*
9	**Butterfly Dance**—N. Y. Studio.—26 feet. A very graceful dance with voluminous draperies, by Annabelle Moore, well-known on the metropolitan stage.	Misericorss
12	**Sandow**—N. Y. Studio.—19 feet. Showing the great athlete in full length figure occupying the entire size of the film, in a display of his enormous muscular development.	Mispregio
13	**Sandow**—N. Y. Studio.—21 feet. Another excellent view, large size, of the world's champion strong-man in a demonstration of his remarkable physical development.	Misturaste
35	**A Flag Dance**—N. Y. Studio.—23 feet. A graceful patriotic dance by Miss Annabelle Moore, dressed in an appropriate costume of the American colors, and waving the American flag.	Moderiamo
37	**Sandow**—N. Y. Studio.—23 feet. The great athlete going through breathing exercises and displaying his muscles.	Modiglione
38	**Sandow**—N. Y. Studio.—24 feet. Still another picture of the great athelete displaying his muscles, and turning a somersault without touching hands to the floor.	Modoliamo
86	**The Human Hen**—N. Y. Studio.—25 feet. Imro Fox, the well-known magician, in his trick of producing eggs from a man's mouth.	Monasticon
101	**The Drunken Acrobat**—N. Y. Studio.—25 feet. O'Brien and Havel, the well-known vaudeville team, in one of their most humorous sketches.	Monogynia
141	**Little Egypt**—N. Y. Studio.—24 feet. A well-known character, in a dance that created considerable excitement when first introduced in America.	Morrocoy
165	**Les Parisiennes**—N. Y. Studio.—24 feet. A fascinating, up-to-date dancing diversion by four pretty girls in stunning costumes.	Motolita
166	**Geisha Girls**—N. Y. Studio.—22 feet. A clever dance in Japanese costume by four pretty girls.	Motoneria

All lengths given above are approximate

No.	*Title*	*Where taken*	*Length*	*Code word*
167	**Gaiety Dance**—N. Y. Studio.—24 feet. The celebrated artist, Deyo, in one of her most popular diversions.			Montrego
168	**Deyo**—N. Y. Studio.—26 feet. A fascinating skirt dance by the well-known roof garden favorite.			Motterig
206	**La Petite Adelaide**—N. Y. Studio.—24 feet. The well-known roof garden favorite in her pie dance, in which she emerges from the huge pastry brought in by four attendants.			Mugissant
208	**Lina & Vani**—N. Y. Studio.—23 feet. Eccentric comedy acrobatic work by a well-known team of vaudeville artists.			Mugliava
213	**Bag Punching by Sadie Leonard**—N. Y. Studio.—25 feet. The female Fitzsimmons in the exercise of bag punching.			Mujeriles
214	**First Round; Glove contest between the Leonards**—N. Y. Studio.—26 feet. An exciting boxing bout between a man and a woman. An act which has had much success on the vaudeville stage.			Mujerona
215	**Second Round; Glove Contest Between the Leonards**—N. Y. Studio.—27 feet. Wind-up, including knock-down blow, in the exciting contest between the Leonards, male and female pugilists.			Mulacchia
216	**Death of Nancy Sykes**—N. Y. Studio.—37 feet. Charles Ross and Mabel Fenton, who are very prominent in vaudeville and burlesque, in their thrilling sketch taken from Dickens's novel "Oliver Twist".			Muladares
217	**Dance; Franchonetti Sisters**—N. Y. Studio—22 feet. The French quadrille dance by a popular team of vaudeville artists.			Malateiro
218	**French Acrobatic Dance**—N. Y. Studio.—26 feet. A lively French dance by three pretty girls well-known to the vaudeville stage.			Mulcebo
225	**Saharet**—N. Y. Studio.—26 feet. A fascinating dance by one of the most prominent danseuses on the stage. A great favorite both in America and abroad.			Mulgemur

All lengths given above are approximate

No. *Title* *Where taken* *Length* *Code word*

238 **An Affair of Honor**—N. Y. Studio.—26 feet. Multopere
A reproduction in motion of the famous picture of this name. A duel with rapiers between two women who are rivals in love. The contestants with their seconds are seen going to the meeting place, where they partially disrobe for the fray. The duel ensues, and one of the combatants falls mortally wounded, much to the consternation and regret of her antagonist.

255 E **"Has He Hit Me?"**—London Studio.—26 feet. Fondule
An exhibition of grotesque boxing by the two McNaughtons, well-known on the vaudeville stage.

303 **Fatima**—Coney Island.—25 feet. Testaferro
A well-known oriental dancer in a dance du ventre to the music of a Turkish band.

326 E **Lockhart's Performing Elephants**—London, Eng.—27 feet. Footway
Showing one of the trick elephants beating a bass drum with his tail.

338 **Facial Expressions by Loney Haskell**—N. Y. Studio.—24 feet. Timbalear
The prominent vaudeville artist illustrates various emotions in rapid succession, passing through sorrow, anger, grief, joy, etc. Faces occupy the entire field of the camera, and subject is excellent photographically.

339 **Marshall P. Wilder**—N. Y. Studio.—24 feet. Timbramos
The "Prince of Entertainers, and Entertainer of Princes" in one of his inimitable sketches. He receives a letter apparently full of very doleful news,—which turns out to be a hoax, and his sorrow ends in a burst of rollicking laughter.

355 **Burlesque Cake Walk**—N. Y. Studio.—24 feet. Tintamar
"Americus Four" team, prominent in vaudeville in their eccentric burlesque of the cake walk.

385 **Cruikshank**—N. Y. Studio.—19 feet. Tonachino
Cruikshank, the great impersonator, in a series of laughable facial expressions. The whole field of the picture is devoted to the mobile face of the comedian; and the photographic effects are quite marvelous.

392 E **Amann**—London Studio, Eng.—27 feet. Forbitrice
The great impersonator in his characterizations of Duke of Wellington and Napoleon I.

393 E **Amann**—London Studio, Eng.—27 feet. Forbivamo
Marvelous impersonations of the late William E. Gladstone and Lord Beaconsfield.

All lengths given above are approximate

No.	*Title*	*Where taken*	*Length*	*Code word*
394 E	**Amann, the Great Impersonator**—London Studio, Eng.—25 feet. In his characterization of Capt. Dreyfus and Emile Zola.			Forbivate
406	**"Spike," The Bag-Punching Dog**—N. Y. Studio.—26 feet. This active little animal has made a great hit wherever he has appeared on the vaudeville stage. A large bag is suspended by a cord so that it is just out of reach of his nose. The dog jumps for it and having once set it in motion pursues it with the utmost vigor, bumping it with his snout whenever it comes within reach.			Tonichetta
406 E	**Ritchie, the Tramp Bicyclist**—London, Eng.—45 feet. Showing a well-known trick bicycle rider in his popular act.			Forcais
407	**A Skipping Rope Dance**—N. Y. Studio.—26 feet. Lizzie Derious Daly, well-known to the vaudeville stage in a pretty dance with a skipping rope.			Tonitrale
631 E	**Umbrella Dance, San Toy**—London Studio.—57 feet. One of the hits of the popular musical comedy, "San Toy", enacted by Mr. Huntley Wright and Miss Grace Leigh of the original company at Daly's Theatre, London.			Formiste
650	**Joe, the Educated Orangoutang**—N. Y. Studio.—26 feet. An amusing picture of a very wonderful educated monkey enjoying a meal of sliced bananas, which he eats with a spoon from a glass dish.			Vetulonia
792	**Agoust Family of Jugglers**—Paris, France.—27 feet. A splendid picture showing this notable family of jugglers in their restaurant scene, in which they toss dishes and chairs about with marvelous dexterity.			Ennoblir
965	**"My Ragtime Girl"**—N. Y. Studio.—26 feet. Cakewalk in ragtime by three vaudeville performers.			Furfureos
972	**What Dumb Animals Can be Taught**—N. Y. Studio.—44 feet. A very clever exhibition by Prof. Leonidas, with a troop of trained cats and dogs.			Furgon
973	**Stealing a Dinner**—N. Y. Studio.—50 feet. Another exhibition by Prof. Leonidas' troop of cats and dogs. One of the dogs is shown stealing his dinner from the table in his master's absence. In order to cover his own crime, the dog places a cat on the table, where she is found when the master comes in. The master shoots the cat, and is promptly arrested by a large dog dressed in policeman's clothes.			Furgones

All lengths given above are approximate

No.	*Title* — *Where taken* — *Length*	*Code word*
990	**Frank Melville's Trick Elephant**—Brooklyn, N. Y.—37 feet The elephant is shown walking over the prostrate bodies of two ponies. Sells Brothers' and Forepaugh's circus.	Furibonder
1016	**Living Pictures**—N. Y. Studio.—25 feet. A dainty scene in which three interesting pictures are shown. Curtains managed by two pages are interposed between each picture. The first pose is "A French Model"; the second, "Vanity"; the third, "In the Springtime".	Foronis
1016 E	**An Obstinate Cork**—Clapham Park, England.—30 feet. Dan Leno and his wife celebrating the anniversary of their wedding day.	Fourche
1017 E	**Dessert at Dan Leno's House**—Clapham Park, England.—26 feet. The boys take the fruit, and Dan Leno chases the boys.	Fourcheur
1018 E	**Mr. Dan Leno, Assisted by Mr. Herbert Campbell, Editing the "Sun"**—London Studio.—26 feet. Much excitement was caused in London by the proprietors of the "Sun" handing over that paper for one day to Messrs. Leno and Campbell. Some slight difference seems to have taken place as to which one was the most important to occupy the chair. The picture gives a very good idea of what took place before they came to a settlement.	Fourchon
1090	**Hurdle Jumping; by Trained Dogs**—N. Y. Studio.—50 feet. An exhibition by Prof. Leonidas's trained animals. A cat is stretched across two chairs, and a number of dogs of different breeds jump over her.	Fusibile
1091	**Boxing Dogs**—N. Y. Studio.—25 feet. An act by Professor Leonidas's troupe. Two little dogs sit in their chairs having boxing gloves fastened to their forepaws. They rise on their hind legs and box while Professor Leonidas urges them on.	Fusivilite
1097	**Kilpatrick's Ride**—Near Boston, Mass.—25 feet. Kilpatrick, the one-legged bicycle rider in his sensational feat of riding down a long flight of steps on a bicycle. Inasmuch as it takes but 12 seconds to make the ride, the film is printed also in reverse, and the forward and backward actions are printed as one scene.	Fusilamos
1161	**Ballet of the Ghosts**—N. Y. Studio.—24 feet. Mysterious figures, draped in white, advance slowly from the gloom. As they go into the light they suddenly throw their drapery aside and appear as ballet girls dancing a sprightly dance. The action is then reversed and they gradually disappear.	Fussteg

All lengths given above are approximate

No.	*Title*	*Where taken*	*Length*	*Code word*
1183	**The Great Lafayette**—N. Y. Studio.—25 feet. In his well-known burlesque impersonation of Sousa, the March King.			Fusticone
1194	**A Thrilling Ride**—Rochester, N. Y.—25 feet. A dash down an incline, and a dive of 30 feet into a tank of water, by Marsh, the bicycle expert.			Fustikholz
1207	**The Summer Girl**—N. Y. Studio.—26 feet. In which Nella Bergen, of "The Girl from Up There" company, is seen in a pretty summer idyll. The bank of a brook is shown; the Summer Girl sits down, removes her shoes and stockings, and paddles idly in the water.			Futientis
1210	**M'lle. Cathrina Bartho**—N. Y. Studio—25 feet. The premier danseuse in her famous "Speedway dance", as seen at the Victoria Roof Garden, New York.			Futilidade
1211	**M'lle. Cathrina Bartho**—N. Y. Studio.—25 feet. Illustrating the most difficult steps of the premier danseuse of the Metropolitan operatic ballet.			Futilite
1212	**M'lle. Cathrina Bartho**—N. Y. Studio.—25 feet. In a unique dance in full tights and spangled bodice.			Futilous
1230	**Trial of Capt. Dreyfus**—N. Y. Studio.—43 feet. An impressive character impersonation by Lafayette, the great mimetic comedian. The scene is from the famous court-martial at Rennes, ending with the prisoner's dramatic declaration, "I am innocent".			Futtilium
1231	**Dreyfus Receiving His Sentence**—N. Y. Studio.—52 feet. Lafayette, the mimic, showing Capt. Dreyfus reading the verdict of the court-martial in his prison, and meeting with Madame Dreyfus. This picture is very dramatic, and true to the details of the actual scene.			Futtrig
1328	**Fougere**—N. Y. Studio.—36 feet. The famous Parisian chanteuse in the rag-time cake-walk "Hello, Ma Baby", with which she made such a sensation at the New York Theatre.			Gabbia
1590	**Living Pictures—Phrosine and Meledore**—N. Y. Studio.—30 feet. A magnificently dramatic pose copied from a famous painting, showing the finding of the drowned body of a beautiful girl on a seashore by an ascetic monk.			Galeasse

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
1591	**Living Pictures—The Temptation of St. Anthony**—N. Y. Studio.—30 feet. Another stunning subject, splendidly worked out, showing a beautiful young girl in full fleshings in the pose of the siren tempting the good monk. An exceedingly effective subject in every respect.			Galeatorum
1592	**Living Pictures—The Slave Market**—N. Y. Studio.—30 feet. Taken after Gerome's celebrated painting, showing the exposure of three beautiful slave girls in fleshings and scanty drapery in the slave mart.			Galeaturam
1593	**Living Pictures—The Unfaithful Odalisque**—N. Y. Studio.—30 feet. A harem scene showing a beautiful slave girl being chastised by a eunuch as a penalty for supposed unfaithfulness.			Galeaturos
1596	**Living Pictures—By the Sea; and the Tempest**—N. Y. Studio.—25 ft. This is one of a series of admirable living pictures, posed by competent artists, and faithfully representing well-known art master-pieces. At the opening of each picture, curtains are thrown aside by two pages, the picture remains for a short interval in complete repose, and the curtains are drawn. In other words, these living pictures are shown exactly as in first-class vaudeville theatres, and were prepared with equal care. "By the Sea." By Sarony. "The Tempest." By Landell.			Galeavisti
1597	**Living Pictures**—N. Y. Studio.—27 feet. "Faith." By Sarony. "The Morning Star." By Sarony.			Galeazza
1598	**Living Pictures**—N. Y. Studio.—29 feet. "The Pole Star." By Louis Falero. "Aurora." By Delaplanche.			Galeazzini
1599	**Living Pictures**—N. Y. Studio.—27 feet. "Departure for Sabaoth." By B. Monvel. "Psyche At The Well." By Thurman.			Galecynus
1601	**Living Pictures**—N. Y. Studio.—31 feet. "Music." By L. Prion. "Galatea." By Phillipe Perrot.			Galegale
1602	**Living Pictures**—N. Y. Studio.—30 feet. "Night." By Louis Falero. "After the Bath." By Matrowsky.			Galeibank
1657	**"Above the Limit"**—Philadelphia, Pa.—60 feet. Charles E. Grapewin, the well-known vaudeville actor, in the character of "Chimmie Hicks". He takes his girl for a ride in an automobile. His antics are very ludicrous.			Galgenrene

All lengths given above are approximate

No.	*Title*	*Where taken*	*Length*	*Code word*
1665	**"The Kleptomaniacs"**—N. Y. Studio.—65 feet. John C. Rice and Sally Cohen, the well-known vaudeville artists, in a sketch from their act. The scene is in a dental parlor, where the woman dentist gives her patient gas, and when he is under the influence goes through his pockets, instead of attending to his teeth.			Galgueira
1692	**"Above the Limit"**—N. Y. Studio.—47 feet. Charles E. Grapewin and Anna Chance, the well-known vaudeville artists, in a sketch from "Above the Limit", showing "Chimmie Hicks's" experience with a rum omelet.			Galicista
1693	**"Above the Limit"**—N. Y. Studio.—48 feet. Charles E. Grapewin as "Chimmie Hicks of New York", at the races, showing the change of emotions from "winning" to "losing".			Galictis
1863	**Anna Held (Bust View)**—N. Y. Studio.—59 feet. A stunning picture of the well-known actress in the drinking song which made such a hit in "Papa's Wife". The figure is shown in bust view, making the head very large and giving a clear view of the facial expressions of the beautiful artiste.			Galvanique
1864	**Anna Held (Full Length)**—N. Y. Studio.—91 feet. This subject is the same as No. 1863, but shown in full length figure. Both are admirable, and make hits either in the Biograph or Mutoscope.			Galvanisch
1881	**"The Diskobolus"**—N. Y. Studio.—26 feet. A living statue by a prominent Harvard athlete. Pages roll back curtains, disclosing the statue, which is posed in careful reproduction of the Greek original. An excellent study photographically.			Gamarra
1882	**"Forward"**—N. Y. Studio.—30 feet. Another excellent living statue pose copied from a Greek panel and showing three male figures and one female figure.			Gamarzas
1888	**"You Dirty Boy"—Living Pictures**—N. Y. Studio.—26 feet. An admirable pose, copied from the familiar statuet.			Gambage
1889	**"Finishing Touches"—Living Pictures**—35 feet. A very dainty subject, showing a little girl model putting the finishing touches to a painting.			Gambarmato
1890	**"Waiting for Santa Claus"—Living Pictures**—N. Y. Studio.—23 ft. A pretty picture showing two little girls standing in front of a fire-place, over which their stockings are hung.			Gambarum

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
1891	**"The Pouting Model"—Living Pictures**—N. Y. Studio. —26 feet. A very strong pose. The little girl who has been posing as a model refuses to continue and stands by the easel pouting. Copied from a famous painting.			Gambaruolo
1892	**"The Sleeping Child"—Living Pictures**—N. Y. Studio.—26 feet. Representing a child asleep in a woodland glade.			Gambecchio
1900	**"Birth of the Pearl"—Living Pictures**—N. Y. Studio.—54 feet. In this picture there is a limited amount of action in the pose. As the curtains are drawn aside the shell appears shut. It gradually opens, disclosing the model curled up in a recumbent position. She slowly arises as if awakening, and gracefully assumes the final position of the pose.			Gambiera
2141	**The Creators of "Foxy Grandpa"**—N. Y. Studio.—50 feet. The "Foxy Grandpa" series consists of eight pictures, illustrating scenes and incidents from Wm. A. Brady's musical production "Foxy Grandpa". This picture shows the various people who have made the character famous. Carl E. Schultz (Bunny), the artist; Joseph Hart as "Foxy Grandpa"; Carrie DeMar as "Polly"; and the two mischievous boys "Chub" and "Bunt".			Garapino
2145	**"Foxy Grandpa" Series**—N. Y. Studio.—56 feet. Foxy Grandpa shows the boys a trick or two with the tramp.			Garatisme
2146	**"Foxy Grandpa" Series**—N. Y. Studio.—31 feet. Foxy Grandpa and Polly in a little hilarity.			Garatorum
2147	**"Foxy Grandpa" Series**—N. Y. Studio.—77 feet. The boys try to play a trick on Foxy Grandpa with the punching machine, but he manipulates it so well that the joke is turned on the boys, who are bowled over by the punching arm.			Garatos
2148	**"Foxy Grandpa" Series**—N. Y. Studio.—68 feet. Foxy Grandpa shows the boys that he can play a banjo as well as he dances.			Garatum
2149	**"Foxy Grandpa" Series**—N. Y. Studio.—112 feet. Foxy Grandpa proves to be quite a magician.			Garatura
2150	**"Foxy Grandpa" Series**—N. Y. Studio.—55 feet. The boys help themselves to Foxy Grandpa's cigars, with distressing results.			Garauna
2151	**"Foxy Grandpa" Series**—N. Y. Studio.—41 feet. Foxy Grandpa tells the boys a funny story.			Garavanco

All lengths given above are approximate

No.	Title — Where taken — Length	Code word
2161	**Eva Tanguay**—N. Y. Studio.—48 feet. The eccentric comedienne from the New York Theatre in the popular and amusing "Sambo Dance" from "The Chaperons".	Garbatone
5016	**The Giant Constantin**—Paris, France.—33 feet. An amusing scene in which the giant, Constantin, interrupts a party of merry-makers in a café. He is so very tall that a woman standing on top of one of the tables does not reach his shoulder; and when he drinks he has a beer glass that holds a gallon.	Fritinniet
5023	**A Parisian Ballet**—Paris, France.—27 feet. A remarkable picture, taken by artificial light, showing the rising of the curtain and the opening of one of the most famous Parisian ballets.	Frivolario
5073	**Georges J. Marck and his Lions**—Paris, France.—37 feet. A remarkable exhibition of lion taming by one of the best known performers of Europe.	Froeschen
5074	**Georges Marck and his Lions**—Paris, France.—26 feet. Showing the famous trainer in a den of four South African lions, which he forces to perform various tricks.	Froestelu
5374	**Jo Jo, the Dog Faced Boy**—Paris Studio.—27 feet. A familiar freak from the Barnum and Bailey circus.	Ennegrecer
5375	**The India-Rubber Man**—Paris Studio.—27 feet. A well-known circus freak.	Enneatic
5377	**"Zip"**—Paris Studio.—27 feet. A famous "What is it" of the Barnum and Bailey circus.	Enneapogon

All lengths given above are approximate

Allabad the Wizard, No. 1580

TRICK

TO take a good trick picture requires long experience, the best of properties, and the greatest care in photographic manipulation We have been so long in the business that we feel justified in claiming that our work along this line is unequalled.

Our list of subjects is full of good things, and the comedy element will be found to be largely predominating. A trick picture that gets a laugh is doubly good, and we have worked on the theory that the public is more interested in mirthful magic than in mere mystery.

No.	*Title*	*Where taken*	*Length*	*Code word*
271	**Vanishing Lady**—43 feet. This is the familiar trick of the magician, executed by Paul Gilmore in an artistic manner.			Mutagioni
908	**The Cremation**—N. Y. Studio.—56 feet. This is a very clever magician's trick. The wizard uses no other apparatus than a board and two saw-horses. On the board he stands a pretty girl and covers her with a paper cone, which he shows to be hollow and empty. He immediately sets fire to the cone, and it burns completely, revealing a skeleton where the girl stood an instant before. A few waves of the magician's wand, and the girl appears instantly in the place of the skeleton.			Furbishes
909	**The Startled Lover**—N. Y. Studio.—23 feet. This scene is in a parlor. A young man is making love to his sweetheart. They quarrel; and the lover turns away in pique. As he turns back, the girl changes like a flash into a skeleton, to her lover's great amazement and terror. While he is still trembling with fear the skeleton vanishes and the girl reappears, smiling and beckoning her lover to return to her side.			Furbo
1013	**Spirits in the Kitchen**—N. Y. Studio.—54 feet. A policeman is seen visiting in the kitchen with Bridget. While the two are drinking a social glass of beer, a tramp suddenly appears as if coming through the roof. The policeman starts after him, but the tramp disappears; and in his place there is a stove. The tramp at the same time mysteriously finds his way under a table. Bridget gives the policeman some sausages to eat, but they change into a live cat. The cat runs away, and the policeman starts to sit down on a chair; as he does so, it changes to a tub of water and he gets a bath. He then sees the tramp under the table, and thinking him responsible for all the trouble, starts after him. The tramp jumps into the air and disappears. The policeman jumps after him and also vanishes, and Bridget faints in amazement.			Furolle
1052 E	**The Murderer's Vision**—London Studio.—26 feet. Scene opens with murderer in cell, his head resting in his hands upon the table. As he looks up, upon the wall of the cell is enacted the story of the crime, which disappears and is succeeded by the head of the victim, which addresses him, and finally dissolves out of view, the murderer falling down upon the floor of the cell. Both visions are shown in movement.			Fovimenti
1059	**The Corset Model**—N. Y. Studio.—48 feet. The scene opens with a salesman displaying corsets to the buyer of a country store. He calls in a female model and tries a corset on her. While			Fuscandos

All lengths given above are approximate

No.	Title	Where taken	Length	Code word

the buyer is looking at the figure, the salesman removes the head and arms and finally shows that instead of legs, she has a wire frame. This is one of the most effective trick pictures in our list.

1167 **The Maniac Barber**—N. Y. Studio.—119 feet. Fusszwang
This scene is laid in a barber shop. A customer enters and takes his seat in the chair. The barber places the cloth about his neck, sharpens his razor and then goes mad. He seizes a huge knife, cuts the man's head off, and takes it to a table some distance away. There he lathers and shaves the face, then taking the head back to the chair, he places it in its proper position on the trunk. The customer thereupon rises, none the worse for his experience, pays his bill, and leaves the shop.

1172 **What Hypnotism Can Do**—N. Y. Studio.—38 feet. Fustanelle
The professor receives a doubting client in his studio, and proceeds to show her some of the wonders of hypnotism. She is placed under the influence, and in this condition she sees a beautiful ballet girl poised in the air against the wall. A wave of the hand, and the ballet girl appears lying across the top of two chairs. As mysteriously, she disappears, and the doubting client is convinced.

1179 **The X-Ray Mirror**—N. Y. Studio.—44 feet. Fustianist
The interior of a millinery shop. A young woman who has been selecting a hat finally chooses one, and steps to a long mirror to inspect its effect. Her image is all right at first; but as she looks closer she sees herself as a ballet girl in stage costume. Her surprise is so great that she faints.

1180 **Intrigue in a Harem**—N. Y. Studio.—71 feet. Fustivalo
This scene shows the interior of a harem. The ladies have brought in a lover through a window surreptitiously, and he is making the most of his opportunities when two eunuchs rush in, and cut his head off, the ladies looking on in horror.

1188 **Wonderful Dancing Girls**—N. Y. Studio.—26 feet. Fustigado
In this scene two ballet girls appear dancing upside down on the ceiling of a room. The effect is very peculiar and bewildering.

1189 **Topsy-Turvy Quadrille**—N. Y. Studio.—25 feet. Fustigamos
Two young ladies and two gentlemen in evening costume dance a quadrille in reverse position on the ceiling, apparently in defiance of the laws of gravity.

No.	Title	Where taken	Length	Code word
1233	**Baxter Street Mystery**—N. Y. Studio.—46 feet. A clothing model in front of a Baxter street store is being subjected to various abuses by a crowd of small boys, when it suddenly comes to life, and the urchins suffer for their mischief.			Futuebant
1237	**A Midnight Fantasy**—N. Y. Studio.—38 feet. The scene is in front of a tobacco store with a large bill-board adjoining it. A dude saunters past and gazes admiringly at one of the poster girls. She comes to life, and steps out of the board. A wooden Indian in front of the tobacco store, becoming jealous, also comes to life. He brains the dude with his hatchet, scalps him, and presents the scalp to the poster girl as a token of his admiration.			Futuissent
1410	**"The Prince of Darkness"**—N. Y. Studio.—25 feet. In this picture some very remarkable effects are obtained by the reversal of the motion of the negative. A man comes home, somewhat under the influence of liquor, and starts to remove his outer clothes. As fast as he removes each article and throws it from him, it immediately flies back, and when he is completely bewildered by this weird proceeding, His Satanic Majesty himself suddenly appears, and the man collapses.			Gadenthuer
1411	**A Terrible Night**—N. Y. Studio.—56 feet. A nightmare in motion. A man dosing on his cot, is startled by the apparition of Satan who suddenly appears in his room. He arouses himself and attacks the demon but with each attack the demon disappears, only to reappear again in another position.			Gadenvogel
1426	**Sherlock Holmes Baffled**—N. Y. Studio.—47 feet. Sherlock Holmes is in his library reading. In comes a burglar, and proceeds to carry off Holmes's silver. The great detective tries to catch him, but he instantly vanishes, leaving the silver behind. Holmes picks up the bag, but the bag vanishes, and the thief as suddenly appears, going out of the window with the bag in his hand. This is too much for Sherlock Holmes, and he sits down, baffled.			Gadsman
1498	**The Clown and the See-Saw Fairies**—N. Y. Studio.—23 feet. An unusually interesting trick picture. Two girls are on a see-saw, having a good time, when the clown suddenly removes the support beneath the board. To his surprise the girls keep on see-sawing and the board does not fall, but remains in the air, without any visible means of support.			Gaggia

All lengths given above are approximate

No. *Title* *Where taken* *Length* *Code word*

1499 **Mechanical Hair-Restorer**—N. Y. Studio.—24 feet. Gagnolando
This is a very ludicrous trick picture. A bald-headed old gentleman is seated at a table in the kitchen drinking beer, while his wife is compelled to do all the work. In her rage she hits him over the head with the scrubbing-brush, but to his delight and her amazement the bristles on the brush are transferred to the man's bald-head, giving him a fine growth of hair.

1509 **Tramp in the Haunted House**—N. Y. Studio.—46 feet. Gagnolassi
The tramp sits down to a splendid banquet, which he finds already laid in the haunted house. As he samples each article of food, however, it undergoes a marvelous transformation; and he is left hungry in the end.

1510 **A Yard of Frankfurters**—N. Y. Studio.—20 feet. Gagnolava
Pierrot, the clown, frightens away the sausage man with a big revolver and steals his wares. The sausages, however, turn into a live dog as Pierrot is about to eat them, and he is paralyzed with fright.

1541 **A Champion Beer Drinker**—N. Y. Studio.—58 feet. Galacticum
A laughable scene, made by repeating the action of drinking several glasses of beer, so that it appears as if the champion beer drinker had actually put away 30 glasses in rapid succession. After this seemingly impossible feat, the man turns into a keg of beer.

1580 **Allabad, the Arabian Wizard**—N. Y. Studio.—80 feet. Galbuis
This is an unusually clever trick picture, full of extraordinary mysteries. The wizard materializes a huge egg. This he cracks, producing a live chicken; he then materializes another huge egg, from which an alligator is as mysteriously brought forth. The chicken is then fed to the alligator, which shows its satisfaction. The wizard then produces a small palm, and causes it instantly to grow to a full-sized tree, and then, being well satisfied with his work, bows and completes the seance.

1584 **Pierrot's Problem, or How to Make a Fat Wife Out of Two Lean Ones**—N. Y. Studio.—23 feet. Galconia
This is a humorous trick picture in which Pierrot, the clown, squeezes his two lean wives into one fat one.

1612 **Accidents will Happen**—N. Y. Studio.—44 feet. Galenarum
A street scene. A Dutchman goes down through a coal hole, and only his head shows above the sidewalk. A young man, slightly intoxicated, comes out of a saloon, sees the hat, and kicks off the entire head. He is horri-

No.	Title	Where taken	Length	Code word

fied, and runs after the head. The headless man comes up through the hole, and the young man places the head back on the shoulders. The Dutchman thereupon rubs his neck to see that it is all right, and the young man apologizes, and invites the Dutchman into the saloon for a drink.

1613 **The Magic Picture**—N. Y. Studio.—26 feet. Galenique

An artist is at work on a large portrait, when the maid enters with a glass of beer which she places on a stand in front of the easel. The artist steps aside for an instant, when the figure in the portrait reaches out of the canvas, and taking up the beer, drinks it. The artist comes in and putting down his lighted cigar, picks up the glass, only to find the beer gone. He calls the maid, and while talking with her about the sudden disappearance, the figure in the portrait takes up the cigar and smokes it. The artist and maid see this, and are amazed. The artist rushes to the easel, takes off the canvas and turns it about, showing that it is nothing but a painted canvas.

1615 **The Barber's Queer Customer**—N. Y. Studio.—56 feet. Galenistas

A customer enters a barber shop to be shaved. He seats himself in a chair. The barber puts a cloth around his neck. As he does so, the customer's face undergoes a series of mysterious transformations. He appears first to be an Irishman; then an Italian with a heavy moustache; then a monkey; then a skeleton; and lastly a darky. The barber, of course, is amazed, and when he sees the darky in his chair he becomes very indignant and turns him out of the shop.

1616 **Chinese Rubbernecks**—N. Y. Studio.—28 feet. Galeobdolo

In a Chinese laundry. One Chinaman burns another with his flat-iron, and a quarrel ensues. In the melee, one Chinaman seizes the other about the neck, and tries to drag him out of the door; but the neck stretches to a marvelous length. When the Chinaman sees this, he is startled and lets go of the head, which immediately flies back on to the shoulders where it belongs.

1618 **Ghosts in a Chinese Laundry**—N. Y. Studio.—26 feet. Galeodes

Two Chinamen are seen busily ironing. One places an empty clothes-basket on the floor; but as he does so, the ghost of a Chinaman rises from it. The laundrymen are greatly frightened and mystified, and the ghost disappears as mysteriously as it came.

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
1625	**How the Magician got the Best of the Installment Man**—N. Y. Studio.—27 feet. An installment collector enters a flat, and demands payment for his furniture. The lady of the house is unable to pay, whereupon the installment man calls in his porters, and they move out all of the furniture. The woman is in great distress and tells her troubles to her husband, who happens to be a magician. He tells her not to mind. Taking out his wand from his pocket, he makes several passes, whereupon the rooms are not only refurnished, but in more elegant style than before.			Galeotto
1647	**Spooks at School**—N. Y. Studio.—28 feet. The scene is laid in a school-room in Bogie Land. At the opening only a blackboard and chair are seen. Suddenly, the wizard school teacher mysteriously comes into view. He picks up a dunce-cap and making a pass beneath it with his ruler, causes a Brownie child to materialize. He repeats this operation until he has three Brownies before him. He then goes to the blackboard to start their lessons, when they take advantage of his back being turned, to make faces at him. He seizes one of the Brownie children, takes him over his knee and starts to spank him, when all three children vanish into the air. The magician jumps after them and vanishes also.			Galgant
1714	**"Stop Thief!"**—N. Y. Studio.—24 feet. A thief being pursued by a policeman, jumps into one of two barrels which stand in front of a store. The policeman runs to the barrel to capture the thief, but finds it is empty. While he is looking into this barrel, the thief jumps out of the other barrel and escapes.			Galizabra
1715	**The Evidence was Against Him**—N. Y. Studio.—29 feet. This scene is laid in front of a Baxter street clothing store. The proprietor has just succeeded in dragging a man into his place to sell him some clothing, when a tramp strolls along. The man comes out of the store highly indignant, and seizing a suit which hangs on a peg outside the store throws it at the tramp. The various articles immediately, in the most surprising manner, take their proper places on the tramp's body. The Jew rushes out and seeing the tramp wearing the clothing, calls a policeman, who arrests the tramp and marches him off.			Gallabaris
1716	**A Nymph of the Waves**—N. Y. Studio.—25 feet. This is a double-printing picture combining a view of Mlle. Cathrina Bartho in her celebrated "Speedway" dance, with one of the Whirlpool Rapids of Niagara Falls, the resulting effect being that the dancer appears to be gliding over the surface of the rushing waters.			Gallabimur

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
1717	**Davy Jones' Locker**—N. Y. Studio.—25 feet.			Gallabar

Another double-printing picture made by combining a negative of a dancing skeleton with one of the wreck of a schooner. In the resulting picture the skeleton appears to come from the hold of the boat, and to dance up and down on the deck, his various members being disjointed, and behaving in the most mysterious manner. During this weird dance the surf is rushing in from the ocean and pouring over the dismantled wreck. A very effective scene.

1718 **Neptune's Daughters**—N. Y. Studio.—25 feet. Gallada

A combination of the picture entitled "The Ballet of the Ghosts", and a surf scene; the resulting effect being that the ghostly figures rise up out of the surf and come to the shore, cast their draperies aside and dance a few steps of the ballet, after which they again take up their draperies, and having covered themselves, retreat into the waves.

1728 **The Ghost Train**—25 feet. Gallardeo

A mystery picture showing a train running at high speed at night, with only moonlight illumination. The effect is very weird and impressive.

1729 **Cast up by the Waves**—25 feet. Gallardos

Showing the body of a girl half buried in the sands of a beach, with enormous breakers rolling in over the body as after a storm at sea.

1730 **"Rock of Ages"**—N. Y. Studio.—25 feet. Gallareta

This is a very effective picture made by combining the familiar picture "Rock of Ages" with the rushing waters of the Whirlpool Rapids of Niagara.

1845 **Demolishing and Building up the Star Theatre**—N. Y. City.—67 ft. Galoppato

This film shows the demolition of the historic Star Theatre building (formerly Wallack's) at the corner of Broadway and 13th Street, New York. To secure this unique picture a biograph camera was kept constantly at work by specially devised electric apparatus four weeks, during which time exposures were made every four minutes, 8 hours a day. Before the contractors began their work of tearing down and after the last vestige of the building had been removed, 15 seconds of exposure at normal speed were made. Thus in the finished positive one views at first the old Star Theatre standing as it had for years looking down with serenity upon the bustle of Broadway traffic. Then as if struck by a tornado of supernatural strength, the building begins to crumble. Chimneys totter, walls cave in, and whole stories vanish, until at last the site shows only a cellar excavation; and the Broadway cars with the sidewalk procession continue as if nothing unusual had happened. When this view is shown in the reverse, the effect is very extraordinary.

All lengths given above are approximate.

No. *Title* *Where taken* *Length* *Code word*

1859 **A Mystic Re-incarnation**—N. Y. Studio.—63 feet. Galuncha
A wizard is at work in his secret chamber. His subject is the dummy figure of a girl. This he dismembers, throwing the head, limbs, and torso in a pile upon the floor. He covers it with a thin cloth and with mystic incantations waves his wand. The members quickly assume their proper order and up jumps a pretty young girl in tights, apparently much bewildered by her experience.

2143 **A Private Supper at Heller's**—N. Y. Studio.—36 feet. Gararoba
A mystery picture of considerable novelty. A young couple arrive at a fashionable café, intent upon dining. The waiter is a wizard who plays all sorts of queer pranks with the table and chairs. The tricks are cleverly done, and the interest in the picture is well sustained.

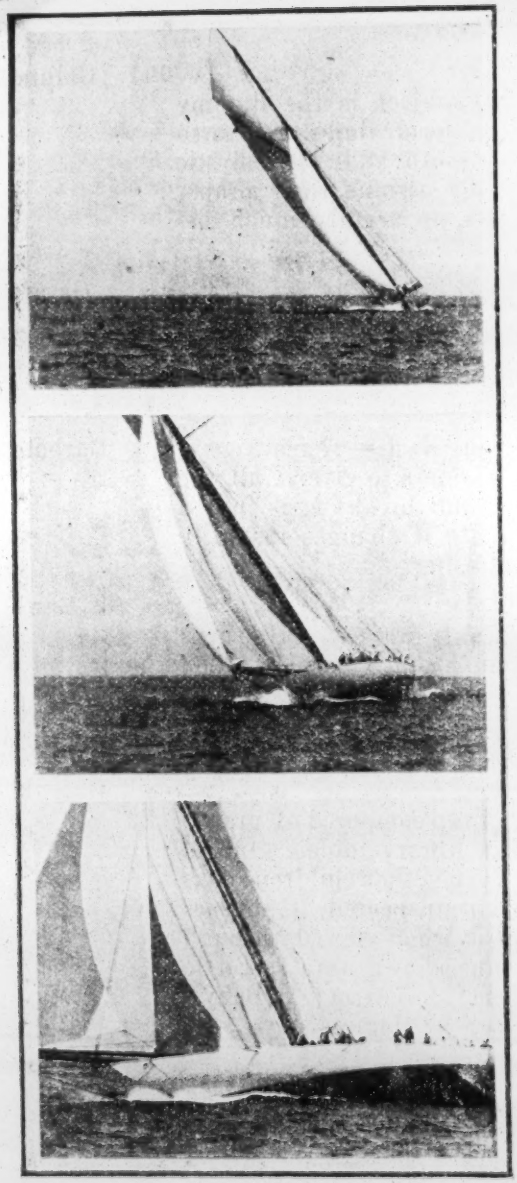
2172 **The Biograph's Improved Incubator**—Fairhaven, N. J.—27 feet. Garboteau
This is an exceedingly clever picture, taken out of doors to give it all the needed realism. A farmer stands before a table, and breaks eggs into a plate. As the content of each egg strikes the plate it changes instantly into a live chick. The effect is very novel and amusing.

2190 **A Delusion**—N. Y. Studio.—26 feet. Gardoir
A photographer is posing a pretty female model in scanty drapery. He turns to his camera, and when he looks back a dirty tramp has mysteriously taken the model's place. The photographer starts to hurry the tramp away, when the transformation again takes place, and instead of the tramp, the laughing model appears.

2197 **Grandpa's Reading Glass**—N. Y. Studio.—88 feet. Garenklos
A very clever and interesting picture. A family group composed of grandpa, mamma and several children are seen about a library table. One of the little girls takes a large reading glass, and with the other children looks at various objects about the room. As each object is inspected, it appears on the screen in enlarged form, just as it might look when viewed through a large magnifying glasss. Among the objects thus shown are: 1. Little girl playing with kitten; 2. Monkey eating banana; 3. Parrot; 4. Baby's face; 5. Page from comic paper; 6. Mamma's face; 7. Mamma's eye.

10125 **A Mermaid Dance**—Berlin Studio.—33 feet. Geboord
This is a double-printing trick picture, made of Annabelle, the American skirt dancer, and a German aquarium scene. The combined effect is very amusing, inasmuch as the dance appears to take place beneath the water, the fair dancer being surrounded by swimming fishes.

All lengths given above are approximate



"Columbia," turning the mark. No. 1119

Sports and Pastimes

HERE we are at our best! The list of pictures under this classification is complete. In yachting, horse racing, polo, football, boat racing, field sports, hunting and fishing, in summer time and in winter, afloat and afield, our cameras have been busy the world over, and with great success. Our International Yacht Race series is made up of the most brilliant effects in photography and composition that have ever been produced in motion pictures, and we challenge the world to equal them. Because of the high rate of speed at which our cameras work, we have been able to secure horse race pictures which can be called excellent photographically, and we have covered all of the classic turf events of this country and abroad.

No.	Title — Where taken — Length	Code word
16 E	**The Henley Regatta**—England.—27 feet. An interesting view of the Thames river at Henley, during one of the great annual boat races.	Focorum
17	**"Shooting the Chutes"**—Atlantic City.—27 feet. A lively and laughable picture of this popular summer diversion.	Misven
23 E	**Finish of the English Derby of 1897**—England.—53 feet. This is a remarkable picture of one of the greatest horse races of the past century. The horses are seen in the distance galloping under the lash in the final rush for the wire, and at the conclusion of the picture the camera is swept across the field, showing the enormous crowd of spectators which attends this great event.	Fodabunt
26 E	**A Race for the Gold Cup**—Ascot, Eng.—53 feet. The famous track in England during one of the big running races, giving a splendid idea of the track and the enormous crowds which attend these events.	Fodandis
94	**Football, Yale**—New Haven, Conn.—26 feet. Practice game between the first and second elevens on the college athletic field.	Monederia
95	**Football, Yale**—New Haven, Conn.—26 feet. Practice game between the first and second eleven.	Monetalis
96	**Football, Yale**—New Haven, Conn.—29 feet. Practice game between the first and second eleven.	Mongibelo
97	**Football, Yale**—New Haven, Conn.—30 feet. Practice game between the first and second eleven.	Monicongo
110	**Ye Merry Sleigh Bells**—Central Park, N. Y.—27 feet. A lively winter scene in New York's famous park.	Montiamo
129	**Rollo Heikes**—New Haven, Conn.—29 feet. Showing the champion breaking the record at flying targets, with a Winchester repeating shot-gun.	Mordicus
145 E	**Water Polo**—Worthing Baths, London, Eng.—32 feet. A remarkable picture in many ways. It shows a game between two expert English teams from the go-off to the making of a goal. The photographic effects as the men splash through the water are very fine.	Folioband
163	**Downey-Monaghan (Round 1)**—N Y. Studio.—28 feet. First round of the great Downey-Monaghan go. Both men are in fine fettle, and put up a very lively and exciting contest. This film is an admirable introduction to the next, No. 164, which is the wind-up and knockout.	Motilaron

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
164	**Downey vs. Monaghan**—N. Y. Studio.—28 feet. An exciting glove contest, with several knock-downs, between two well-known light weights.			Motivone
209	**Six Furlong Handicap**—Gravesend Track, N. Y.—28 feet. Finish of a popular race for all ages at the Gravesend track.			Mugnitore
210	**Going to the Post**—Brooklyn Handicap.—29 feet. Handspring, Ben Eda, Belmar and the winner Howard Mann going to the post.			Mugolava
211	**Finish of the Brooklyn Handicap**—Gravesend Track.—27 feet. Showing Howard Mann crossing the tape, with Lake Shore second and Volley third.			Mugriento
212	**Hurdle Race**—Gravesend Track, N. Y.—28 feet. Taken on Brooklyn Handicap day.			Mugeracha
230	**Shooting the Chutes**—Coney Island.—26 feet. A stunning picture of this popular summer sport. Three boats are propelled from top of chutes to the end of the tank, inside of half a minute. A very exciting scene.			Mulinerete
253	**Trout Poachers**—Buzzard's Bay.—28 feet. An excellent view of poachers drawing a seine full of fish from a stream on a private preserve.			Munuscoli
253 E	**The Rocket Coach**—England—27 feet. A very pretty picture of country life in Old England. In the background is a typical roadside inn at Burford. Up comes the Rocket Coach with a jolly crowd aboard; the four horses galloping, and horns blowing. They stop in front of the inn, and the grooms come out with a change of horses.			
254	**Harvard Crew**—Poughkeepsie, N. Y.—28 feet. Showing the crew picking their shell up out of the water and carrying it into the boat-house.			Murador
256	**Cornell-Yale-Harvard Boat-Race**—Poughkeepsie, N. Y.—25 feet. Showing the finish of the great inter-collegiate boat-race on the Hudson.			Muramento
257	**Observation Train at the Inter-Collegiate Boat-Races**—Poughkeepsie, N. Y.—54 feet. A fine picture; showing the enormous crowds attending the inter-collegiate boat-races at Poughkeepsie each year.			Murcharas

All lengths given above are approximate

No.	*Title* — *Where taken* — *Length*	*Code word*
268	**Expert Driving**—Jerome Park, N. Y.—27 feet. Lawson N. Fuller, the well-known whip, breaking the world's record with a six-in-hand team.	Musoliera
272	**Hauling a Scoop Net**—Atlantic City, N. J.—24 feet. A crowd of Summer folks watching the haul in the big net at the Ocean Pier. Turtles, crabs and other interesting marine objects are brought up.	Mutatura
273	**On the Board Walk**—Atlantic City, N. J.—27 feet. Showing the crowds promenading at this popular sea shore resort, at the height of the season.	Myagros
274	**Beach Scene**—Atlantic City, N. J.—30 feet. Taken on the Beach at Atlantic City, N. J., showing the crowds of people in the surf.	Myopathy
275	**A Jolly Crowd of Bathers Frolicking on the Beach at Atlantic City**—Atlantic City, N. J.—28 feet.	Myriorama
275 E	**Bath Scene**—Holland.—29 feet. This view was made at the Scheveningen Baths. It shows a number of bathers enjoying themselves in the surf. Several picturesque Holland boats are moored in the background.	Fonsadera
277	**In the Surf**—Atlantic City, N. J.—37 feet. A picturesque bathing scene, showing the surf rolling in from the ocean, and a large company of bathers enjoying themselves in the water.	Tergisteis
279	**High Diving**—Philadelphia, Pa.—34 feet. Showing two prominent professionals, a man and a woman, diving from a tower 55 feet high, at Paul Boyton's water show at Woodside Park, Philadelphia.	Ternecita
304	**The Ærial Slide at Coney Island**—Coney Island.—28 feet. A party of gay girls in bathing costume on the ærial slide make a very amusing scene.	Testatiche
305	**Fun on the Steeple-Chase**—Coney Island.—43 feet. On the Coney Island steeple-chase, the wooden horses dash up and down the inclines with weird effect. The picture shows a crowd of people, including a number of pretty girls riding down the course.	Testeciila
311 E	**Grand Military Steeple-Chase**—Sandown Park, Eng.—60 feet. A spirited picture, showing the horses taking the water jump.	Footgeld

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
312	**One-third Mile Bicycle Race**—Charles River Track, Boston.—25 feet. Showing seven of the best known racing men in America at a hot spurt.			Tetraeder
313	**Oriten**—Charles River Track, Boston.—44 feet. The much-talked-of ten-seated bicycle propelled at high speed on the Charles River track.			Tetrandria
322 E	**Grand National Steeple-Chase**—Liverpool, Eng.—60 feet. Showing the start and finish of this great English racing event, March 24th, 1899.			Footstalls
324 E	**Oxford and Cambridge University Boat Crews**—Thames River, London, Eng.—30 feet. Companion picture to No. 325 E., showing the crews rowing up to their boat-house, after the race, and removing their shells from the water.			Footstick
325 E	**Oxford-Cambridge Boat-Race**—Thames River, London, Eng.—60 feet. An interesting picture of the great inter-collegiate eight-oared boat race of 1899. The picture is taken from the judge's boat, and shows the start and first part of the race.			Footstool
334	**A Multicycle Race**—Boston, Mass.—27 feet. The high velocity attained by the riders of a sextet or six-seated bicycle is shown in this picture of a race between several of the most prominent teams in the world, at the Charles River track, Boston.			Tigillum
335	**A Paced Bicycle Race**—Charles River Track, Boston.—28 feet. This picture shows the American champion, Eddie McDuffee, and the Frenchman Reviere, in an exciting race at the Charles River track, Boston. Each man is paced by two motorcycles, and the speed attained is almost bewildering.			Tignamico
341	**Diving at Bath Beach**—Bath Beach, L. I.—54 feet. This is a summer-time scene showing a crowd of jolly young men and women diving from a pier. The pretty costumes, the splashing of the water and the general out-door effect of this scene make a particularly fascinating moving picture. This film is also furnished in reverse, the effect being very startling and amusing.			Timoncitas
342	**A Cat-Boat-Race**—L. I. Sound.—47 feet. A very pretty view of a half-dozen of the speediest craft of the Larchmont fleet in a cup race. The boats are shown following each other in close order, turning one of the buoys. A collision between one of the boats and the buoy lends an added interest to the picture.			Timoneasen

All lengths given above are approximate

No.	Title — Where taken — Length	Code word
359 E	**The Derby**—Epsom Downs, Eng.—30 feet. Finish of the great race of May 31st, 1899, "Flying Fox", first; "Democles", second; "Innocence", third.	Foraria
360 E	**The Paddock**—Epsom, Eng.—30 feet. Taken on Derby Day, May 31st, 1899. Unsaddling the winner, Flying Fox.	Forasacco
412 E	**The Henley Regatta**—Thames River, Eng.—53 feet. Showing the race for the grand challenge cup on July 7th, 1899. The "Leander" crew wins by 1½ lengths.	Forcedness
413 E	**"Between the Races"**—Thames River, Eng.—27 feet. Showing the brilliant assemblage of pleasure craft on the Thames River at the Henley Regatta of 1899.	Forceful
414 E	**Stage Coaches Leaving the Hotel Victoria**—London, Eng.—53 feet. Taken on Northumberland Avenue, July 8th, 1899, on the occasion of the annual parade of the coaching club.	Forcefully
421 E	**Polo—A Dash for Goal**—Hurlingham, Eng.—28 feet. Showing a dash for goal between two of the leading British teams, Hurlingham and Ranelagh.	Forcipibus
422 E	**Polo—Hurlingham vs. Ranelagh**—Hurlingham, Eng.—54 feet. Spirited riding in a game between two crack British teams.	Forcipule
434 E	**International Collegiate Games—Half Mile Run**—Queens Club Grounds, London, Eng.—30 feet. Showing the contestants rounding the first turn in the first and second laps of the half mile run.	Fordeum
434	**Merry Sleigh Bells**—Boston, Mass.—27 feet. Just after the blizzard of 1898, in Boston, our camera secured a splendid series of sleighing pictures, of which this is the first. It was taken on Commonwealth Avenue, and shows a large number of rigs of various styles.	Torporete
435	**A Fine Day for Sleighing, Boston**—Boston, Mass.—28 feet. This view is quite similar to the one above, but shows the sleighs going away from the camera, and is taken from an opposite direction.	Torporific
435 E	**International Collegiate Games**—Queens Club Grounds, London, Eng.—30 feet. Finish of 3 mile run, showing H. W. Workman, of Cambridge, winning in 15 minutes 24⅔ seconds.	Fordicide

All lengths given above are approximate

No.	*Title*	*Where taken*	*Length*	*Code word*
436 E	**International Collegiate Games—100 yards Dash**—Queen's Club Grounds, London, Eng.—20 feet. Final heat won by J. F. Quinlan, Harvard, time 10 seconds; C. H. Thomas, Oxford, second; F. A. Blount, Yale, third; A. E. Hind, Cambridge, fourth.			Fordicidia
436	**A Sleighing Scene**—Boston, Mass.—47 feet. One of the best of the Boston blizzard series. A large number of high-steppers and trotters appear in this scene.			Torrefacio
437 E	**International College Games—110 yards Hurdle Race**—Queen's Club Grounds, London, Eng.—20 feet. Final heat won by F. B. Fox, of Harvard, in $15\frac{3}{5}$ seconds; being one-fifth of a second faster than the previous English record.			Foreadvise
438 E	**The International Collegiate Games**—Queen's Club, London, Eng.—25 feet. Competition in the long jump between Yale and Harvard versus Oxford and Cambridge. Vassail of Oxford wins, jumping 23 feet.			Forcallege
440 E	**International College Games**—Queen's Club Grounds, London.—29 ft. Finish of the half-mile dash; won by H. E. Graham of Cambridge in 1 minute $57\frac{1}{5}$ seconds.			Forearm
441 E	**International College Games**—Queens Club Grounds, London, Eng.—29 feet. Finish of the mile run; won by A. Hunter of Cambridge in 4 minutes 24 seconds.			Forearming
442 E	**International College Games**—Queens Club Grounds, London, Eng.—30 feet. The high jump; showing Rice of Harvard winning with a jump of six feet.			Forebelief
457	**Lawn Tennis in Florida**—Tampa Bay, Fla.—23 feet. An attractive scene on the lawn tennis courts in front of the Tampa Bay Hotel, Tampa, Fla.			Trabaldare
458	**Feeding the Ducks at Tampa Bay**—Tampa, Fla.—34 feet. A popular diversion of the winter guests at this popular Southern hotel; feeding the ducks from the balcony of the hotel.			Trabalis
459	**Fighting Roosters; in Florida**—Tampa, Fla.—37 feet. Waiters at the Tampa Bay Hotel, amusing themselves after hours, at a cock-fight on the lawn. The birds are very aggressive and put up a lively bout.			Trabalcate

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No.	*Title* — *Where taken* — *Length*	*Code word*
460	**The Snow Shoe Club**—Quebec, Can.—27 feet. A uniformed Canadian Snow Shoe Club crossing the ice bridge at Montmorency Falls, Quebec, Canada.	Trabastato
464	**Hockey Match; Quebec**—Quebec, Can.—27 feet. A sharply contested game between two crack teams of Canadian players.	Trabeviate
467	**Coasting Scene in Canada**—Quebec, Can.—28 feet. This subject will appeal to the children. It shows a large crowd of youngsters on a hill in Quebec in mid-winter, coasting on sleds and toboggans. A crowd of boys are snowballing the youngsters who are sliding down.	Trabucante
481	**Canadian Outdoor Sports**—Quebec, Can.—30 feet. An athletic club in toques and blanket coats marching in single file across the frozen St. Lawrence.	Trafelare
588 E	**Fight between Tarantula and Scorpion**—Chieveley Camp, South Africa.—27 feet. A very unusual and remarkable picture of a fight between a tarantula and a scorpion. The blood-thirsty little animals are enclosed in a tin box with a glass front, and the camera photographed them at close range.	Formaturos
611	**Train vs. Donovan**—28 feet. A very amusing glove contest between Citizen George Francis Train and Professor Mike Donovan, at the New York Athletic Club.	Verdunia
665 E	**Amateur Athletic Championships**—London, Eng.—27 feet. Finish of the quarter-mile dash. Won by M. W. Long, New York Athletic Club; time, 49⅘ seconds.	Fornacator
666 E	**Amateur Athletic Championships**—London, Eng.—13 feet. Final of the 100 yard dash. A. F. Duffy, Georgetown, 1st; F. W. Jarvis, Princeton, 2nd; T. W. B. Tewkesbury, Pennsylvania, 3rd; July 7, 1900.	Fornacca
667 E	**Amateur Athletic Championships**—London, Eng.—28 feet. Finish of the half-mile. A. E. Tysoe, England, 1st; J. F. Cregan, Princeton, 2nd; J. B. Denham, England, 3rd.	Fornaccio
737	**Race between a Multicycle and a Horse**—Syracuse, N. Y.—25 feet. A six-seated bicycle versus a running horse on the Lake Side Boulevard, Syracuse, N. Y. An unusual subject and a very effective picture.	Zavadarsi

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No.	Title	Where taken	Length	Code word
784 E	**Oxford–Cambridge Race**—Putney, England—55 feet. In the beginning of the picture the men of the Cambridge crew are seen carrying their shell down to the water, and their return for their oars. At the conclusion of the picture the crew is seen on its way to the starting point.			Fortioris
848 E	**"Bend Or"**—Eaton Hall Paddocks, England.—28 feet. A fine portrait picture of the Duke of Westminster's famous horse "Bend Or", winner of the Derby of 1880, grand sire of "Ormonde", winner of the Derby of 1886, and grand sire of "Flying Fox", Derby winner, 1899.			Forwarding
860 E	**English Derby, 1901**—Epsom, England.—49 feet. An excellent film, showing the finish of the great Derby race of June, 1901, which was won by Mr. W. C. Whitney's "Volodyovski", in the record time of 2:40⅘.			Forzava
863 E	**Emperor William's Yacht "Meteor"**—Clyde River, Eng.—28 feet. A fine picture of the yawl-rigged racer under full sail during the International Yacht races on the Clyde river in June, 1901.			Forzeresti
866	**Ice Yachting**—Sacket's Harbor, N. Y.—41 feet. This picture has been shown all over the world with immense success. The picture was taken on Lake Ontario, and our operator was singularly fortunate in getting a large number of very swift boats, and a number of daring manœuvers. One of the boats is put through the trick known as "Spinning", in the course of which the yachtsman is thrown out of the boat on to the ice, on his head.			Funiliform
866 E	**International Yacht Races on the Clyde**—Clyde River, Eng.—27 feet. A sharp brush between the well-known yachts "Sybarita", "Kariad" and "Meteor", running with spinnakers before the wind.			Forzierino
871 E	**"Volodyovski"**—Newmarket, England.—27 feet. A very fine portrait picture of Mr. W. C. Whitney's great race horse "Volodyovski", winner of the Derby of 1901.			Forzudo
885 E	**The Henley Regatta, 1901**—Henley, England.—53 feet. This is one of the finest moving pictures of a boat race ever secured. It shows the finish of the final for the grand challenge cup, the Leander crew of England winning by 1 length from the University of Pennsylvania. The picture gives a very comprehensive view of the crowds watching the race, at the same time keeps the boats in full view throughout the length of the film. It is particularly interesting at the end, where a number of the men in the boats collapse from the tremendous exertion.			Fosforosas

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No.	*Title* — *Where taken* — *Length*	*Code word*
912	**Frank Gould's Dogs**—Irvington-on-the-Hudson.—28 feet. In this picture is shown a group of ten of the most magnificent St. Bernard dogs in the world; all of them being many times prize winners. The dogs come across the lawn with their keeper, and stop in front of the camera, at which they look curiously.	Furcate
913	**Prize Winning St. Bernards**—New York.—28 feet. Mr. Frank J. Gould's kennel of high-bred dogs, including the unbeaten champion "Marvelcroft" and the champion "La Princesse", winner of more blue ribbons than any other dog in the world.	Furcation
916	**A Bucking Broncho**—Ambrose Park, Brooklyn, N. Y.—55 feet. This picture was taken during the rehearsals of Buffalo Bill's Wild West Show, and is about as lively an exhibition of cowboy horsemanship as one could imagine. The animal endeavors in every possible way to unseat his rider: but without success, and is finally subdued and led trembling up to the camera.	Furchig
928	**A High-school Horse**—Boston, Mass.—54 feet. Showing how high-class animals are schooled for the horse show. This is a beautiful example of high stepping.	Furcipile
954	**Pole Vaulting at Columbia University**—New York City.—50 feet. A remarkably fine picture photographically, showing a group of trained athletes pole vaulting at the Columbia Athletic Field. Five ten-foot vaults are included in the negative. This picture has been used with great success in reverse motion, the effect of the men leaping backward over the bar, and catching the pole in mid-air being extremely ludicrous.	Furfassino
960	**Meadowbrook Hunt**—Hempstead, L. I.—48 feet. The famous Meadowbrook Hunt Club in full cry. The hounds appear first in the distance hot on the trail, followed by the huntsmen in force. Two high fences are cleared in magnificent style, and the whole scene is full of dash and spirit. This picture is splendid photographically.	Furferemo
961	**Going to the Hunt**—Hempstead, L. I.—54 feet. This is a companion picture to No. 960. It shows the members of the hunt galloping on their way to the meet, headed by the pack of hounds, with the master of the hunt and the whippers in. The riders are followed by a large number of well-known society people riding in carriages. The composition of the scene is exceedingly artistic.	Furfuresti

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No.	Title	Where taken	Length	Code word
962	**High Hurdle Jumping, at Meadowbrook Hunt Club**—Hempstead, L. I.—41 feet. Taken during the annual contest at the Meadowbrook Hunt Club, and showing some of the most noted horses belonging to members of this organization jumping the high hurdles.			Furfero
987	**High Jumping**—Boston, Mass.—25 feet. Crack Harvard athletes in practice on the campus.			Furiaverat
993	**A Unique Race**—Brooklyn, N. Y.—44 feet. This race was arranged by the New York "World", and the contestants were an elephant, a camel, an automobile, a horse and a bicycle.			Furibundal
994	**Hurdle Jumping**—Boston, Mass.—28 feet. Members of the Patapsco Hunt Club exercising their thoroughbreds.			Furibundum
995	**Schooling Hunters**—Boston, Mass.—25 feet. Members of the Patapsco Hunt Club jumping their horses over hurdles in a long runway.			Furienlied
1001 E	**Norway Ski Jumping Contests**—Holmenkollen, Norway.—51 feet. Jumpers leaving the jump and coasting towards camera, on skis, including two spills made by jumpers. The difficulty of this sport and the height of jump are obvious in seeing the moving picture. It is very interesting and unique.			Founderous
1005 E	**Emar De Flon, the Champion Skater**—Regents Park, London, Eng.—51 feet. Executing his celebrated spin at the Skating Club, Regents Park.			Fountain
1006	**The Yale Crew**—New Haven, Conn.—28 feet. Showing the 'varsity crew of 1899 in a practice spin. The camera was placed on the bow of the Yale launch and followed the crew at close range so that a very good idea of the famous Yale stroke is given.			Furnacibus
1008	**Yale Athletes**—New Haven, Conn.—28 feet. A novel picture, showing a large group of Yale's best known athletes in a fifty yard sprint toward the camera. The men start in groups of four, with intervals of five seconds apart.			Furnarios
1009	**A Cock Fight**—New Haven, Conn.—27 feet. A lively contest between two game birds in a pit.			Furniano

All lengths given above are approximate

No.	*Title* — *Where taken* — *Length*	*Code word*
1010	**A Cock Fight**—New Haven, Conn.—32 feet. Another round between the same two birds shown in No. 1009.	Furnianus
1011	**Yale Athletes Broad Jumping**—New Haven, Conn.—28 feet. A number of well-known Yale athletes in training.	Furnimento
1012	**Running the Hurdles**—New Haven, Conn.—24 feet. Yale athletes in practice.	Furnished
1022	**Champion High Jumpers—"Chappie" and "Ben Bolt"**—N. Y. City.—27 feet. This picture, which was taken at the Open Air Horse Show at the Polo Grounds, New York City, shows two prize-winning high jumpers in a very fine exhibition over a ten-bar fence.	Furrina
1025	**"Sampson" Champion High Stepper**—New York.—27 feet. A magnificent horse; winner of the high stepping championship at the Open Air Horse Show, 1899.	Furrows
1026	**"Langton Performer 2nd"**—New York.—27 feet. The celebrated hackney champion, showing his paces at the Open Air Horse Show, New York.	Furtacor
1028	**High Steppers in Harness**—New York.—30 feet. The most famous horses at the Open Air Horse Show of 1899, New York City, showing their paces in competition before the judge's stand.	Furtafogo
1031	**Judging Ladies' Saddle Horses**—New York.—25 feet. Well-known horse-women and their mounts riding before the judge's stand at the Open Air Horse Show, Manhattan Field, N. Y. City.	Furthering
1042	**Finish of the Brooklyn Handicap, 1899**—Sheepshead Bay Track, Brooklyn, N. Y.—27 feet. Showing the horses as they come down the stretch, and under the wire. "Banaster" first; "Lanky Bob" second; "Filigrane" third.	Furunculos
1062	**A Football Tackle**—Princeton, N. J.—27 feet. Showing Capt. Edwards of the Princeton 'Varsity team of 1899 making a tackle in a football scrimmage on the Princeton field. Other well-known players are in the picture.	Fuscarent
1066	**The Suburban**—Coney Island Jockey Club Track.—47 feet. Showing the start and finish of the great race of June 17, 1899. "Imp" first, "Bannockburn" second, and "Warrington" third.	Fuscaturam

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No.	Title	Where taken	Length	Code word
1067	**Going to the Post**—Coney Island Jockey Track.—54 feet. Showing the horses and jockeys in the preliminary parade of the Suburban, on their way to the post.			Fuscaturi
1082 E	**Spanish Coronation Royal Bull-Fight**—Spain.—98 feet. This picture of the Royal Coronation Bull-Fight given in honor of the Spanish King's coronation, and attended by the King, the Duke of Connaught, and a number of representatives of all civilized countries, gives a complete idea of all the horrors of bull-fighting, and the state of decay which the Spanish Nation must have sunk into to have such performances as their ideal sport. The picture commences with the entrance of the King's carriage, and the State Gentlemen on horseback, followed soon afterwards by the performers, including picadores on old broken-down cab horses, toreadores, matadores, finished up with even the team of mules used for dragging the carcasses out of the ring. After these people have passed around again on the far side of the arena, the scene opens and the bull emerges into the centre of the ring, where it is immediately set upon by the matadores, who go to work, and the bull is seen rushing around the ring with about twenty banderillas stuck in his neck. One can also see one after another of the toreadores make for the bull, and plunge their swords into his neck. In many instances they are not quick enough to get their swords out again, and have to leave them sticking in the bull's neck, which causes it to tear around, and try to shake them out, sometimes successfully, and sometimes not. The whole picture finishes by the bull going for one of the horses, which the picadore holds in a favorable position, so that the bull disembowels the animal.			Fracentem
1100 E	**Amateur Athletic Association Sports**—Stamford Bridge, Eng.—27 feet. The high jump won by S. S. Jones of the New York Athletic club.			Frack
1101 E	**Amateur Athletic Association Sports**—Stamford Bridge, Eng.—26 feet. The pole jump won by F. J. Kauser, of the Magyar Athletic Club, Budapest.			Fractable
1106	**Canoeing at Riverside**—Riverside, Mass.—54 feet. An exceedingly pretty picture of a canoe parade. The river is crowded with tiny craft, and two war canoes are shown, one paddled by eight ladies, and the other by eighteen men.			Fusillions
1108	**Aquatic Sports**—Boston, Mass.—53 feet. This view, taken in the swimming pool at the Riverside Recreation Grounds near Boston, is full of action, and very interesting. In the foreground is			Fusion

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
	seen a jousting match between two men standing in canoes. In the background are a large number of bathers enjoying themselves on water slides, spring boards, and diving towers.			
1115	**Myopia vs. Dedham**—Hamilton, Mass.—27 feet. A sharply contested polo game between two of the best polo teams in the East.			Fusionibus
1117	**Rounding the Stake-Boat**—Long Island Sound.—52 feet. A remarkably fine picture of a trial race between the Columbia and Defender. The boats are very close together and come directly towards the camera at high speed well heeled over by the wind. They turn the mark in the picture and start off on the last leg of the race. This is one of the best yacht racing pictures we have ever been privileged to make.			Fusionista
1118	**Columbia vs. Defender**—Long Island Sound.—54 feet. Showing the start and first leg of one of the trial races, the Defender leading.			Fusionnais
1119	**Columbia vs. Defender**—Long Island Sound.—40 feet. Showing the boats rounding the first mark, Columbia in the lead.			Fusionniez
1132	**Chuck Connors vs. Chin Ong**—N. Y. Studio.—27 feet. Windup of a boxing bout, in which the Chinese champion is knocked down three times by the well-known Bowery character, and things are mixed up in lively fashion.			Fussblatt
1133	**Chuck Connors and Chin Ong**—N. Y. Studio.—29 feet. A lively set-to with the gloves, between the well-known Bowery character and a new Chinese aspirant for pugilistic honors. The fighting is exciting and very funny.			Fussender
1168	**Professor Billy Opperman's Swimming School**—N. Y. City—27 feet. A crowd of youngsters enjoying themselves in a swimming bath. Some are diving from a springboard, and others from the sides of the bath.			Fustadas
1169	**Fancy Diving**—N. Y. City.—30 feet. Forward and backward diving and somersaults from spring-board at Opperman's Mt. Tom Bath-house.			Fustage
1203	**"Shamrock I"**—N. Y. Harbor.—25 feet. Sir Thomas Lipton's first international cup challenger on a trial spin off Sandy Hook.			Fustaille

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
1213	**The Great Free-for-All Pacing Race**—New York.—48 feet. First heat of the race, showing Joe Patchen, Star Pointer, and John R. Gentry at New Empire City Park, Sept. 6, 1899.			Futselaars
1214	**The Great Free-for-All Pacing Race**—Empire Track, N. Y.—40 feet. Final heat, showing Joe Patchen winning the race.			Futselsoek
1215	**One Mile Dash**—N. New York City.—54 feet. One mile trotting contest at the Empire City Track, Sept. 6, 1899. The picture shows the start and finish. Won by Alves; time, 2:09½.			Futselen
1216	**Some Future Champions**—Boston, Mass.—27 feet. An interesting scene at Charlesbank Gymnasium, Boston, Mass. Instructor Bowler coaching the boys.			Futselwerk
1217	**The Golding Family**—Bath Beach, L. I.—54 feet. Showing Miss Ethel Golding, the champion lady swimmer of the world, and Elaine, the seven-year-old wonder, in an exhibition of diving and swimming.			Futteral
1218	**"King" and "Queen", the Great High Diving Horses**—Coney Island.—53 feet. This picture has created a sensation wherever it has been shown. It is one of the popular "hits" of the Biograph. Taken at Paul Boynton's chutes at Coney Island, and shows Prof. G. H. Holloway's trained horses diving into the water from a platform 35 feet high. Their action is purely voluntary, there being no mechanical aids or impulses whatever.			Futterbank
1219	**Fancy Diving**—Bath Beach, L. I.—54 feet. A large company of expert swimmers diving from a high platform at Bath Beach, and swimming toward the camera.			Futtergeld
1220	**Diving through Paper Screens**—Bath Beach, L. I.—54 feet. A novel form of aquatic sports at Bath Beach. This has a very humorous effect in reversed motion.			Futtergras
1271	**"Shamrock" and "Columbia"**—Sandy Hook Course.—64 feet. A magnificent view of the two racing yachts rounding the mark in the race of Oct. 7, 1899. The boats are running neck and neck, and it is a luffing match to see which rounds the mark first. The "Columbia" holds the inside position, and wins.			Gaafheid

All lengths given above are approximate

No.	*Title* — *Where taken* — *Length*	*Code word*
1272	**Start of Third Day's Race**—Off Sandy Hook—64 feet. A very clear and sharp picture showing the start of the third day's race between Columbia and Shamrock I.	Gaafst
1294	**A Close Finish**—Off Sandy Hook.—62 feet. Columbia crossing the line a winner in the closest race of the series, Shamrock I. finishing but a few seconds later. The picture is very fine photographically.	Gabalorum
1295	**"Columbia" vs. "Shamrock"**—Sandy Hook Course.—46 feet. Of all the pictures taken for the Biograph and Mutoscope, of the International Yacht Races between the "Columbia" and the "Shamrock", this is one of the most impressive. It shows the yachts with balloon jibs and club topsails set, running at full speed toward the camera under a spanking breeze, as they cross the line for the last race. The picture is very sharp and clear.	Gabalos
1300	**"Shamrock" after Carrying away Topsail**—Sandy Hook Course.—26 feet. This picture shows the disaster which cost the "Shamrock I." the second of the International Cup Races. The wreck is clearly shown, with the men in the rigging trying to clear it away.	Gabarier
1302	**Mrs. C. Oliver Iselin and Crew of Columbia.**—Off Sandy Hook.—25 ft. This view was made from a tug passing the Columbia at short range, after one of the International Yacht Races with Shamrock I. The picture is excellent photographically, and shows the crew, officers and Mrs. Iselin very distinctly.	Gabarro
1303	**Columbia Close to the Wind**—Off Sandy Hook.—45 feet. A near view of the racing yacht Columbia as she dashed by the Committee boat during one of the International Cup Races with Shamrock I.	Gabarrones
1318	**The Jeffries-Sharkey Fight**—Coney Island, N. Y.—5575 feet. This is the greatest and longest moving picture film ever made, covering as it does the entire period of the 25 rounds and intermissions of this bruising contest for the championship of the world between the champion Jim Jefferies and Tom Sharkey. It was taken by artificial light, thousands of dollars having been spent upon the electrical equipment and arrangements. This film may be ordered by rounds of 200 feet in any lengths desired. The introductory ceremonials take up 600 feet and the scenes after the	Gabbasanti

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	fight 25 feet. It is magnificent photographically throughout, the fighters being clear and sharp in every movement, and the crowd is shown to a considerable distance on each side of the ring.	
1365	**Skating in Central Park**—N. Y. City.—54 feet. An animated winter scene on one of the largest lakes in Central Park, in the height of the skating season.	Gaberdines
1393	**Above the Speedway**—N. Y. City.—25 feet. An interesting view, showing members of the New York Driving Club, and well-known horses warming up on New York's famous drive.	Gachenet
1394	**A Brush on the Speedway**—N. Y. City.—36 feet. Another interesting picture of fast work by famous trotters on New York's Speedway.	Gachipaes
1438	**A Speedway Parade**—N. Y. City.—72 feet. Annual parade of the New York Driving Club on the Speedway, showing many well-known horsemen and famous horses.	Gachnrung
1514	**The Suburban of 1900**—Sheepshead Bay, L. I.—37 feet. Showing the start and finish of the great race won by Kinley Mack.	Gahanbars
1525	**Larchmont Regatta**—Long Island Sound.—70 feet. The first race of the seventy-footers, "Rainbow" and "Mineola", showing also other well-known racing craft of the New York Yacht Club fleet.	Gainfully
1535	**Championship Polo**—Brooklyn, N. Y.—72 feet. A game between Myopia and Dedham, two crack Boston teams, on the Prospect Park Parade Ground, Brooklyn. One of the championship games of 1900.	Galaabend
1542	**Champion Polo Players**—Cedarhurst, L. I.—63 feet. Showing George Gould, the Waterbury Brothers, Rene Montaigne, Cowden Savage and other noted players in a practice game.	Galactie
1563	**Deep Sea Fishing**—Off Sandy Hook, N. Y.—56 feet. A crowd of excursionists fishing from the steamer "Angler" on the Cholera Banks, off Sandy Hook.	Galaputz
1564	**Prize-Winning Coaches**—Atlantic City, N. J.—63 feet. A turn-out of crack tally-hoes at the Atlantic City Horse Show.	Galantabia
1565	**The Promenaders**—Atlantic City, N. J.—66 feet. Bathers parading on the Beach at Atlantic City, N. J.	Galardiana

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No.	*Title*	*Where taken*	*Length*	*Code word*
1567	**Blue Ribbon Jumpers**—32 feet. Prize-winners over the hurdles at the Atlantic City Horse Show.			Galardones
1606	**Steamer "Stowell" Running the Narrows**—Fulton Chain, N. Y.—52 feet. A panoramic view taken in the heart of the Adirondacks, showing a small excursion boat running through a picturesque channel in the Fulton Chain of lakes.			Galeisloep
1607	**A Launch Party in the Adirondacks**—Fulton Chain, N. Y.—28 feet A jolly party of summer cottagers enjoying a ride in a speedy launch.			Galeistraf
1620	**A Dog Fight**—N. Y. Studio.—45 feet. An impromptu, but exciting scrap between two prize-winning Dachshunds from the Venlo Farm Kennels.			Galeolum
1630	**A Water Duel**—Guttenburg, N. J.—27 feet. Two rival volunteer hose companies in an unique contest with their engines and hose. Both sides are completely drenched with water.			Galerines
1644	**The Flip-Flap Railroad**—Coney Island, N. Y.—25 feet. A splendid picture of the remarkable centrifugal railroad at Coney Island in which the car makes a complete circle in its course around the track, commonly known as "Loop the Loop".			Galgacus
1658	**Bryn Mawr Horse Show**—Philadelphia, Penn.—53 feet. An exhibition by the blue ribbon winning pony "Midget". Ridden by Master Lawrence H. Wilbur.			Galgepad
1659	**Bryn Mawr Horse Show**—Philadelphia, Pa.—27 feet. A snap-shot at Samuel P. Huhn's crack four-in-hand in competition for the Pommery cup. The horses shown are Lord Algy, Lord Roberts, Lord McGregor, and Marybelle.			Galgestuk
1666	**Stallion Championship**—Readville, Mass.—56 feet. First heat of the great race at the Breeders' Meet, between Charlie Herr, Arion and Cresceus, showing the start and finish of the race, and a panoramic view of the Grand Stand.			Galgneno
1768	**Bolster Sparring**—At Sea, Pacific Ocean.—33 feet. A laughable diversion aboard the Canadian Pacific steamer "Empress of China". Two sailors mount a spar, their feet being tied beneath them, using pillows as boxing-gloves, and in this way they engage in a comical sparring match. Their efforts to maintain their equilibrium are very ludicrous, and from time to time one or the other falls and is held dangling by his feet.			Gallimatia

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No.	*Title*	*Where taken*	*Length*	*Code word*
1803	**Moline Bag Punching Platform**—N. Y. Studio.—32 feet. Demonstration of a patented Punching Bag by an expert athlete.			Gallonzola
1805	**Trotters at Worcester**—Worcester, Mass.—46 feet. A view on a speeding course at Worcester, Mass., showing a number of trotting horses driven by their owners.			Gallooned
1831	**Japanese Wrestling**—N. Y. Studio.—68 feet. A lively bout between Prof. J. J. O'Brien, formerly a Japanese Inspector of Police, and his assistant. Both are experts in the various Japanese systems of self-defense and in this picture many of the favorite grips, holds and falls are shown. The action is very rapid and exciting throughout.			Galoche
1832	**Jui Jitsu, the Japanese Art of Self-Defense**—70 feet. All the tricks which Professor O'Brien teaches (charging $100.00 for the series) can be studied here in detail. The series therefore is most instructive as well as interesting. The scenes are full of fight and action throughout and some heavy falls are given and taken on both sides.			Galofobia
1851	**Bass Fishing**—Virginia.—65 feet. Taken for the U. S. Fisheries Commission to illustrate the benefits of stocking inland waters. A well-known fisherman, Mr. Henry Talbot, is seen casting in a picturesque pool for bass. He gets a strike, plays the game fish to a finish and lands him safely.			Galoubet
1951	**Ladies Day at the Public Baths**—N. Y. City.—54 feet. Scene in the East 3rd St. Public Bath, New York City.			Gamuna
1952	**Women of the Ghetto Bathing**—N. Y. City.—30 feet. A very amusing and interesting scene in a New York Public Bath on "ladies day".			Gamunos
1953	**Boys Free Public Baths**—N. Y. City.—30 feet. Boys' hour at one of the New York City Public Baths.			Gamuzada
1954	**Boys Entering Free Bath**—N. Y. City.—30 feet. Boys in line waiting for an opportunity to get a plunge in the free bath.			Gamuzados
1955	**Saturday at the Free Baths**—N. Y. City.—28 feet. Saturday at one of New York's Free Baths.			Ganaban
1976	**Finish of Futurity**—Sheepshead Bay, N. Y.—28 feet. Won by Yankee in 1:09⅕. Fastest time ever made for the race. Second, Lux Castra; third, Barron. After the finish Yankee (No. 5) with O'Connor up is seen at the Judges' stand.			Gandharvas

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No.	*Title* — *Where taken* — *Length*	*Code word*
1977	**Parade to the Post**—Sheepshead Bay, N. Y.—28 feet. Futurity race, Sheepshead Bay Track, Aug. 31st, 1901.	Gandinerie
1981	**A Close Call**—Sandy Hook, N. J.—44 feet. Sir Thomas Lipton's Cup Challenger Shamrock II in a squall off Sandy Hook.	Ganduleria
2016	**International Track Athletic Meeting—Start and Finish of the One Mile Run**—Berkeley Oval, N. Y.—20 feet. Yale vs. Oxford. Won by F. G. Cockshott, Cambridge. Time, 4 minutes 26½ seconds.	Gangoso
2017	**International Field Sports—Oxford-Cambridge vs. Harvard-Yale**—New York.—20 feet. Finish of the 120 yard hurdles. Won by J. H. Converse, Harvard. Time 15⅗ seconds.	Gangoune
2018	**International Field Sports—Oxford-Cambridge vs. Harvard-Yale**—New York.—About 20 feet. The 100 yards dash. Won by N. H. Hargrave, Yale. Time 10⅖ seconds.	Gangrenaba
2019	**International Field Sports**—New York.—About 20 feet. Start and finish of half mile run. Won by H. W. Workman, Cambridge. Time 50 seconds.	Gangrenate
2020	**International Field Sports**—New York.—About 20 feet. Start and Finish of quarter mile run. Won by E. C. Rust, Harvard. Time 50 seconds.	Gangreneis
2025	**Filipino Cock Fight**—Manila, P. I.—24 feet. One of the very best of the Oriental series. The birds are very lively and the battle is carried on as naturally as if no camera was in sight.	Gangstein
2029	**Japanese Fencing**—Kioto, Japan.—27 feet. A very lively and interesting view of the peculiar style of fencing in vogue in Japan.	Gangzug
2033	**International Yacht Races—Columbia vs. Shamrock**—Sandy Hook, N. J.—25 feet. Columbia crosses the home line 35 seconds ahead of Shamrock; winning with time allowance by 1 minute, 20 seconds. Sept. 28th, 1901.	Ganhaperde
2034	**Shamrock to the Fore**—Sandy Hook, N. J.—53 feet. Sir Thomas Lipton's racer 41 seconds ahead of Columbia rounding the mark at the end of the first 15 miles to windward. Sept. 28, 1901.	Ganhavel

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No.	*Title*	*Where taken*	*Length*	*Code word*
2037	**Hail Columbia!**—Sandy Hook.—53 feet. The Yankee yacht wins from Shamrock II in the second race, after starting 1 minute, 34 seconds behind her. Oct. 3, 1901.			Ganiremus
2038	**Shamrock's Start**—Sandy Hook, N. J.—35 feet. The Irish yacht obtains an advantage over the Columbia of 1 minute 34 seconds in jockeying for the start of the second race, Oct. 3, 1901.			Ganitre
2039	**A Near View of Shamrock II**—Sandy Hook, N. J.—25 feet. Sir Thomas Lipton's second cup challenger passing the stake-boat at the finish of the second race, Oct. 3rd, 1901.			Ganizes
2042	**Start of the Third Cup Race**—Sandy Hook, N. J.—35 feet. Shamrock II gets the best of it in jockeying for position at the start. In this race Shamrock II finished 2 seconds ahead of the Columbia, but lost on time allowance. Oct. 4th, 1901.			Gannille
2043	**Finish of the Third Cup Race**—Sandy Hook, N. J.—23 feet. Columbia finishes two seconds behind Shamrock II in the third race, but wins on time allowance. Oct. 4, 1901.			Ganniranno
2044	**The Matron Stakes**—Morris Park, N. Y.—42 feet. This is a composite picture of one of the biggest of the American Turf events. Cameras were placed at the first quarter, the half and the finish. In this way the horses are taken around the entire race. The finish is very exciting and the picture has occasioned much favorable press comment wherever shown. The winner of the race is Mr. Clarence Mackay's "Heno". Among the other prominent contestors were W. C. Whitney's "Yankee" and "King Hanover", Pepper Stables' "Whiskey King", Albermarle Stables' "Lux Castra".			Gannirebbe
2048	**Coaching for a Record**—Princeton, N. J.—62 feet. A quick change of horses at Princeton, N. J., on the coach upon which Messrs. Alfred G. Vanderbilt, James H. Hyde and Morris E. Howlett, the well-known whip, broke the record from New York to Philadelphia. A very lively and interesting picture taken during the race.			Ganny
2058	**Yale Football Squad of 1901**—New Haven, Conn.—60 feet. An excellent portrait picture of the sturdy sons of Eli headed by Captain Gould entering the field in uniform ready for practice.			Gantarum
2068	**Twentieth Century Flyers**—Brooklyn, N. Y.—67 feet. A parade of the automobiles which participated in the record breaking contest on the Ocean Boulevard, Brooklyn. Three of the machines did miles in less than a minute.			Gantstube

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No.	*Title* — *Where taken* — *Length*	*Code word*
2072	**Expert Driving**—Bay Shore, L. I.—38 feet. Morris E. Howlett, the famous whip of New York and Paris, in an exhibition of fancy four-in-hand driving between stakes. Taken at the summer home of Mr. James H. Hyde, Bay Shore, L. I.	Ganymedis
2073	**Tally-Ho!**—Bay Shore, L. I.—25 feet. Mr. James H. Hyde, the well-known American whip, driving his four-in-hand at top speed. Picture taken at Mr. Hyde's summer home, Bay Shore, L. I.	Ganzebout
2075	**Army-Navy Football Game**—Philadelphia, Pa.—50 feet. An exciting series of snap shots at some of the most interesting plays in the annual football game between West Point and Annapolis, the army and navy schools. Franklin Field, Philadelphia, Nov. 30, 1901.	Ganzenbord
2083	**Eeling through the Ice**—Pleasure Bay, N. J.—25 feet. Showing an old Shrewsbury river fisherman chopping a hole through the ice and spearing for eels. Picture is full of life and character.	Ganzenvet
2084	**A Spill from an Ice Yacht**—Pleasure Bay, N. J.—25 feet. A splendid ice-boating picture, showing the "Harold", the champion boat of the Shrewsbury fleet, approaching the camera at high speed, and suddenly gybing, hurling the yachtsmen from the boat across the ice.	Ganzepe
2085	**A Mile a Minute on an Ice Yacht**—Pleasure Bay, N. J.—29 feet. The "Harold", pennant and challenge cup holder of the Shrewsbury River fleet, and probably the fastest boat in the United States, running at full speed in a stiff breeze.	Ganzepoot
2086	**Ice Yacht Racing on the Shrewsbury River**—Pleasure Bay, N. J.—23 feet. Five of the fastest yachts of the Pleasure Bay fleet in a pennant race. The boats are traveling at very high speed.	Ganzerik
2087	**Great Sport! Ice Yachting**—Pleasure Bay, N. J.—25 feet. A crack yacht of the Shrewsbury River Fleet with a party of ladies and gentlemen aboard running at high speed.,	Ganzheit
2095	**"What ho, she Bumps!"**—Kent House Slide, Quebec, Can.—37 feet. A very lively picture taken on a Quebec toboggan slide. At the opening of the scene one of the toboggans overturns and the young lady aboard it is dumped in very unceremonious fashion.	Gannneug

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No.	Title	Where taken	Length	Code word
2096	**Amateur Ski Jumpers**—Quebec, Can.—25 feet. A humorous picture showing the efforts of beginners to manage skis. At each jump they fall and go sprawling into the snow drifts.			Gaouri
2097	**Dog Sleighing**—Quebec, Can.—25 feet. Lord and Lady Minto enjoying their favorite winter sport on the grounds of Dufferin Palace.			Gaoutama
2098	**Over the Crust**—Quebec, Can.—25 feet. Canadian boys and their dog sleighs on their way to the sugar bush.			Gapencais
2099	**A Husky Dog Team**—Quebec, Can.—25 feet. Another view of Lord Minto's dog team with Lady Minto and guests on foot.			Gapende
2100	**Toboggan Slide**—Quebec, Can.—48 feet. A Canadian Toboggan Slide.			Gaperon
2101	**Run of a Snow Shoe Club**—Quebec, Can.—33 feet. A Quebec club in characteristic uniforms in a cross country run. Introducing also a husky dog team.			Gaphara
2102	**"Bouncing"**—Quebec, Can.—25 feet. Members of a Canadian Snow Shoe Club initiating a new member in characteristic fashion.			Gapingen
2139	**On the Speedway**—N. Y. City.—50 feet. Some lively brushes between well-known horses on New York's famous Speedway.			Garapinar
2140	**The Speedway Parade**—N. Y. City.—50 feet. A parade of horses and vehicles on the Speedway, New York.			Garapinera
2157	**Daly, of West Point**—West Point, Y. Y.—20 feet. This picture, taken at the athletic games on the occasion of the One Hundredth Anniversary of the U. S. Military Academy, shows Daly, formerly of Harvard, and one of the star football players of the country, winning the hurdle race. The picture is well laid out and full of action.			Garbanzal
2162	**The Suburban of 1902**—Sheepshead Bay Race Track, N. Y.—24 feet. A rattling fine picture of the greatest racing event of the year in America, the Suburban Handicap. The first part of the film shows the start, and the second part the fight in the home stretch with Gold Heels, Pentecost and Advance Guard in the lead.			Garbeaba

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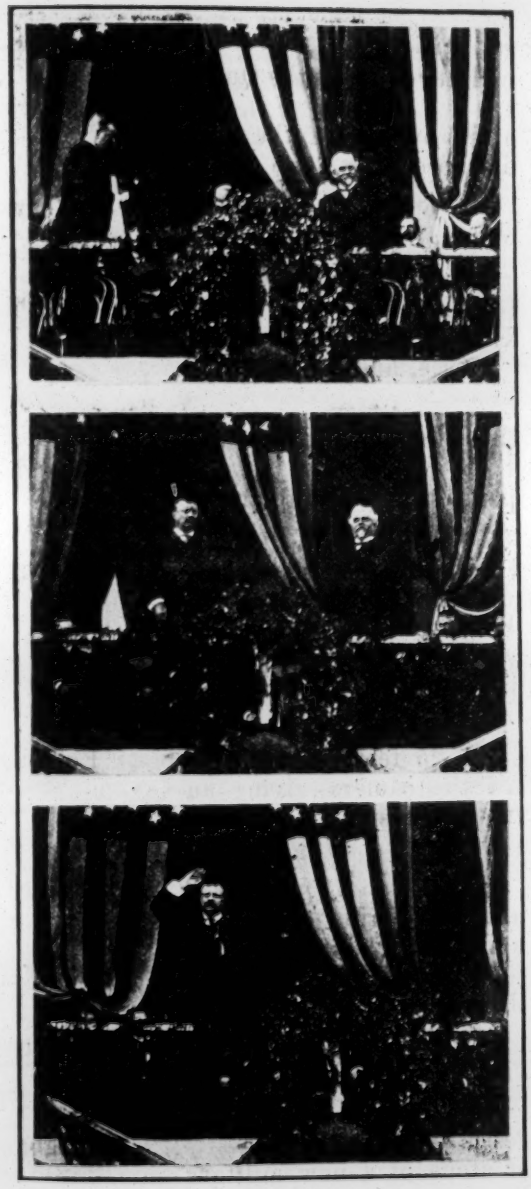
No.	Title — Where taken — Length	Code word
2177	**A Seashore Gymkana**—Fairhaven, N. J.—31 feet. A humorous tub race between a bevy of pretty girls and athletic young men at a seashore resort near New York.	Garcon
2178	**A Tub Race**—Fairhaven, N. J.—17 feet. Two pretty girls in an amusing contest at the seashore.	Gardais
2179	**Belles of the Beach**—Fairhaven, N. J.—20 feet. Two fair swimmers in an exciting race.	Gardasses
2211	**Caught in the Undertow**—Atlantic City, N. J.—116 feet. A realistic and thrilling scene. It opens with the launch of the life-boat through the surf, then a view of an exhausted swimmer battling with the waves, then his rescue by the life-boat, and the return to shore, where a crowd of excited bathers await. The resuscitation of the half-drowned man is then shown. The picture is well worked out, and ought to be a hit anywhere.	Garfish
2212	**A Heavy Surf at Atlantic City**—Atlantic City, N. J.—51 feet. A panoramic view showing a large crowd of bathers enjoying the rushing surf. An unusually good sea shore picture.	Garfuana
2213	**The Beach at Atlantic City**—Atlantic City, N. J.—25 feet. Another and nearer view of the bathers in the surf at America's most popular summer resort.	Gargaglia
5024	**French Boxers**—Paris, France.—30 feet. Two French experts in the art of Savate, in an interesting exhibition of their system of self-defence which employs both the hands and the feet.	Frivole
5092	**An Automobile Parade in the Tuilleries Gardens**—Paris, France.—30 feet. This is a remarkably brilliant picture of a "Floral Fete of Automobiles" Vehicles of almost every size and description are shown in the parade, and all are most magnificently decorated.	Frohnfuhr
5093	**An Automobile Parade in the Tuilleries Gardens**—Paris, France.—30 feet. This is a continuation of No. 5092, showing more of the same parade, and including the cigar-shaped racing machine, which is credited with a speed of a mile per minute.	Frohgeld
5121	**A Water Carnival**—Paris, France.—About 60 feet. Boat race and other aquatic sports on the river Seine.	Frolyes

All lengths given above are approximate

No.	*Title*	*Where taken*	*Length*	*Code word*
5372	**Prize-Winning Trip of the Santos-Dumont Airship No. 6**—Paris, France.—56 feet. This film is unique, and is the only one which was made of the celebrated trip on the 19th of October, 1901, when Santos-Dumont navigated his balloon from the park of the Æro Club around the Eiffel Tower, and back, winning the Deutsche prize. The balloon is seen coming out from its shed, and rising majestically in the air. The propeller turns, and the balloon is off on its long journey.			Frumentavi
10041	**In a German Bath**—Halensee, Germany.—31 feet. Diving and swimming, at the famous "Seebad", near Berlin.			Gazzettino
10121	**Winter in Germany**—Berlin.—23 feet. A very lively skating scene on the public rink, Berlin.			Gebokst
10135	**Clever Horsemanship**—Dresden, Germany.—37 feet. Expert cliff scaling by a troop of distinguished German Cavalry officers. The horses are ridden down a steep embankment, a proceeding hazardous to the lives of both the animals and their riders.			Gebrause
10136	**Marvelous Markmanship**—Schloss Altfranken, near Dresden.—37 feet A distinguished German officer of cavalry shooting live pigeons while riding on horseback at full speed by the traps.			Gebreideld
10137	**A Hurdle Race**—Near Dresden, Germany.—35 feet. German officers of Cavalry in an exciting cross country ride, the picture being taken just in front of the brush jump.			Gebritst
10164	**A Tug of War**—Berlin.—36 feet. This picture was taken in the new Light-Sun-and-Air Sport-Bath, Berlin, and shows some of the best known athletes of Germany in a humorous tug-of-war.			Gecarcinus

All lengths given above are approximate



President Roosevelt

Notable Personages

KINGS and Emperors, Presidents and Potentates, all have considered it a privilege to pose before our cameras. The list is very long and complete. It includes President McKinley, President Roosevelt, Queen Victoria, King Edward VII and Queen Alexandra, Emperor William of Germany, Emperor Franz-Josef of Austria, Li Hung Chang, Queen Wilhelmina of Holland, Ex-President Faure of France, Cecil Rhodes, Admiral Cervera, Czar Nicholas of Russia, King George of Greece, Admiral Dewey, Major-General Nelson A. Miles, Prince Henry of Prussia, Captain Dreyfus, Major Marchand, King Albert of Saxony, Prince Tschung of China, etc., etc.

No.	*Title*	*Where taken*	*Length*	*Code word*
4 E	**Sir Wilfred Laurier and the New South Wales Lancers**—At the Queen's Jubilee Procession, London.—35 feet. A splendid view of the Canadian Premier escorted by one of the most famous organizations of the Great Britain Colonial Forces.			Focalis
20 E	**Mr. C. N. Morton**—London.—27 feet. The genial manager of the Palace Theatre, London, bowing in response to a curtain call.			Focuses
22 E	**The Clarence House Lawn Party**—Clarence House.—27 feet. His Royal Highness, the Prince of Wales, now King Edward VII, with the Duke and Duchess of York, Prince George of Greece, and other notable personages in a lawn party at Clarence House.			Fodabitis
24 E	**Arrival of His Majesty, King Edward VII** (then Prince of Wales), at the Ascot Races, 1897.—England.—27 ft. The King rides in a four-horse barouche, accompanied by his suite and he is cheered by the crowds as he passes by.			Fodandam
27 E	**His Majesty, King Edward VII**—London.—32 feet. This is a splendid picture of the King (then the Prince of Wales) leaving Marlborough House, in the royal carriage. The King is uniformed as Field-Marshal of the British Army, and is accompanied by a suite and an escort of the Horse Guards. This is one of the best portraits of the King ever made.			Fodantibus
30 E	**His Majesty, King Edward VII**—Aldershot, Eng.—25 feet. His Majesty, the King of England, riding toward the camera, giving an excellent portrait under particularly appropriate circumstances. Taken during the Aldershot manouvres.			Fodaveris
38 E	**Maxim Firing Field Gun**—England.—25 feet. This view shows Sir Hiram Maxim, in person, loading and firing one of his wonderful rapid-fire field guns. This subject is immensely interesting as showing in complete detail the working of this terrible engine of war; and it has the added interest of a good portrait of the distinguished inventor.			Fodicant
40 E	**A Maxim Gun in Action**—Aldershot, Eng.—25 feet. Sir Hiram Maxim, in person, firing at targets with one of his latest type rapid-fire guns. An exceedingly vivid and interesting scene.			Fodicatura
50 E	**Emperor Francis Joseph of Austria**—Buda Pesth.—50 feet. Showing the Austrian Emperor laying the corner stone of a new military barracks.			Fogbank

All lengths given above are approximate

No.	Title — Where taken — Length	Code word
51 E	**Emperor William of Germany, and Emperor Franz Josef of Austria**—Buda Pesth, Austria.—46 feet. The occasion of the dedication of the Republican Museum in the Austrian capitol. A crowd of distinguished guests lines the broad stair-case leading to the main entrance, and forms a line down which come the two Emperors with their suites. Admirable portraits of both Emperors are secured as they enter their carriages and are driven away.	Foggiarla
52 E	**Meeting of Emperor William of Germany and Emperor Franz Josef of Austria**—Buda Pesth, Austria.—48 feet. Taken on the occasion of Emperor William's visit to the Austro-Hungarian capitol, and showing in detail the elaborate pageantry of the occasion.	Fogginess
55	**Li Hung Chang**—Riverside Park, N. Y.—35 feet. Showing the great Chinaman paying his homage to Grant's Tomb.	Mohiento
72	**President McKinley**—Canton, Ohio.—35 feet. An excellent photographic likeness of the martyred President, taken at his home just previous to his first election as President.	Molleggia
144	**President Cleveland and President McKinley**—Washington.—25 feet. An excellent picture of the ex-President and the President-elect riding side by side in an open carriage with their honorary escort in the first McKinley inaugural parade.	Mortario
147	**Governor Bushnell of Ohio, and Staff**—Washington., D. C.—35 feet. Part of the inaugural parade of 1897.	Morteruelo
188	**Gov. John A. Tanner, of Virginia, and Staff**—N. Y. City.—22 feet. At the head of a provisional regiment of Virginia militia during the parade on the occasion of the dedication of the Grant Memorial Tomb.	Mucescere
189	**Major-General O. Howard, U. S. A., and Staff**—N. Y. City.—28 feet. Passing the reviewing stand at the Grant Memorial Tomb in the dedication day parade.	Mucharia
193	**Major-General Dodge and Staff**—N. Y. City.—34 feet. Passing reviewing stand in Grant Memorial Parade.	Mudiliar
269 E	**Coronation of Queen Wilhelmina of Holland**—Hague, Holland.—56 ft. This shows the arrival at the State Church of the royal carriage occupied by Queen Wilhelmina and her mother, escorted by officers of high rank. The young Queen bows graciously from time to time to her people, by whom she is enthusiastically cheered.	Fonneuse

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
270 E	**Coronation of Queen Wilhelmina of Holland**—The Hague, Holland.—23 feet. After the coronation, Queen Wilhelmina and her mother proceeded to the Royal Palace, and our picture shows them upon the balcony bowing and waving greetings to the immense throng of people who are cheering them from the public square below.			Fonolite
271 E	**Coronation of Queen Wilhelmina of Holland**—Hague, Holland.—35 ft. The Guard of Honor. This was made up of a detachment of troops uniformed and equipped to represent the various stages of progress in the armies of Holland. There are quaint halberdiers with steel casques and spears; companies armed with arquebuses, &c.; finally the up-to-date soldiers of Her Majesty's army.			Fonologia
272 E	**Coronation of Queen Wilhelmina of Holland**—Hague, Holland.—31 ft. In this, the first of a magnificent series of pictures showing the various ceremonies attendant upon the coronation of the girl Queen of Holland, the entrance to the State Church is shown splendidly adorned for the occasion. In the first half of the picture the young Queen in her royal robe of ermine is seen entering the church, followed by the Queen's mother, and the dignitaries of her suite. In the second half she is shown coming out of the church, after her coronation ceremony, and is enthusiastically cheered by the dignitaries who have lined the approach to her carriage. The picture is very fine photographically, and the portraiture of the Queen is excellent.			Fonomania
294 E	**President Faure shooting Pheasants**—France.—31 feet. Here we see the late President of France shooting pheasants which jump from the thicket in every direction, having been scared up by a small army of beaters. As the birds fly up and are killed they are plainly to be seen in the picture. These pictures were taken only a short time before President Faure's death.			Fontigena
295 E	**The late President Faure of France**—France.—25 feet. This picture shows President Faure accompanied by a large party of friends, leaving the shooting box, on their way to the covers where they indulge in pheasant shooting shown in our picture No. 294 E. The photography of these pictures is very fine; an excellent portrait of the various members of the party is given.			Fontigenis

All lengths given above are approximate

No.	*Title*	*Where taken*	*Length*	*Code word*
351 E	**Rt. Honorable Cecil Rhodes**—London, Eng.—30 feet. Showing the great South African diamond magnate riding on horseback in Hyde Park, London.			Foramine
402 E	**The Prince of Wales (King Edward VII) at the Aldershot Review** Aldershot, England.—43 feet. A splendid picture of the King and his suite at the annual review of the British troops at the Aldershot Parade Grounds.			Forbye
409 E	**Her Majesty, Queen Victoria**—Windsor, England.—70 feet. The Honorable Artillery passing in review at Windsor before the Royal Carriage in which are Her Majesty, and the Princesses Christian and Louise. The Prince of Wales, now King Edward VII, rides at the head of the line.			Forcatella
410 E	**Her Majesty, Queen Victoria**—Windsor, England.—27 feet. The arrival of Her Majesty with escort of the Horse Guards. In the first carriage appears the Queen, Princesses Christian and Louise, and the Marchioness of Lorne. In the second carriage, The Duchess of Connaught, Princesses Margaret and Patricia of Connaught and Victoria of Schlesweg-Holstein.			Forceau
411 E	**Her Majesty, Queen Victoria, Reviewing the Honorable Artillery**—Windsor, England.—27 feet. Her Majesty, the Queen, with Princesses Christian and Louise in the royal carriage at Windsor reviewing the Honorable Artillery. On this occasion the Queen graciously dispensed with the use of a parasol, permitting the Biograph to secure an excellent portrait. This was one of the last occasions on which she appeared at a public function.			Forcedly
478	**Brigadier-General Fitz Hugh Lee**—Havana, Cuba.—25 feet. This picture was taken in front of the American Consulate in Havana, previous to the declaration of war. It shows the distinguished gentleman leaving his Consulate and starting for another part of the city in his carriage. Just before he takes his place in the carriage he stops and looks at his watch, giving a fine opportunity for a portrait view.			Tradivate
490	**Theodore Roosevelt**—Washington, D. C.—25 feet. A splendid picture of the President, coming down the steps of the Treasury Building and walking towards the camera.			Tragais
491	**Captain Sigsbee**—Washington, D. C.—25 feet. Capt. Sigsbee, then in command of the ill-fated battleship "Maine", is seen coming down the steps of the Army and Navy Building. He passes near the camera, and a very good portrait is secured.			Tragalism

All lengths given above are approximate

No.	*Title*	*Where taken*	*Length*	*Code word*
493 E	**Beerbohm Tree, the great English Actor**—London Studio.—54 feet. With leading members of his company in the death scene of "King John." Taken with all the scenery and effects of the original production.			Forename
517 E	**General Sir Redvers Buller**—Cape Town, South Africa.—25 feet. Showing the distinguished British general coming down the gangplank from the steamer, on his arrival in Africa at the opening of the British-Boer war.			Forestaria
519 E	**Lord Wolsely**—Southampton, England.—27 feet. The Commander-in-Chief of the British Army inspecting troops embarking for South Africa on the steamship "Roslyn Castle".			Forestick
528 E	**Her Majesty, Queen Victoria, Reviewing the Household Cavalry at Spital Barracks**—Windsor, Eng.—24 feet. This view shows the Queen in an open carriage reviewing the dismounted battalion of the Household Cavalry, just before its departure for South Africa, where the organization served with signal gallantry.			Forforaceo
529 E	**Her Majesty, Queen Victoria, Reviewing the Household Cavalry at Spital Barracks**—33 feet. Showing the arrival of Queen Victoria at the parade grounds; the regiment being drawn up in dress parade formation to receive her.			Forforoso
533 E	**"God Save the Queen"**—Windsor, Eng.—25 feet. Showing officers and men of the Life Guards cheering Her Majesty, Queen Victoria, after wishing them God speed and safe return, as they were about to leave for Africa. The Queen is seen in an open carriage.			Forgetful
535 E	**General Sir Redvers Buller, and Staff, Landing at Cape Town, South Africa**—Cape Town, Africa.—53 feet. This gives a splendid view of Sir Redvers Buller and the officers of his staff in khaki uniform, coming off the "Dunottar Castle" at Cape Town, at the opening of the British-Boer war.			Forgetter
558 E	**Lord Roberts Embarking for South Africa**—Southampton, Eng. 52 feet. Lord Roberts passing down the gangway for embarkation on the steamship "Dunottar Castle". He is seen in the act of shaking hands with an old Kandahar veteran.			Formabilis
603 E	**Queen Victoria's last Visit to Ireland**—Dublin, Ireland.—55 feet. This is the last ceremonious public appearance of Her Majesty, Queen Victoria. The picture was taken in Phœnix Park, Dublin, April 4th, 1900, and shows the Queen in an open carriage, being cheered by thousands of people, as she passes through an arch of welcome.			Formhammer

All lengths given above are approximate

No. *Title* *Where taken* *Length* *Code word*

605 E **Queen Victoria's last Visit to Ireland**—Dublin, Ireland.—55 feet. Formidnum
This picture was taken in Phœnix Park, Dublin, on the same day as the one above described, but in this negative a very close view of the Queen is given. The occasion was the presentation of flowers to Her Majesty by a deputation of little girls, and our camera was placed so near to the spot where the ceremony occurrred, that the most minute details are shown. The carriage drives up, stops, the little girls are presented to the Queen, to whom they courtesy. The Queen addresses a few pleasant remarks to the children, and smiles happily, and they in turn give her a huge basket of flowers with which she is apparently very much pleased. The ceremony is then concluded, and the carriage drives away.

679 E **Earl Roberts and Staff**—Pretoria, South Africa.—27 feet. Fornorum
The noted British General planning his campaign against the Boers.

681 E **Earl Roberts**—Pretoria, South Africa.—27 feet. Fornuizer
The distinguished British General is seen coming from his headquarters, ascending a short flight of steps, and receiving a dispatch from a Sikh orderly.

689 E **Earl Roberts and General Baden Powell**—Pretoria, South Africa.—27 feet. Forpassing
The two noted British Generals are seen at close range walking together, accompanied by the members of their staffs. Taken June 20, 1900.

703 **Admiral Cervera and Officers of the Spanish Fleet Leaving the "St. Louis"**—Chesapeake Bay.—34 feet. Volturno
This picture was taken on the arrival of Admiral Cervera and the officers of the Spanish fleet at Annapolis, where they were held prisoners until the termination of the Spanish-American war. The picture shows them coming down the gang-plank, many of them severely wounded and scarcely able to walk. A very pathetic and interesting sight.

704 **Admiral McNair, U. S. N.**—Annapolis, Md.—28 feet. Volumnae
A portrait picture of this distinguished gentleman leaving his headquarters at the United States Naval Academy, Annapolis, and walking across the lawn.

705 **Gen. Fitzhugh Lee and Staff.**—Tampa, Fla.—28 feet. Volupias
The ladies of Gen. Lee's family are seen in front of the hotel, and Gen. Lee with his staff rides by, affording excellent portraits of everyone in the party.

All lengths given above are approximate

No. *Title* *Where taken* *Length* *Code word*

705 E **John Philip Sousa**—London, Eng.—25 feet. Forres

The famous American bandmaster, as he appears leading an orchestra in one of his well-known marches.

747 **Naval Constructor Richmond P. Hobson**—New York.—25 feet. Zervatana

This picture was made as a portrait study and was taken while the hero of Santiago was at Sandy Hook experimenting with gas bags for the purpose of raising wrecked vessels. The picture is excellent photographically, and a very good view of the distinguished young man is given.

750 E **Queen Victoria's Funeral**—East Cowes, Eng.—53 feet. Fortetto

Scene at Trinity Pier, showing the coffin arriving on gun-carriage, which is stopped at the landing stage. The pall with the crown and sceptre being taken off, the coffin is carried through to the boat. King Edward VII and Emperor William, with the ladies of the court in deep mourning, walk behind the gun carriage. A very fine picture is afforded of the entire party.

753 E **Queen Victoria's Funeral**—London, Eng.—80 feet. Fortgang

This scene, taken from Earl Gray's Gardens, London, with the Marble Arch in background, shows the funeral procession passing Lord Brassey's house, in the following order: Earl Marshal Roberts and staff, Heraldic Officers, Household Officers, Gun carriage bearing coffin, the Royal Standard, His Majesty, King Edward VII, His Royal Highness, the Duke of Connaught, His Imperial Majesty, Emperor William of Germany, Monarchs and Foreign Princes, carriages containing the Ladies of the Royal Family.

762 E **Queen Victoria's Funeral**—Windsor, Eng.—52 feet.

A close view of the funeral procession coming toward the camera. This view is of particular interest, as it shows the naval brigade drawing the gun-carriage, after it became impossible to control the horses. King Edward VII, and Emperor William walk in the military escort at the rear of the carriage.

767 E **The First Procession in State of H. M. King Edward VII**—Whitehall, London.—53 feet Forticuli

Their Majesties, the King and Queen of England, proceeding to open Parliament, Feb. 14, 1901. A splendid view of the royal coach drawn by six cream-colored horses, with an escort of the Life Guards.

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
769 E	**First Procession in State of H. M. King Edward VII**—Whitehall, London.—53 feet.			Foticulum

Their Majesties, the King and Queen of England, in the royal coach, passing through the Victoria Entrance of the House of Lords to open Parliament, Feb. 14, 1901.

771 **Col. Theodore Roosevelt and Officers of his Staff**—Camp Wikoff, Montauk Point, L. I.—29 feet. Zumometer

This picture shows Col. Roosevelt, accompanied by Lieut. Greenway and other prominent officers of the Rough Riders, galloping up to his headquarters, where he dismounts and walks into his tent. This view was taken in the camp with the Rough Riders, and is an excellent picture of Col. Roosevelt in the environment he loves so well.

775 **Gen. Wheeler and Secretary of War Russell A. Alger at Camp Wikoff**—Montauk Point, L. I.—25 feet. Enneatic

This picture was taken in front of Gen. Wheeler's headquarters at Camp Wikoff during Gen. Alger's tour of inspection of the camp. The two distinguished military men are seen overlooking the immense camp ground, and then turning and walking toward the camera. The negative is very fine photographically, and the portraiture unexcelled.

776 E **Departure of Duke and Duchess of Cornwall for Australia**—Southsea, Eng.—27 feet. Fortifiest

Showing King Edward, Queen Alexandria and the Duke and Duchess of Cornwall going aboard the royal yacht "Ophir".

783 **President McKinley's Inspection of Camp Wikoff**—Montauk Point, L. I.—54 feet. Ennensis

This picture has been very popular wherever it has been shown on the Biograph. To begin with, the film is unusually fine photographically, and the picture is taken from a point of view which shows the immense distances of Camp Wikoff with its multitude of tents in the background. The President, with Vice-President Hobart and Secretary of War Russell A. Alger appear in an open carriage escorted by a large number of officers, notable among whom are Gen. Wheeler, Gen. Gates, and Col. John Jacob Astor. This picture is brought to a rather humorous ending by the efforts of a newspaper photographer to get Col. Astor to pose for a picture. He is unsuccessful, and as the gallant colonel gallops away, the photographer's chagrin is apparent.

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
817 E	**The Builders of Shamrock II**—Dumbarton, Scotland.—27 feet. A group picture of Sir Thos. Lipton conferring with designer of the Shamrock, Mr. G. L. Watson, together with Mr. Archibald Denny, Mr. John Ward, and Mr. Jackson of the ship-building company. During the picture Sir Thos. Lipton's private secretary comes in with a telegram of congratulations from King Edward.			Forttoven
834	**Naval Constructor Richmond P. Hobson and the Crew of the Merrimac**—Philadelphia, Pa.—29 feet. The heroes of the "Merrimac" are seated in a four-in-hand coach, in the Peace Jubilee Parade, which is driven so close to the camera that a very good view of the different faces is afforded.			Fungato
835	**Major-General Nelson A. Miles, and Staff, in the Peace Jubilee Parade**—55 feet. An interesting parade picture showing the commanding officer of the army with his staff in full uniform.			Funge
838	**Famous Battleship Captains—Philadelphia Peace Jubilee Parade**—Philadelphia, Pa.—29 feet. First carriage—The late Admiral J. W. Phillip and aide Second carriage—Rear-Admiral Robley D. Evans, Capt. Theodore Jewell, Capt. William M. Folger. Third carriage—Capt. William M. Mead, Capt. M. S. McKenzie, Capt. Henry W. Lyons, Capt. W. S. Cowles. Fourth carriage—Capt. Richard Wainwright and aide.			Fungeerde
853	**Mr. B. F. Keith**—N. Y. Studio.—28 feet. An excellent portrait picture of the well-known proprietor of the vaudeville theatres in Boston, New York, Providence and Philadelphia.			Fungosity
935 E	**Chamberlain and Balfour**—Blenheim, Eng.—82 feet. Two of the most noted statesmen of England, the Rt. Hon. Joseph Chamberlain, and Rt. Hon. A. J. Balfour, speech-making at the Unionist meeting at Blenheim. A close and very good view of both men is afforded.			Fossos
984	**President McKinley and Mayor Ashbridge of Philadelphia**—Philadelphia, Pa.—28 feet. Showing the two distinguished gentlemen, walking arm in arm, to their position on the reviewing stand at the unveiling of the Grant monument.			Furiatile
1041 E	**Signor Marconi—Wireless Telegraphy**—London Studio.—26 feet. Signor Marconi, the inventor, sending and receiving a wireless message. Sending instrument on the right-hand side of the picture, and receiving apparatus on the left-hand side of picture.			Foussier

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
1045	**Governor Walcott of Massachusetts**—Malden, Mass.—31 feet. In the Malden Centennial Parade in commemoration of the 250th anniversary of the founding of the city.			Furvorum
1047	**Lieutenant-General Nelson A. Miles**—N. Y. City.—25 feet. With Mayor Van Wyck, on their way to the reviewing stand at Madison Square, on Memorial Day, 1899.			Furvum
1072	**President McKinley**—Holyoke, Mass.—25 feet. Showing the President with Mrs. McKinley, Dr. Rixey and party at the observatory at Mt. Tom.			Fusciano
1073	**President and Mrs. McKinley**—Holyoke, Mass.—34 feet. Showing the arrival and departure of President McKinley and wife, at the Summit House, Mt. Tom.			Fuscicolle
1077 E	**Their Majesties the King and Queen**—London.—22 feet. Driving from Paddington Station on their return from Windsor.			Fraccao
1174	**Lord and Lady Minto**—Ottawa, Can.—27 feet. Lord Minto, the Governor-General of Canada, and Lady Minto, in a carriage, with military escort proceeding to the Parliament House, Ottawa.			Fustanes
1234	**Admiral Dewey**—Nice, France.—38 feet. Admiral Dewey ascends the steep stairway to the quarterdeck of the "Olympia"; takes his favorite chair, calls his dog and pets him; receives a report from an officer, and finally rises and walks away. Taken on the Admiral's return from Manila.			Futueremus
1235	**Admiral Dewey Receiving his Mail**—Nice, France.—27 feet. Admiral Dewey seats himself in his favorite chair on the quarterdeck of the "Olympia". The mail carrier hands him the mail, and while reading, his dog "Bob" jumps on the chair beside him. The Admiral stops reading, pets the dog and takes his cap off.			Futuerent
1239	**Officers of the "Olympia"**—Harbor of Villefranche, France.—28 feet. This shows Capt. Lamberton and the principal officers of the "Olympia" on board the ship in the Harbor of Villefranche, near Nice, France.			Futurable
1283	**Mr. and Mrs. C. Oliver Iselin**—New York Bay.—40 feet. Showing the managing owner of the "Columbia", and his wife, leaving the yacht in the launch after the race.			Gaasdoek

All lengths given above are approximate

No.	*Title* — *Where taken* — *Length*	*Code word*
1358	**Governor Nash of Ohio**—Columbus, Ohio.—54 feet. The newly-elected governor, and high officials of Ohio, in carriages at the inaugural of Governor George K. Nash.	Gabeln
1389	**Bringing General Lawton's Body back to Manila**—Manila.—54 feet. Showing the gun carriage bearing Gen. Lawton's body, escorted by a squadron of the 4th Cavalry, and members of Gen. Lawton's personal staff, on their way to the cemetery.	Gacetero
1396	**Funeral of Major-General Henry W. Lawton**—Manila.—78 feet. Showing Gen. Robert Hall, and staff. Officers of the Asiatic squadron on foot; the caisson bearing the remains, and Major-General Otis and staff in carriages.	Gachonada
1402	**Brigadier-General Frederick D. Grant and Staff**—Philippine Islands.—28 feet. Taken in the field near Angeles, just before an attack on the insurgents. An excellent portrait of Gen. Grant, showing a marked likeness to his father, Gen. U. S. Grant.	Gadanha
1404	**Major-General Arthur MacArthur and Staff**—Philippine Islands.—28 feet. An excellent picture taken in the field of Bautista.	Gaddi
1458	**Brigadier-General Franklin Bell and Staff**—Philippine Islands.—28 feet. Gen. J. F. Bell with Capt. Abernathy, Capt. Williams, Capt. Hacker, Major Straub, orderlies and native servants, at Dagupan.	Gaconas
1619	**Republican National Committee of 1900**—Madison Square, N. Y. City.—40 feet. Showing Senator Mark Hanna, Hon. Cornelius Bliss, Senator Scott, of West Virginia, and Hon. Frederick D. Gibbs, leaving the headquarters of the National Republican Committee.	Galcolarum
1621	**Homer Davenport, the Cartoonist**—N. Y. Studio.—55 feet. Mr. Davenport is seen drawing his well-known caricature of Theodore Roosevelt.	Galconista
1622	**Homer Davenport, the Cartoonist**—N. Y. Studio.—63 feet. Drawing the "Dollar Mark" cartoon of Senator Marcus A. Hanna.	Galcopsis
1623	**W. J. Bryan**—Lincoln, Nebraska.—25 feet. Taken in front of Mr. Bryan's home. Mr. Bryan is seen coming down the walk and ascending the front steps of his cottage.	Galcorhin

All lengths given above are approximate

No.	Title — Where taken — Length	Code word
1646	**Hon. B. B. Odell, Jr.**—N. Y. Studio.—29 feet. The Chief Executive of the Empire State with State Committeeman William Barnes, at work in his office. An excellent portrait study of the Governor of New York.	Galgales
1746	**Li Hung Chang**—Pekin, China.—34 feet. The Grand Old Man of the Orient, Li Hung Chang, at the Palace of Roses, his summer home, in Pekin. He is interviewed by a war correspondent, on the occasion of the presentation of a Parlor Mutoscope, containing a moving picture of Li Hung Chang taken at Grant's Tomb, New York City.	Galleria
1747	**Li Hung Chang**—Pekin, China.—25 feet. When Li Hung Chang visited this country in 1898, a moving picture of himself and suite was made at Grant's Tomb. This view he is now looking at for the first time, a Parlor Mutoscope having been presented to him on his arrival at Pekin as a peace envoy, just after the occupation by the allied forces.	Gallettino
1787	**The War in China**—76 feet. The American Army in China. Major-General Adna R. Chaffee, Brigadier-General J. H. Wilson and Minister Conger at the head of the famous 6th Cavalry. Taken in front of the ruined legations, Pekin.	Gallitos
1807	**The Second Inauguration**—Washington, D. C.—25 feet. A snap-shot at President McKinley and party on their way to the capitol. The President is seen in the first carriage on the right at the beginning of the picture. Taken March 4th, 1901.	Gallophobe
1978	**Sousa and his Band**—Manhattan Beach, N. Y.—53 feet. Playing Mr. Sousa's latest march, "The Invincible Eagle", with John Phillip Sousa in person leading with characteristic energy and grace.	Gandinisme
1990	**McKinley Funeral—In Solemn State**—Buffalo, N. Y.—34 feet. Removing the casket containing the body of President McKinley from the Milburn home, Buffalo, N. Y. A most impressive view of fine photographic value.	Gangabarum
1991	**President McKinley's Funeral**—Buffalo, N. Y.—26 feet. The casket being borne from the City Hall, Buffalo, N. Y.	Ganabis
1992	**President McKinley's Funeral**—Buffalo, N. Y.—27 feet. Carrying the casket from the station to the hearse.	Gangamon

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
1994	**President McKinley's Funeral**—Washington, D. C.—25 feet. U. S. Marines and the Marine band marching in the funeral pageant at the National Capitol, Sept. 17th, 1901.			Gangarilla
1995	**President McKinley's Funeral**—Washington, D. C.—31 feet. The cortage on the way to the Capitol. Ahead of the hearse is Commander-in-Chief Torrance of the G. A. R. and his personal staff. On the right are Generals of the Army and on the left of the hearse, Admirals of the Navy, comprising the Grand Guard of honor.			Gangart
1996	**President McKinley's Funeral**—Washington, D. C.—25 feet. The procession on the way to the Capitol			Gangbett
1997	**President McKinley's Funeral**—Washington, D. C.—40 feet. Knight Templars marching in the Funeral Pageant.			Gangboord
1998	**President McKinley's Funeral**—Washington, D. C.—41 feet. On the steps of the Capitol, the casket being borne to the rotunda.			Gangers
1999	**President McKinley's Funeral**—Harrisburg, Pa.—28 feet. The funeral train at Harrisburg.			Gangeticum
2001	**Panoramic View of the McKinley Homestead**—Canton, Ohio.—25 feet. Panoramic view of the McKinley Homestead, Canton, O., on the morning of the funeral, showing large crowds passing the house, which was under military guard.			Gangetids
2002	**Funeral of President McKinley**—Canton, Ohio.—36 feet. The arrival at Canton. A—Abner McKinley escorting Mrs. Wm. McKinley to her carriage. B—Removing the casket from the funeral car. C—Placing the casket in the hearse. D—Departure of the hearse for the McKinley Homestead. A splendid film in every respect.			Gangetique
2003	**Funeral of President McKinley**—Canton, Ohio.—25 feet. Troop A of Cleveland, O., in the McKinley funeral procession at Canton, Ohio.			Gangfisch
2004	**Funeral of President McKinley**—Canton, Ohio.—25 feet. Hearse bearing the remains of President McKinley on the way to the church, Canton, Ohio. Special Guard of honor.			Ganggebirg
2005	**Funeral of President McKinley**—Canton, Ohio.—30 feet. Arrival of the McKinley Funeral Train at Canton, Ohio.			Ganghauer

All lengths given above are approximate

No.	*Title* — *Where taken* — *Length*	*Code word*
2006	**Funeral of President McKinley**—Canton, Ohio.—36 feet. President Roosevelt, members of the Cabinet, and mourners leaving the McKinley Homestead for the church, Canton, Ohio.	Gangherano
2007	**President McKinley's Funeral**—Canton, Ohio.—28 feet. General Dick and staff and the Ohio National Guard entering the cemetery at Canton, Ohio, with the McKinley Funeral Cortege.	Gangherare
2008	**President McKinley's Funeral**—Canton, Ohio.—25 feet. G. A. R. Veterans in the McKinley Funeral Cortege. Entering the cemetery, Canton, Ohio.	Gangherava
2009	**President McKinley's Funeral**—Canton, Ohio.—25 feet. President Roosevelt in a carriage in the McKinley Funeral Cortege at Canton, Ohio.	Ganghero
2010	**President McKinley's Funeral**—Canton, Ohio.—25 feet. Hearse and Escort entering the cemetery, Canton, Ohio.	Gangkluft
2074	**President Roosevelt at the Army-Navy Football Game**—Philadelphia, Pa.—25 feet. In this picture President Roosevelt is seen crossing the field from the Navy to the Army side between the halves of the game. He is accompanied by Secretary of War Root, Secretary of the Navy Long, and other notables.	Ganzelever
2076	**President Roosevelt entering grounds at Army-Navy Football Game**—Philadelphia, Pa.—25 feet. President Roosevelt and suite entering the grounds for the Army-Navy Football game, Franklin Field, Philadelphia, Pa.	Ganzeneb
2110	**Prince Henry of Germany**—West Point, N. Y.—32 feet. Prince Henry at the United States Military Academy, West Point, N. Y. Showing the Prince's arrival with escort. The cadets drawn up in line and the passing of the reviewing party.	Garalhada
2111	**Prince Henry**—N. Y. City.—25 feet. Prince Henry, accompanied by Admiral "Bob" Evans, on his way from the "Hohenzollern" to pay his visit to Mayor Low at the City Hall, New York.	Garamantas
2114	**Prince Henry and President's Party**—N. Y. City.—25 feet. (Launching of Meteor III.) Picture taken in rain storm under worst possible photographic conditions, but valuable as recording an historic event. The first two ladies in the picture are Mrs. and Miss Roosevelt.	Garamas

All lengths given above are approximate

No.	Title — Where taken — Length	Code word
2115	**Prince Henry**—West Point, N. Y.—38 feet. Prince Henry reviewing the cadets of the United States Military Academy, West Point, March 7th, 1902.	Garambaina
2116	**Prince Henry**—Philadelphia, Pa.—50 feet. Prince Henry at Independence Hall, Philadelphia, Pa., March 10, 1902.	Garambaz
2133	**Installation Ceremonies, Columbia University**—N. Y. City.—83 feet. Installation ceremonies of Columbia University's new President, Dr. Nicholas Murray Butler. Picture shows President Roosevelt, Mayor Low of New York, University Presidents, and other famous Educators.	Garantito
5075	**Arrival of Major Marchand from the Soudan**—Paris, France.—27 feet. Major Marchand, the hero of Fashoda, receiving the greetings of the Reception Committee on his arrival from the Soudan.	Froestler
5102	**M. Le Comte De Dion**—Paris, France.—30 feet.— Picture taken in the Tuilleries Garden, showing the famous French automobile expert in his racing car, accompanied by several friends on motor tricycles.	Frohsinn
5107	**Captain Dreyfus**—Rennes, France.—30 feet. A snapshot of the famous Frenchman in the military prison yard at Rennes, during the trial. This picture was secured with great difficulty from a second-story window of an adjoining building. It shows Dreyfus taking his daily exercise.	Froisseur
5342	**Oom Paul**—Paris, France.—30 feet. A picture of the enthusiastic reception given President Paul Kruger of the Transvaal Republic, in Paris on the occasion of his arrival at the French capitol. President Kruger is seen in an open carriage with the Reception committee, and is being enthusiastically cheered by the populace, to whom he bows from time to time.	
5368	**King Edward VII at the Birthday Celebration of the King of Denmark**—Holsingor, Denmark.—61 feet. This view shows the arrival of the King of England at the royal wharf, where he is received by the assembled Sovereigns and Princes, including the Czar of Russia, the King of Denmark, the King of Greece, and others. An excellent view of the various notable personages is afforded by this film, which is of very high photographic value.	Frumemus

All lengths given above are approximate

No. *Title* *Where taken* *Length* *Code word*

5369 **The Children of the Czar**—Helsingor, Denmark.—29 feet. Frumence

Here we see two little daughters of the Czar of Russia, Olga and Tatiana, with the little princesses Margueretta and Martha of the Royal house of Denmark, walking in the garden with Her Majesty Queen Alexandra of England on the occasion of the birthday celebration of the King of Denmark.

5370 **Promenade of the Kings**—Fredensburg Castle, Denmark.—76 feet. Frumencis

Another very remarkable film in which appear almost all the sovereigns of Europe as they are seen in private life, in mufti, and enjoying a family re-union. The picture was made in the garden of the autumn home of the King of Denmark, where the various royal personages walk before the camera chatting gaily, and evidently very much pleased. In the picture appear the Czar of Russia, the King of England, the King of Denmark, the King of Greece, the Empress of Russia, the Queen of England, besides various Princes and Princesses.

5371 **Rulers of Half the World**—Helsingor, Denmark.—90 feet. Frumentary

This film is one of the most remarkable Biograph subjects ever obtained, and constitutes a moving picture not only immensely interesting, but possessing the greatest historical value. It was taken by special royal permission on Sept. 10, 1901, at Fredensburg Castle, the residence of the King of Denmark, on the occasion of a birthday celebration of the ruler of Denmark. Our picture was taken from the Court of Honor, looking toward the grand staircase. The first portion of the scene reveals the little Royal Princesses Olga and Tatiana of Russia descending the steps, accompanied by Court officials. A few minutes later their Majesties appear, and after observing with interest the photographic proceedings, enter the carriages which successively drive up to receive them. In the first carriage are to be seen the King of Denmark, the Queen of England, the Czar and Czarina of Russia. In the second carriage, King Edward VII of England, the Dowager Empress of Russia, King George of Greece, and the Prince Royal of Denmark.

10010 **Emperor William of Germany on Horseback**—Berlin, Germany. Furnianus

Returning from the parade field, at the head of the Fourth Regiment of Foot Guards. One of the best pictures of the Emperor in our entire list and a splendid marching picture as well.

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
10011	**Emperor and Empress of Germany**—Berlin, Germany.—60 feet. On horseback, accompanied by court officials on their way to the Spring parade on the Tempelhoferfeld, Berlin, Germany. The Emperor rides first in the line, and the Empress appears later on in the white uniform of a Colonel of Hussars.			Furnimento
10014	**The Emperor and Empress and Crown Prince of Germany**—Kiel, Germany.—30 feet. A very fine portrait picture of the royal family of Germany, taken at Kiel on the occasion of the launching of the German cruiser "Kaiser Wilhelm der Grosse". The distinguished company passed very close to the camera, and as the negative is unusually good photographically, a splendid portrait of each is given.			Gazmoneria
10018	**King Albert of Saxony**—Kiel, Germany.—30 feet. On his way with a company of distinguished personages to attend the launching of the new German battleship which bears his name.			Gaznatada
10068	**Emperor William II**—Berlin, Germany.—30 feet. The Emperor meeting the officers of the Alexander Grenadier Regiment at their barracks.			Gebalsemd
10069	**Emperor William II**—Berlin, Germany.—23 feet. The Emperor leaving the court of the barracks of the Alexander Grenadier Regiment. The officers of the regiment are shown standing at attention while the Emperor mounts his carriage and is driven away. He passes very near the camera, and a good portrait is afforded.			Gebammel
10108	**Field-Marshal Count Von Waldersee**—Berlin, Germany.—37 feet. An excellent picture of Graf Waldersee taken in the Berlin station on the occasion of the general's departure for China, an excellent portrait study. Arranged specially for our camera.			Geblakerd
10120	**Emperor William II on Horseback**—Berlin, Germany.—25 feet. Emperor William riding out of the Castle, and saluting the officers of the Garde Regiments, who are about to take the oath to their colors in His Majesty's presence.			Gebogener
10130	**Dedication of the Alexander Grenadiers' Barracks**—Berlin.—25 feet. Arrival of Emperor William in the court of the Barracks, accompanied by the officers of the Regiment.			Gebotteld

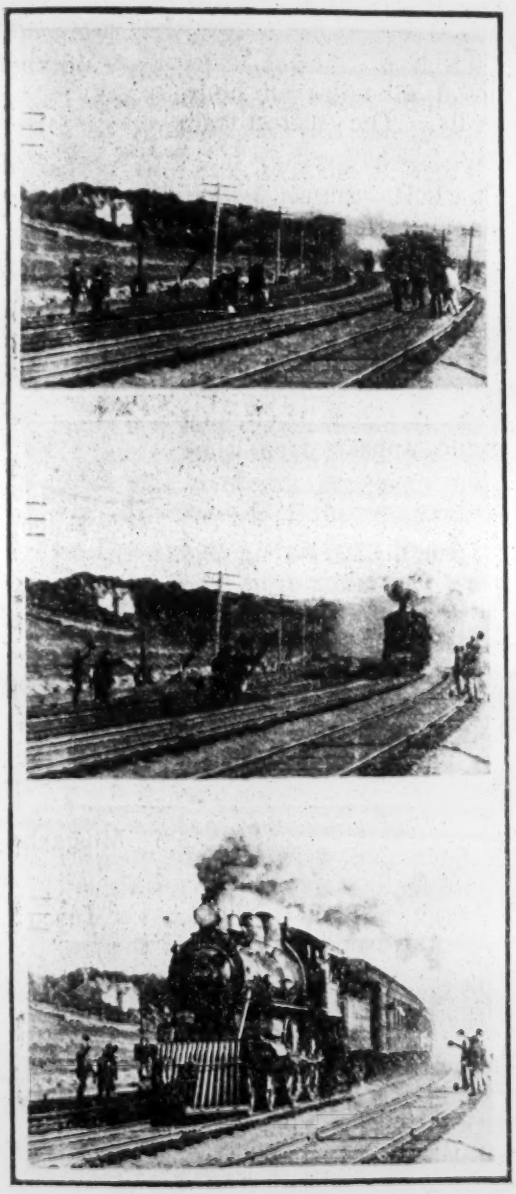
All lengths given above are approximate

No.	Title	Where taken	Length	Code word
10132	**The Crown Prince of Germany**—Stettin, Germany.—30 feet. A very fine picture of His Imperial Highness the Crown Prince of Germany on his way to the launch of the new record-breaking Lloyd steamer "Kronprinz Wilhelm". The portraiture in this film is remarkably good.			Gebracht
10143	**Unveiling of the Bismarck Monument**—Berlin, Germany.—57 feet. A splendid view of the unveiling of the magnificent Bismarck monument in Berlin on the 16th of June, 1901. Emperor William is seen laying a wreath at the foot of the monument. The film is very fine photographically.			Gebrouwd
10163	**Funeral Procession of the late Empress Frederick**—Potsdam, Germany.—180 feet. This film was taken by special command of His Imperial Majesty, Emperor William II, and is the only moving picture of the event. It was given the official approval of His Majesty after a personal inspection. The film is excellent in every respect.			Geburtstag
10166	**Emperor William at the Danzig Manoeuvres**—Langfuhr, near Danzig.—50 feet. Emperor William and his personal suite riding at the head of his troops on the way to the manoeuvres.			Geckote
10167	**Emperor William Returning from Manoeuvres**—Danzig.—25 feet. Emperor William returning with the colors at the head of his regiment.			Geckotidae
10168	**Empress of Germany Driving to the Manoeuvres**—Langfuhr, Germany.—36 feet. The Empress rides in a four-horse open barouche, and is accompanied by a squadron of cavalry.			Gecksnase
10169	**Empress of Germany at Danzig**—Danzig.—25 feet. This view shows the Empress driving to the parade field in a coach, drawn by six horses. A squadron of Hussars acts as a guard of honor.			Gecomo
10170	**Prince Tsung of China**—Danzig, Germany.—25 feet. Prince Tsung, brother of the Emperor of China, and head of the expiatory mission to Germany, returning in a state carriage from the military manoeuvres at Danzig.			Gectoire
10172	**Emperor William as a Hussar**—Danzig.—48 feet. Emperor William entering Danzig as Colonel of the White Hussar Regiment. A very spectacular and interesting picture.			Gedaliah

All lengths given above are approximate

No.	*Title*	*Where taken*	*Length*	*Code word*
10196	**When Knighthood was in Flower**—Marienburg, Germany.—31 feet. Emperor William of Germany and Noblemen of the Order of St. John. The Emperor is the last in the procession.			Gediegener
10197	**The Emperor and Empress of Germany**—Marienburg, Germany—21 feet. Their Majesties arriving in state at the Castle at Marienburg.			Gedienstig

All lengths given above are approximate



EMPIRE STATE EXPRESS

RAILROADS

THE Biograph has always been famous for its railroad views. The greatest sensation ever produced in moving pictures is our wonderful picture of the Empire State Express, the celebrated train of the New York Central & Hudson River Railroad. Our cameras, working at a speed of from 30 to 40 pictures a second, have a capacity for this class of work which is not to be found in the smaller machines. We have covered the picturesque side of railroading all over the civilized world, and we point with pride to the completeness and comprehensiveness of our list. We have travelled in special cars from the Atlantic to the Pacific, all over Great Britain and the Continent; we have the armored train on the South African Veldt, and the daily express arriving at Shanghai, China. A large proportion of these views have a stereoscopic value which must be seen to be appreciated.

No.	*Title* — *Where taken* — *Length*	*Code word*
81	**Empire State Express**—Near Canastota, N. Y.—26 feet. The New York Central's celebrated train running at 60 miles an hour. Splendid in action and unusually fine photographically. The greatest train view ever taken.	Molybdan
100	**The Pennsylvania Limited Express**—Pennsylvania R.R.—29 feet. Taken while running at high speed. Photographic effects very fine.	Monoceros
107 E	**Conway Castle**—Conway, Eng.—79 feet. Without a doubt this is the finest railroad moving picture ever made, and for variety and beauty of scenery it can hardly be surpassed the world over. This view is taken from the front of a rapidly moving locomotive, over a stretch of track made up of a continuous series of reverse curves; and every turn opens a vista of surpassing beauty. Conway Castle itself, one of the most picturesque and historic spots in England, appears from time to time in the picture.	Folgereihe
112 E	**The "Jennie Deans"**—Bushey, Eng.—63 feet. This is the name of the engine which draws the Irish mail train on the London & Northwestern Railroad, Eng. Our picture was taken from the rear of a train running parallel with, and a short distance in front of the Jennie Deans train. Throughout the run the train is kept constantly in the field of the camera, and the scene is particularly interesting when the engine takes up water while running at full speed, from a shallow trough between the rails. The water pours into the tank in such volume that it overflows in a torrent. This picture is magnificent photographically, and has made a tremendous hit wherever it has been shown.	Folgezeit
153	**Keystone Express**—Near Philadelphia.—25 feet. Running at full speed through a picturesque bit of country.	Mostachoso
266	**Sprague Electric Train**—Schenectady, N. Y.—27 feet. Taken to demonstrate the method of operating by the third-rail system.	Muscosity
267	**Sprague Electric Train**—Schenectady, N. Y.—40 feet. Taken to demonstrate the method of operating by the third-rail system.	Muscrolle
301	**The Haverstraw Tunnel**—West Shore Railroad—59 feet. A remarkably interesting view taken from the front end of a locomotive on one of the most picturesque bits of the track along the Hudson. The train passes through the tunnel, and the view of the gradually increasing opening, as the train emerges from the opposite side, is particularly novel.	Tessitrice

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
310	**New York Elevated Trains**—New York City.—27 feet. Taken from one of the stations, showing a South Ferry train starting off with its usual load of passengers.			Testudinal
329	**Safety in Four Tracks**—Forest Hills, Mass.—32 feet. A view from the pilot of a locomotive running on the elevated tracks of the N. Y., N. H. & H. R.R., at Forest Hills, Mass.			Tibertino
330	**Boston's Subway**—Boston, Mass.—53 feet. This picture shows one of the entrances to Boston's famous subway. Several trolley cars emerge at rapid speed; and the picture gives a very accurate idea of how the much-vexed problem of rapid transit was solved in this city.			Tibiamente
331	**Fall River Boat Train**—Near Boston.—43 feet. This is a very notable train famed for its speed and luxurious rolling stock. It carries passengers from Fall River to Boston, 60 miles in 60 minutes. This picture shows the train running at its highest speed through a picturesque section of the country.			Tibicina
332	**The Crookedest Railroad Yard in the World**—Dedham, Mass.—53 feet. This unique title is claimed for the yard of the New York, New Haven & Hartford Railroad, at Dedham Junction, and the picture was evidently taken from the cow-catcher of a locomotive which darts around the curves, and takes unexpecteded switches in the most surprising fashion. This picture is particularly interesting as illustrating the many modern safe-guards which are used to protect the lives of travellers on American railroads.			Tiburones
333	**Fastest Wrecking Crew in the World**—Boston, Mass.—38 feet. The surprising speed with which a wreck on some of our leading American railroads is cleared up is due to the fact that expert crews are drilled to respond to an alarm with as much vigor as may be seen in a metropolitan fire station. This view illustrates a most remarkable feat. At the opening, a lomocotive attached to several flat cars carrying the wrecking apparatus is standing quietly in the yard. A messenger rushes up with a telegram announcing a wreck. Within 30 seconds a crew of about 50 men, including the engineer and fireman, have boarded the train, got it under headway and out of the field of the camera. Several belated employes running to catch the train give an amusing spirit of comedy to the picture.			Tiepidita
343 E	**Panoramic View of Windsor Castle**—England.—30 feet. This picture taken from the front of a rapidly moving lomocotive, shows the town and station of Windsor, and a comprehensive view of castle and grounds.			Foraggiare

All lengths given above are approximate

No. *Title* *Where taken* *Length* *Code word*

344 E **South Wales Express**—England.—30 feet. Foraggiava
The crack English express train running at its highest speed.

602 **A Ride on a Switchback**—Ft. Lee, N. J.—54 feet. Venedae
This is a picture taken from the front platform of a trolley car going down an exceedingly steep grade to the switchback and out again to the Ft. Lee ferry to New York City. The scenery is very picturesque in this vicinity.

844 **South Gate of the Highlands**—East Shore of Hudson River—55 feet. Fungico
A view from the front end of a rapidly moving lomocotive over one of the most picturesque bits of scenery on the New York Central Railroad. The train runs over a number of reverse curves; through a tunnel; and finally through the rock cut which gives its name to the picture. The Palisades are to be seen on the opposite side of the river.

857 **"Snapping the Whip"**—N. Y. C. R.R.—55 feet. Fungulos
This is a railroad panorama, taken over a section of track so full of sharp reverse curves that whenever an engineer runs his train over the section, he terms it "Snapping the Whip". The ground is covered with snow, the picture having been taken in the early winter, and the scene is very picturesque.

858 **The Rivals**—Spuyten Duyvil, N. Y.—25 feet. Funguntur
At Spuyten Duyvil there is a short stretch of track where the main branch of the New York Central and the Putnam Branch run on parallel lines, only about ten feet apart. Two of the fast trains on the two branches frequently meet at Spuyten Duyvil, and whenever they do, a running race ensues. Our camera succeeded in taking a picture of one of these races and was placed directly between the two tracks, so that the effect is as if the two trains were rushing toward the spectator at high speed.

859 **Around the Big Swing**—N. Y. C. R.R.—55 feet. Funibus
A railroad panorama, taken in the winter time, over a very picturesque stretch of track in the highlands of Westchester County. Part of the picture shows the estate of John D. Rockefeller.

860 **Illinois Central Terminal**—Chicago, Ill.—71 feet. Funicella
This is a rather unusual railroad picture in that it is taken from the front of one moving train while five other trains, all under rapid headway, go through the picture on different tracks.

All lengths given above are approximate

No.	Title — Where taken — Length	Code word
863	**A Narrow Escape**—Watertown, N. Y.—25 feet. Although forbidden by the rules of the railroad, the high trestle over the Black River at Watertown is frequently used by foot passengers. Our picture shows one of these reckless persons caught on the trestle by a fast train. Realizing that he has not sufficient time to reach the end of the trestle, the man lowers himself over the side, and hangs there while the train passes by.	Funiculine
877	**Bucking the Blizzard**—Near Watertown, N. Y.—25 feet. During the great blizzard of 1899, the railroads of northern New York were buried in snow for days, and it became necessary to use giant rotary snowplows in order to keep the tracks clear. After encountering innumerable difficulties and undergoing great exposure our operator succeeds in getting a magnificent picture of one of these huge snowplows coming through a twenty-foot drift. The plow is pushed by two of the heaviest type of locomotives and throws the snow with great velocity hundreds of feet through the air away from the tracks. The plow is seen coming directly toward the camera, affording a picture of great spectacular force.	Funnily
879	**Across Brooklyn Bridge**—New York.—138 feet. This picture is very novel and interesting. It gives the complete trip from the station at the New York City end of the bridge to the station at the Brooklyn end, as seen from the front of a third rail car running at high speed. The entire trip consumes three minutes of time, during which abundant opportunity is given to observe all the structural wonders of the bridge, and a far distant river panorama below.	Fuocara
885	**Around the Big Curves**—New York City.—66 feet. This is taken from the front end of a locomotive following an express train at high speed around the high curves, from the 104th to 116th Street station. During the trip, Grant's Tomb, Columbia College buildings, the new Cathedral of St. John The Divine, and Morningside Park, as well as a portion of the north end of Central Park are visible.	Furabatur
905	**The Manhattan "L" at 125th St.**—New York City.—38 feet. This is a view taken from the front end of a train in rapid motion running through the 125th Street station, by the round-house and storage yards and finally across the Harlem Bridge.	Furbesche
950	**A Trip over the Manhattan Elevated Railroad**—New York City.—53 ft. A panoramic view taken from the front end of an elevated train under full headway at 129th Street, showing the Harlem River Station, etc.	Furfantano

All lengths given above are approximate

No.	Title — Where taken — Length	Code word
1074	**Down Mount Tom**—Holyoke, Mass.—75 feet. A trip down the inclined railway on Mount Tom; showing magnificent scenery on both sides of the track, and the unique arrangement of the rails which allows one car to pass another.	Fuscicorne
1082	**The Approach to Niagara**—54 feet. Taken from the front of a locomotive running at rapid speed near Queenstown Heights, Ontario.	Fuscorum
1083	**Niagara Falls Station**—Niagara Falls, N. Y.—54 feet. This is the view which passengers have of the Falls, as they ride by on the Michigan Central trains.	Fuscous
1089	**Smallest Train in the World**—Boston, Mass.—27 feet. A toy train with a load of little ones. The comedy element is introduced by a "Rube" who attempts to catch the train, and falls.	Fusellos
1146	**Summit of Mt. Washington**—Mt. Washington, N. H.—28 feet. A panoramic view in front of the hotel, showing the arrival of the cog railroad train.	Fussmal
1148	**Wininisquan Lake**—Laconia, N. H.—27 feet. A panoramic view on the Boston & Maine Railroad.	Fussnagel
1149	**Climbing Jacob's Ladder**—Mt. Washington, N. H.—52 feet. Showing the train with its peculiarly constructed locomotive climbing up the steep trestle work of the cog railroad on Mt. Washington.	Fusspost
1152	**The Frankenstein Trestle**—Frankenstein, N. H.—28 feet. Showing a train crossing the iron structure that spans one of the deepest gorges in the White Mountains.	Fussreihe
1153	**Crawford Notch**—Crawford, N. H.—53 feet. Panoramic view showing a train rounding curves and crossing a bridge of the Maine Central Railroad.	Fussring
1162	**Hooksett Falls Bridge**—Hooksett Falls, Mass.—47 feet. Showing a train crossing the bridge, and rounding a curve.	Fussstock
1163	**Around Tynsborough Curve**—Tynsborough, Mass.—38 feet. An excellent panoramic railroad scene, showing the Cannon Ball Express on the line of the Boston & Maine Railroad.	Fusstritt
1178	**The Imperial Limited**—Near Vancouver, B. C.—52 feet. The Canadian Pacific's limited mail train running at high speed.	Fusteros

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
1229	**A Roll Lift Draw Bridge**—Boston, Mass.—52 feet. Showing the operation of a giant roll lift drawbridge in the yard of the Boston terminal.			Futtilibus
1260	**Overland Limited**—Omaha, Neb.—41 feet. A stunning picture of the Union Pacific's crack train running at high speed between Lincoln and Omaha. This is one of the best train pictures we have made.			Fuzilada
1285	**The Gap, Entrance to the Rocky Mountains**—C. P. Ry.—77 feet. This, and the subjects immediately following, form a series of magnificent panoramic views taken in the Canadian Rockies over the line of the Canadian Pacific Railroad. The entire series has a stereoscopic quality which has occasioned the most enthusiastic praise wherever the pictures have been shown. The scenery is the most magnificent on the North American Continent, and the view, as if one were riding on the cowcatcher of a locomotive running at high speed, is one that even tourists riding over the line are not privileged to enjoy.			Gabacha
1286	**The Eastern Slope of the Rockies, passing Anthracite Station**—32 feet.			Gabachos
1288	**Under the Shadow of Mt. Stephen, passing Field's Station in the Rocky Mountains**—52 feet.			Gabado
1289	**Down the Western Slope of the Canadian Rockies through Kicking Horse Pass**—80 feet.			Gabael
1290	**In the Canadian Rockies, near Banff**—74 feet.			Gabalibus
1291	**Up the Big Grade in the Valley of the Kicking Horse**—54 feet.			Gabalicos
1304	**Around Gravel Bay**—Lake Superior.—52 feet. Canadian Pacific Railway series. For description see No. 1285.			Gabatarum
1305	**Bridge No. 804, and Daly's Grade**—Can. Pac. R.R.—54 feet. See No. 1285 for description.			Gabatas
1306	**Caribou Bridge**—Can. Pac. R.R.—37 feet. See No. 1285 for description.			Gabate
1307	**Frazer Canyon, East of Yale**—Can. Pac. R.R.—69 feet. See No. 1285 for description.			Gabazola
1332	**Passing Steamboat and Great Eastern Rocks**—Union Pacific Railroad.—67 feet. By special arrangement with the Union Pacific Railroad Company, a private			Gabbiolina

All lengths given above are approximate

No.	Title	Where taken	Length	Code word

car and locomotive were placed at the disposal of our operator, for a period of nearly a month in the fall of 1900, for the purpose of obtaining panoramic views of the wildest and most picturesque portions of the American Rockies. The entire set is of exceptional value, the photographic work being well nigh perfect, and the composition of the pictures the most beautiful and impressive scenery in the United States. The viewpoint of the entire series is from the front of the lomocotive running at highest speed.

1333 **By Pulpit Rock and through the Town of Echo**—Union Pacific Railroad.—70 feet. Gabbionata
For description see No. 1332.

1334 **The "Overland Limited" Passing Witch Rocks**—Union Pacific Railroad.—70 feet. Gabbione
For description see No. 1332.

1335 **West of Peterson; Entrance to Weber Canyon**—Union Pacific Railroad.—73 feet. Gabbiozo
For description see No. 1332.

1336 **East of Uintah in Weber Canyon**—Union Pacific Railroad.—65 feet. Gabbiuzza
For description see No. 1332.

1337 **One-Thousand-Mile Tree, Weber Canyon**—Union Pacific Railroad.—69 feet. Gabblement
For description see No. 1332.

1338 **Devil's Slide**—Union Pacific Railroad.—65 feet. Gabbolla
For description see No. 1332.

1339 **Tunnel "No. Three"**—Union Pacfiic Railroad.—40 feet. Gabbronite
For description see No. 1332.

1340 **Devil's Gate**—Union Pacific Railroad.—52 feet. Gabegie
For description see No. 1332.

1341 **Toll Gate and Castle Rock near Green River**—Union Pacific Railroad.—73 feet. Gabelage
For description see No. 1332.

1405 **Opening the Rapid Transit Tunnel**—N. Y. City.—43 feet. Gaddish
Ceremonies of breaking ground for the new rapid transit system, at City Hall Park, New York.

All lengths given above are approximate.

No.	*Title* — *Where taken* — *Length*	*Code word*
1611	**The Imperial Limited**—Pembrook, Ontario.—42 feet. The Canadian Pacific Railway's fast trans-continental train running at full speed.	Galemil
1635	**Imperial Limited**—Ottawa, Canada.—47 feet. Picture of the Canadian Pacific's crack trans-continental train running at high speed near Ottawa, Canada.	Galeros
1678	**On the Cleveland and Eastern Railway**—Near Cleveland, Ohio.—48 feet. An interesting railroad panorama through a section of picturesque country in Ohio.	Galionos
1710	**From Council Bluffs to Omaha**—Omaha, Neb.—86 feet. The trip over the Union Pacific Bridge connecting Council Bluffs and Omaha, and running into the new Union Station at Omaha.	Galiopsi
1711	**Union Pacific Fast Mail**—Union Pacific Railroad.—40 feet. The fast mail train of the Union Pacific Railroad, selected by the Government to carry the United States mail across the continent.	Galipea
1936	**Fish Cut**—Green River, Wyom.—53 feet. "Fish Cut", Wyoming, and "The Review" 200 feet above Green River. A new line built through precipitous cliffs, Union Pacific Railway.	Gammura
1937	**Pine Ridge Bluffs**—Laramie, Wyom.—53 feet. Panoramic view of Pine Ridge Bluffs near Rock View, Wyoming, Union Pacific Railway.	Gamogastre
1938	**Arrival of Train at Station**—Cheyenne, Wyom.—67 feet. Arrival of train at the Cheyenne, Wyoming station of the Union Pacific Railroad.	Gamologia
1940	**Through Gibraltar**—Nebraska.—94 feet. A train passing through the "Straits of Gibraltar" on the Union Pacific Railway, showing panoramic view of Dale Creek Valley and the great embankment.	Gamonito
1941	**The Overland Limited**—Grand Island, Neb.—29 feet. The great California train "The Overland Limited" taken near Lockwood, Neb.	Gamonosas
1942	**Indian Fort, Sherman Hill Tunnel**—Sherman, Wyom.—131 feet. A trip through Sherman Hill tunnel, through the Rocky Mountains on the Union Pacific Railroad.	Gamonoso

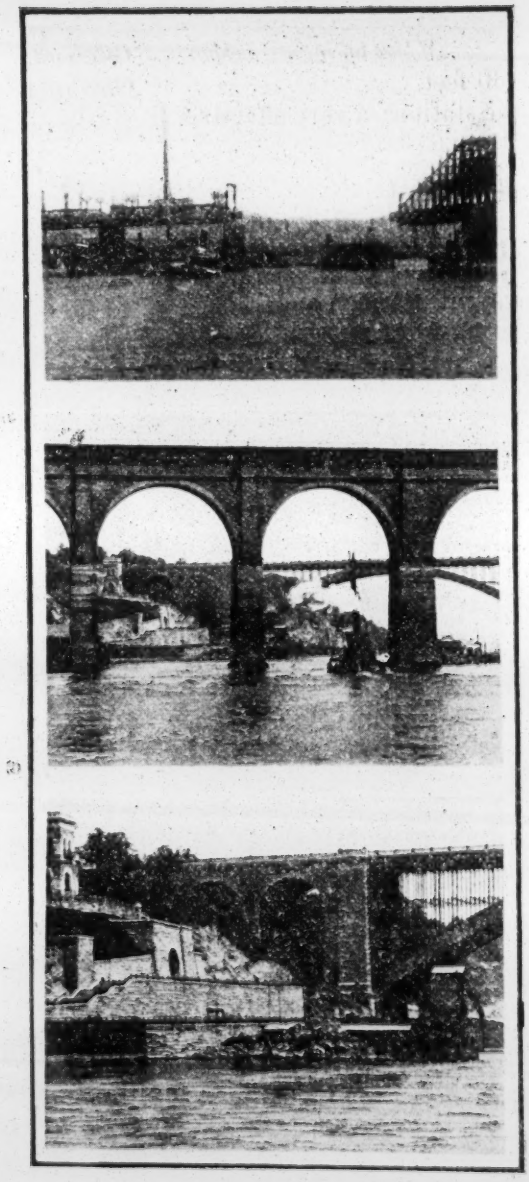
All lengths given above are approximate

No.	*Title*	*Where taken*	*Length*	*Code word*
1943	**Train Crossing Dale Creek Fill**—Sherman, Wyom.—49 feet. Over the famous Dale Creek embankment, 120 feet high.			Gamopetale
1945	**Georgetown Loop**—Georgetown, Colo.—189 feet. The far famed Georgetown Loop, Colorado, on the Colorado and Southern Railway. This is a magnificent subject, taken from the point of view of a locomotive running around the dizzy curves of the Loop.			Gamosepalo
1950	**A Race with the Overland Limited**—Grand Island, Neb.—63 feet. Racing the Overland Limited on the double tracks of the Union Pacific near Grand Island, Neb.			Gamucero
1974	**Cuyahoga Gorge**—Cleveland, O.—44 feet. A panoramic view on the line of the Northern Ohio Traction Company.			Gandasuli
1980	**Arrival at Falls View Station**—Niagara Falls, N. Y.—94 feet. Showing the passengers disentraining and a panoramic view of the falls and upper rapids.			Gandulear
2028	**A Japanese Railway Train**—Kioto, Japan.—27 feet. Taken on one of the principal Japanese railroads and showing the train passing at high speed.			Gangweise
2056	**Convention of Railroad Passengers Agents**—Ashville, N. C.—25 feet. A portrait study of the party of distinguished railroad men attending the annual convention.			Ganstrieb
5061 and 5062	**From Monte Carlo to Monaco**—109 feet. This is a railroad panorama taken from the view point of the pilot of a locomotive, and is unusually interesting. It takes the passenger over the complete trip from the station at Monte Carlo, around the curves overlooking the harbor to the station of the city of Monaco. Many beautiful villas are passed enroute.			Froderebbe and Froderemo
5063	**The Train to Villefranche**—South of France.—32 feet. A picturesque scene on the Paris-Lyons branch of the Mediterranean Railroad.			Froderesti
5064	**Beautiful Beaulieu**—55 feet. A railroad panorama on the Paris-Lyons branch of the Mediterranean Railroad, South of France, passing the romantic Chalet Marinoni.			Froebel
5095	**On the Marseilles Tramway**—Marseilles, France—29 feet. A beautiful panoramic view, taken from the front of a car in rapid motion running around the tramway on the esplanade of the harbor of Marseilles.			Frokuhol

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
10025	**German Railway Service**—Berlin, Germany—60 feet. Showing the arrival and departure of the train at the station; a very effective and interesting scene.			Gazometria
10138	**Panoramic View From the Stadtbahn**—Berlin—55 feet. A very pretty panoramic view taken from a train of the City Railroad.			Gebroeckl
10191	**The Flying Train**—Vohwinkel, Germany—97 feet. Panoramic view taken from the Suspension Railway at Barmen and Elberfeld, Germany. A marvelous example of engineering work.			Gederfd

All lengths given above are approximate



Along the Speedway, New York

SCENIC

UNDER this head come many pictures of strong local interest;—street scenes, along the great water highways, in the mountains, and on the plains. Our Niagara Falls series is particularly strong, embracing views of the giant cataract from all of the more interesting points, with several turning panoramas covering the whole extent of this wonderful phenomenon of nature, from the beginning of the upper rapids, across the Canadian and American Falls and as far down as the cantilever bridge. It will be noted also that the foreign subjects include most of the places visited and admired by tourists. The Chinese Philippine views are all very fine pictorially and photographically. The New York street scenes are without exception very typical of Metropolitan bustle and activity.

No.	Title	Where taken	Length	Code word
8	**Union Square**—New York—25 feet. A most interesting view of Union Square as it appeared in 1896, showing the old style trolley cars rounding Deadman's Curve at Broadway and Fourteenth Street, and the old style horse cars of the Fourteenth Street cross-town.			Miscredono
15	**On the Boulevard**—New York.—25 feet. Taken in 1896 on the Boulevard (upper Broadway) on the occasion of a bicycle parade in the heyday of the wheeling craze. Old-fashioned horse cars lend interest to the scene.			Misuriamo
16	**On the Boulevard**—New York.—25 feet. This is a continuation of No. 15, showing another portion of the bicycle parade. Both films are very fine photographically.			Misvengono
63	**Niagara Falls**—Niagara Falls, N. Y.—25 feet. A striking view of the American Falls from Luna Island.			Molduraba
64	**Niagara Falls**—Niagara Falls, N. Y.—25 feet. The American Falls as seen from Goat Island. A very fine picture of this magnificent spectacle.			Molecole
67	**Whirlpool Rapids**—Niagara Falls, N. Y.—25 feet. A magnificent picture of the torrent of water in the lower rapids.			Molgevate
67 E	**Place de la Concorde**—Paris, France.—25 feet. A beautiful view of one of the most celebrated spots in the French capital. A magnificent fountain is playing in the background of the picture, and elegant equipages drive by.			Fogniate
70	**Upper Rapids, as seen from Bridge**—Niagara Falls.—25 feet. A fine view of the turbulent waters above the Falls.			Molinitos
79 E	**Place de l'Opera**—Paris, France.—25 feet. This view was made from a point opposite the Opera House, taking in the greater portion of the square, which is filled with vehicles and pedestrians, and is very characteristic of life in the French capital.			Foisonner
82 E	**Trafalgar Square**—London.—25 feet. This view was taken in Trafalgar Square, London, on Trafalgar Day. It shows the Nelson monument elaborately decorated with wreaths and garlands. Crowds of people are admiring the decorations, and the streets are filled with busses and private vehicles. In the background is the Treasury building.			Fokkebras

All lengths given above are approximate

No.	*Title*	*Where taken*	*Length*	*Code word*
105	**Street Scene**—New York.—25 feet. Showing the congestion of traffic at Broadway and Park Row.			Montanesco
111	**New England Church Scene**—Boston, Mass.—27 feet. The familiar American Sunday scene after service. The congregation is leaving the building and the people descend the high steps and walk away in various directions.			Monticule
113	**Street Scene**—N. Y. City.—27 feet. Showing Broadway, at Madison Square with its extensive traffic.			Montoncino
229 E	**A Panoramic View in the Grand Canal**—Venice.—30 feet. This picture was taken from the front of a rapidly moving launch through one of the most beautiful stretches of the Grand Canal, showing many magnificent historical palaces. The photographic work is unusually fine.			Fondassi
235 E	**Panoramic View of Grand Canal**—Venice.—25 feet. This is a continuation of No. 229 E, showing a further stretch of the Grand Canal, and passing the fish market, in front of which are crowded gondolas and very picturesque fishing craft.			Fondeados
249 E	**Panoramic View of Venice**—Italy.—57 feet. Still another panoramic view of "Venice The Beautiful". Is taken from a launch under rapid headway on the Grand Canal. This picture is remarkably stereoscopic, and has been received with great applause wherever it has been shown. In it the ill-fated Campanile appears.			Fondness
287	**A Busy Corner**—Philadelphia, Pa.—25 feet. Showing the extensive traffic at the corner of Eighth and Chestnut streets, Philadelphia, Pa.			Terreplein
321	**Keith's Theatre**—Boston, Mass.—27 feet. Showing the entrance to B. F. Keith's beautiful Boston house with a matinee crowd pouring in.			Tetricita
322	**Keith's Theatre**—Boston, Mass.—26 feet. Another view of the entrance to Keith's Theatre, Boston, taken from a different point of view.			Teuciron
366	**The Battery**—N. Y. City.—52 feet. This picture, taken from a rapidly moving tug, gives a very comprehensive idea of the lower end of New York City, including Battery Park, the terminals of the elevated railroad, a number of the more prominent sky-scrapers, and the Aquarium. The photographic effects are quite stereoscopic.			Tisserand

All lengths given above are approximate

No. *Title* *Where taken* *Length* *Code word*

388 **At the Top of Brooklyn Bridge**—N. Y. City.—25 feet. Tonchioso
A sweeping panoramic view taken from the top of the tower on the Brooklyn side, showing the bridge itself and the lower end of New York with its enormous sky-scrapers, the docks, ocean-going craft, etc.

426 **Trinity Church**—Boston, Mass.—27 feet. Tornapeon
Trinity church is probably the most notable example of church architecture in America. This view was taken looking toward the front on a Sunday morning while the congregation is coming out, after the services.

437 **During the Blizzard**—Boston, Mass.—28 feet. Torreggia
A very effective snow scene. Beacon Street is lined on one side by large elms, which in this picture are heavily laden with snow. The street is piled high with drifts, and the magnificent residences are scarcely discernible through their thick coverings of snow. A number of sleighing parties lend animation to the scene.

438 **Clearing a Drift**—Boston, Mass.—28 feet. Torridum
Boston was almost buried out of sight by the blizzard of 1898, and our picture gives a good idea of what the street-cleaning department had to do in digging the city out. This picture was taken on one of the leading residence streets.

579 E **Panoramic View of Rome**—Rome, Italy.—78 feet. Formaron
Showing the Coliseum; ruins of the ancient Forum, etc.

808 **In the Adirondacks**—Loon Lake, N. Y.—27 feet. Funeravamo
A panoramic view of Loon Lake, one of the prettiest spots in the Adirondacks, showing boating parties, etc. Taken from the dock of the Loon Lake hotel.

841 **A Chicago Street**—Chicago, Ill.—62 feet. Fungentem
A view in front of one of the big department stores on State Street during a busy shopping hour.

871 **Fifth Avenue Entrance to Central Park**—N. Y. City.—28 feet. Funkelten
When this picture was taken the camera was placed on an automobile which was run, on a Sunday morning, down Fifth Avenue past the main entrance to Central Park. The street was crowded with Sunday morning church-goers, and the avenue appears at its best.

All lengths given above are approximate

No.	Title — Where taken — Length	Code word
875	**In the Grip of the Blizzard**—N. Y. City.—42 feet. This is a very remarkable picture, showing Union Square, New York City, during the great March blizzard of 1899. The camera was stationed at the corner of Broadway and Fourteenth Street, and was swept in almost a complete circle, showing the tremendous drifts of snow and the blockade at "Dead Men's Curve" in Fourteenth Street. This picture was taken during the busiest time of the day, and shows to what extent New York City was tied up by this tremendous fall of snow.	Funkite
876	**Getting Rid of the Surplus**—N. Y. City.—28 feet. This is a companion picture to No. 875, having been taken during the great blizzard. The scene on the water-front of the East River shows a large number of dumping carts emptying their loads of snow into the river.	Funklig
878	**Niagara Falls in Winter**—Niagara Falls, N. Y.—41 feet. This view was taken at Niagara Falls in the dead of winter from Goat Island, showing the American Falls tumbling their enormous volume of water through huge icebergs of frozen spray. The much-talked-of ice-bridge is shown at its best.	Funnyman
878 E	**Panoramic View of the Thames**—Near Maidenhead, Eng.—52 feet. Clevedon Woods are first seen up the river; then a group of house-boats opposite the photographing point, and finally the camera is pointed downstream—the entrance towards Boulter's Lock.	Fosfato
914	**An Easter Parade**—N. Y. City.—29 feet. Taken from an automobile on Fifth Avenue Easter Sunday morning, showing the fashionable throng which crowds the sidewalks.	Furcelle
932	**Digging a Trench**—Somerville, Mass.—28 feet. Italian laborers at work in a trench on one of the principal business streets in one of Boston's suburbs.	Furcosos
940	**Greater New York**—N. Y. Harbor.—54 feet. A panoramic view of Brooklyn Heights, Brooklyn Bridge, and the lower end of New York City, from a tug in the harbor.	Furculosis
943	**Tremont Street**—Boston, Mass.—27 feet. A view from an automobile on one of Boston's busiest thoroughfares.	Furentem
1003 E	**Winter Life in Sweden**—Near Stockholm, Sweden.—22 feet. Reindeer and dogs drawing Laplanders on sleds and skis from "Skansen" to Stockholm.	Foundry

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
1084	**Panoramic View of Niagara Falls**—Niagara Falls, N. Y.—54 feet. This is a remarkably fine panoramic view, inasmuch as it gives a very comprehensive idea of the Upper Rapids, Canadian Falls, American Falls, Suspension Bridge, and the Whirlpool Rapids. The negative is unusually fine photographically.			Fusculo
1086 E	**Panoramic View of London Streets, Showing Coronation Decorations**—London.—79 feet. A ride over Westminster Bridge to Parliament Square on a Daimler Motor Car.			Fracescunt
1110	**Lower Rapids of Niagara Falls**—Niagara Falls.—54 feet. Taken from the front of a moving car on the Great Gorge Road.			Fusionando
1111	**Whirlpool Rapids**—Niagara Falls.—54 feet. Showing the Whirlpool Rapids as they are seen from the front of a car on the Great Gorge Road.			Fusionar
1150	**Glen House Stage**—Mt. Washington, N. H.—53 feet. Showing the stage with a load of Summer tourists leaving the summit of Mt. Washington, 6300 feet above the sea level. The road is very steep and rocky, and the handling of the six-horse coach is a remarkable exhibition of driving.			Fusspunkt
1191	**Four Corners of Rochester**—Rochester, N. Y.—28 feet. An interesting street scene in one of the busy cities of the Empire State.			Fustigaron
1248	**Dewey Arch**—N. Y. City.—60 feet. A view of the arch from Fifth Avenue, the day after the great Dewey parade, showing the crowd of sight-seers, traffic, etc.			Fututionis
1262	**In Busy 'Frisco**—San Francisco, Cal.—28 feet. A view of the junction of Market and Kearney Streets, San Francisco, one of the liveliest parts of the city.			Fuzilaria
1263	**Market Street**—San Francisco, Cal.—28 feet. A view on Market Street, San Francisco, showing some of the principal buildings, traffic, etc.			Fuzilerio
1351	**The Escolta**—Manila, P. I.—27 feet. An interesting view in Manila's busiest street during the early occupation by the American Army. Various types of native life are shown, and a very good idea is given of the general character of the city.			Gabellarla

All lengths given above are approximate

No.	*Title*	*Where taken*	*Length*	*Code word*
1352	**Blanco Bridge**—Manila.—29 feet. Over this famous structure passes most of the traffic of our new capitol city in the Philippines.			Gabellassi
1380	**Bridge of Spain**—Manila.—54 feet. The centre of activity in Manila, showing the natives, Chinese coolies, street traffic, etc. Well arranged and interesting.			Gabonais
1384	**Making Manila Rope**—Manila.—27 feet. Illustrating one of the chief industries of our new possessions, taken during the occupation by the American Army.			Gabromagus
1385	**Market Place**—Manila.—53 feet. A panoramic view of the market place of Manila, showing native women with their baskets, various stalls with fruit and fish displayed, and American soldiers patrolling.			Gabuleum
1409	**In Central Park**—N. Y. City.—38 feet. Showing high-class equipages at the Seventh Avenue and One-hundred and Tenth Street entrance to Central Park, New York City.			Gaden
1444	**Great Ottawa Fire**—Ottawa, Canada.—31 feet. A panoramic view of Victoria Island and Hull, showing the awful devastation of the conflagration of May, 1900.			Gaenseaar
1454	**Aguinaldo's Navy**—Philippines.—27 feet. A splendid scene, showing a large number of curious Filipino boats being worked on the Pasig River near Manila by natives. The picture is unusually fine photographically.			Gaenstrab
1512	**Public Square, Cleveland**—Cleveland, O.—62 feet. Panoramic view of a busy spot in one of America's inland cities.			Gagosa
1608	**The Narrows**—Fulton Chain Lakes, N. Y.—97 feet. A panoramic view of one of the most picturesque spots of the Fulton Chain in the Adirondacks.			Galeitakel
1624	**Lincoln Park**—Chicago, Ill.—142 feet. Taken from an automobile, showing the most beautiful part of the park, in the vicinity of the Lincoln statue.			Galeote
1640	**Scene in Chinatown**—San Francisco, Cal.—54 feet. Showing the famous Fish Market of San Francisco, where the Chinamen resort.			Galettiere

All lengths given above are approximate

No.	Title — Where taken — Length	Code word
1641	**Orpheum Theatre**—San Francisco, Cal.—42 feet. Showing the matinee crowd leaving the house.	Galeux
1645	**Philadelphia's Pride**—Philadelphia, Pa.—59 feet. A panoramic view in Fairmount Park, from the front of a rapidly moving trolley car running through Greenlands and ending at the bridge over the Schuylkill River.	Galgala
1650 and 1651.	**Galveston Disaster**—Galveston, Texas.—41 feet. A panoramic view of the wreckage on the beach at Galveston, between 21st and 22nd Streets and Avenue "P". This picture was taken by one of our staff photographers, who arrived on the scene with the first relief expedition, and his picture shows the ruins caused by the storm before any work of clearing away had been commenced.	Galgemaal, Galgenberg
1652	**Galveston Disaster**—Galveston, Texas.—28 feet. A panoramic view of rescue work in the eleventh and twelfth wards, beginning at the Church of the Sacred Heart and ending at the Gulf Beach. This vicinity was inhabited by the better class of laboring men, many of whom can be seen searching in the ruins for bodies of relatives.	Galgenholz
1653	**Galveston Disaster**—Galveston, Texas.—28 feet. A panoramic view looking North on 13th Street from Broadway, showing St. Mary's University and the Church of the Sacred Heart. Men are seen searching the ruins for bodies.	Galgenhuhn
1654	**Galveston Disaster**—Galveston, Texas.—48 feet. Rescue crews going to the Commissary for dinner. All of the men shown in this picture had passed through the storm, and many of them were the sole survivors of their families.	Galgenmann
1655	**Galveston Disaster**—Galveston, Texas.—32 feet. New York "Journal" Relief Corps doctors and nurses leaving the "Journal's" temporary hospital at Ball High School.	Galgenpack
1656	**Galveston Disaster**—Galveston, Texas.—25 feet. Showing a rescue party dragging a body to a grave and burying it. Only a few bodies were interred in this manner, most of the remains being burned in rubbish heaps.	Galgenrad
1690	**Westminster Street**—Providence, R. I.—56 feet. A panoramic view taken from the rear of a rapidly moving trolley car.	Galicanos

All lengths given above are approximate

No.	Title — Where taken — Length	Code word
1720	**The Iron Workers**—Fall River, Mass.—51 feet. Employees of the Fall River iron mills pouring out of the shops at the noon hour.	Gallaeker
1721	**High School Pupils**—Lawrence, Mass.—46 feet. Pupils of the Lawrence, Mass., high school leaving the building at the noon hour.	Gallamique
1724	**St. Mary's Congregation**—Lawrence, Mass.—47 feet. Members of St. Mary's Church, Lawrence, leaving the edifice after Sunday morning service.	Gallantise
1725	**Mill Hands**—Lawrence, Mass.—46 feet. Employees of the Pacific Mills leaving the works at the noon hour.	Gallantly
1726	**High School Pupils**—Fall River, Mass.—37 feet. Pupils of the Fall River high school leaving the building after school hours.	Gallapfel
1739	**An Oriental Highway**—Tien Tsin, China.—29 feet. A street scene on the Taku Road, Tien-Tsin, during the occupation of the city by the allied forces. Showing the primitive methods of transportation and a Chinese street cleaning department at work.	Gallearon
1740	**The Taku Road**—Tien Tsin, China.—25 feet. A scene on the famous Taku Road, Tien-Tsin, during the occupation of the city by the allied forces.	Gallegada
1741	**Street Scene**—Tien Tsin, China.—46 feet. Street Scene in Tien Tsin. United States officers in Jinrikishas. Characteristic life during the foreign occupation.	Gallengang
1757	**French Bridge, Tien-Tsin**—China.—27 feet. An interesting view of the French bridge at Tien-Tsin during the foreign occupation, howing people of many nationalities and types. The traffic at this point in China is said to be the heaviest to be found anywhere in the world.	Gallicanum
1759	**The French Bridge**—Tien-Tsin, China.—38 feet. A remarkable gathering of representatives of various nations on the French Bridge over the Pei-Ho, Tien-Tsin, China. Taken during the advance on Pekin.	Gallicaria

All lengths given above are approximate

No. *Title* *Where taken* *Length* *Code word*

1760 **Tien-Tsin**—Tien-Tsin, China.—29 feet. Gallicinio
A panoramic view of Tien-Tsin from a launch on the Pei-Ho river. Very severe fighting occurred at this point.

1761 **On the Pei-Ho**—China.—29 feet. Gallicized
Panoramic view of the bank of the Pie-Ho River at Tien-Tsin. This picture is full of local color, showing old Chinese opium junks with their crews, etc., and is quite stereoscopic in its photographic effects.

1764 **A Chinese Market**—Pekin, China.—28 feet. Gallicrura
Showing Chinese street merchants vending their wares to the soldiers of the allied armies during the foreign occupation of the city.

1765 **The Forbidden City**—Pekin, China.—27 feet. Galliculis
Panoramic view in the Forbidden City, or private palaces of the Emperor of China, from the Wu-Men Gate, showing the buildings reserved for the exclusive use of the Emperor, and the court-yard in which millions of dollars of treasure were buried at the time this picture was taken, during the flight of the Chinese court.

1766 **The Forbidden City**—Pekin, China.—43 feet. Gallidraga
Another panoramic view, showing the Tai-Ho-Men or Great Harmony Gate, with its surrounding palaces. This scene gives a very adequate idea of the ruin caused by neglect of the magnificent buildings and courts of the Forbidden City during the foreign occupation.

1781 **Street in Shanghai**—Shanghai, China.—26 feet. Galliogue
Every-day traffic in the cosmopolitan city of China. A British Sikh policeman stands at attention in the foreground.

1782 **Street Scene in Shanghai**—China.—36 feet. Galliots
A very interesting view in a busy Chinese thoroughfare. A squad of Sikh policemen march through the street, and give added color to an already picturesque scene.

1783 **Street Scene, Shanghai**—China.—36 feet. Gallipara
Another very interesting view in The Bund, the principal business street in the English section of Shanghai. The picture is full of local color, and is of high photographic value.

1785 **Shanghai from a Launch**—China.—51 feet. Gallipot
The Bund, English side, showing the magnificent public buildings and private residences.

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
1786	**In Old China**—Shanghai, China.—49 feet. A panoramic view of "The Bund", Shanghai, from a steam launch, showing a part of the French quarter and a number of abandoned opium junks. Very fine photographically.			Gallisme
1790	**Main Street, Worcester**—Worcester, Mass.—54 feet. Taken from the front of a rapidly moving trolley car.			Galliwasp
1798	**Locked in the Ice**—N. Y. City.—41 feet. A panoramic view from Battery Park, New York City, Feb. 14, 1901, showing the remarkable blockade of ice in New York Harbor. Tugs, Ferryboats, Sound Steamers, and other craft are frozen in the ice, and unable to move.			Gallonada
1853	**Fulton Market**—New York City.—31 feet. A mackerel schooner is being unloaded, and the fish sorted into sizes and thrown into barrels. A street gamin attempts to steal a fish, but is caught in the act, and punished.			Galsome
1871	**U. S. National Cemetery**—Gettysburg, Pa.—49 feet. Showing school children strewing flowers on the graves of the unknown dead in the United States National Cemetery, Gettysburg battle-field. A Memorial Day ceremony.			Galvezie
1915	**Washington Bridge and the Speedway**—Harlem River, N. Y.—53 feet. A view of New York's famous drive and of the various high bridges over the Harlem, taken from the bow of a steamer.			Gambugio
1916	**The Heart of New York**—Harlem River, N. Y.—56 feet. This picture, taken from the bow of a steamer moving through the Harlem River to the point where it empties into the Hudson, was taken in the geographic center of the Manhattan and Bronx Boroughs, but presents a view of wild and natural scenery such as one would hardly expect to find within the city limits.			Gameful
1958	**Landing of Cadillac**—Detroit, Mich.—32 feet. One of the leading and most picturesque features of the Bi-Centennial of the founding of the City of Detroit. The scene is supposed to represent the landing of Cadillac and his men in their canoes and bateaux from the Detroit River.			Ganadora
1959	**Unveiling Chair of Justice**—Detroit, Mich.—25 feet. One of the features of the Bi-Centennial celebration of the City of Detroit.			Ganancial

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
1963	**The Campus Martius**—Detroit, Mich.—25 feet. A panoramic view of the Campus Martius taken during the Bi-Centennial celebration of the City of Detroit.			Ganar
1964	**Cutting Sugar Cane**—Honolulu, H. I.—27 feet. A characteristic and instructive scene, showing natives at work. The picture is exceedingly well arranged.			Ganaremos
1965	**Boys Diving**—Honolulu, H. I.—27 feet. An unusually well laid out picture of native youngsters of Hawaii diving for coins.			Ganascione
1966	**Loading Sugar Cane**—Honolulu, H. I.—27 feet. A companion picture to No. 1964, and equally interesting.			Gancares
1968	**Train of Sugar Cane on Way to Crusher**—Honolulu, H. I.—30 feet. This picture, with Nos. 1964 and 1966, makes a series graphically illustrating the sugar industry in the Hawaiian Islands. All are above the average in arrangement and point of view.			Ganches
1969	**Steamboat Leaving for Hilo**—Honolulu, H. I.—41 feet. Taken at the Honolulu Wharves, and very well laid out. As the boat passes out of view one sees the animated crowd of people who have come to say farewell to their friends.			Ganchinho
1973	**Gathering Gladioli**—Berlin, N. Y.—25 feet. A pretty scene showing the harvesting of Gladioli blossoms at Meadowvale Farm, Berlin, N. Y.			Gandaritis
1982	**The Empire Theatre**—Cleveland, O.—27 feet. Street Scene in front of the Empire Theatre.			Ganearium
2012	**Harbor of Kobe, Japan**—Japan.—27 feet. Panoramic view of the Harbor of Kobe, Japan. An interesting view, particularly in the later part, where a typical Japanese Sampan is seen at close range.			Gangliao
2013	**Sampans Racing**—Japan—27 feet. A scene in Kobe Harbor, Japan. The quaint boats are sculled along rapidly by a single oar from the stern, which the Japs handle in a very dexterous manner. The picture is full of animation.			Gangmasse
2014	**Nihombashi St.**—Tokio, Japan.—27 feet. Showing the street cars, traffic, old and new Japs on the main street of Tokio, Japan.			Gangoloso

All lengths given above are approximate

No.	*Title*	*Where taken*	*Length*	*Code word*
2015	**Ox Carts**—Japan.—27 feet. A caravan of very curious oxen and vehicles passing along a market road in Kioto, Japan.			Gangorra
2021	**In Old Hong Kong**—China.—25 feet. A panoramic street scene in the "China Town" of Hong Kong. Well arranged and interesting.			Gangrening
2022	**The Queen's Road**—Hong Kong, China.—27 feet. A street scene, well laid out and interesting from start to finish.			Gangrenoso
2023	**Bridge Traffic and Native Carts**—Manila, P. I.—25 feet. An unusually excellent street scene. Full of local color.			Gangrinos
2026	**Shimbashi R. R. Station**—Tokio, Japan.—27 feet. Showing the arrival of passengers. In the crowd are Japs of both the ancient and the modern regime.			Gangsters
2027	**Natives Leaving Church**—Manila, P. I.—33 feet. Plenty of local color in the scene as the Filipinos in gala dress pour out of the church on a holiday occasion.			Gangweg
2030	**Panorama of Water Front**—Honolulu, H. I.—54 feet. Panoramic view of the water front of Honolulu, Hawaiian Islands.			Ganhadeiro
2031	**Asakusa Temple**—Tokio, Japan.—26 feet. One of the show places of Tokio, Japan. Picture shows crowd of Japs, pigeons feeding, tourists, etc.			Ganhasor
2032	**A Rickshaw Parade**—Kioto, Japan.—27 feet. A characteristic Japanese scene, showing a party of natives in queer two-wheeled vehicles drawn by coolies.			Ganhanca
2045	**Wawona Big Tree**—Yosemite Valley, Cal.—25 feet. A coaching party driving through the giant redwood tree "Wawona", 20 feet in diameter.			Ganniscono
2046	**Bridal Veil Falls**—Yosemite Valley, Cal.—25 feet. One of the sights of the Yosemite.			Gannitione
2047	**Nevada Falls**—Yosemite Valley, Cal.—25 feet. One of the sights of the Yosemite.			Gannitus
2051	**Arrival of Tongkin Train**—Tien-Tsin, China.—27 feet. Showing the arrival of a Chinese passenger train at the station.			Ganosos

All lengths given above are approximate

No.	Title — Where taken — Length	Code word
2052	**The Chien-Men Gate**—Pekin, China.—27 feet. Through which the International forces entered the city. Showing native vehicles, etc., thoroughly characteristic of China.	Ganozze
2053	**Harbor of Shanghai**—China.—26 feet. A running panorama of the harbor of Shanghai showing the shipping, native boats, and shore line.	Gansadas
2054	**A Busy Chinese Street**—China.—27 feet. A scene on the Bund, the leading business street of the English quarter, Shanghai.	Gansette
2055	**Coaling a Steamer**—Nagaski, Japan.—27 feet. A splendid picture showing a crowd of Coolie men and women coaling a big ocean-going steamer by means of hand baskets passed from one to another.	Gansinho
2063	**In the Yellowstone**—California.—27 feet. A party of tourists arriving at the Wawona Hotel, well-known to all tourists who visit this picturesque region.	Ganthaus
2064	**Coaching Party in the Yosemite**—California.—27 feet. Showing a jolly party of tourists coaching through one of the most picturesque sections in the Yosemite Valley, the fairyland of the West.	Gantiez
2065	**A Wonderful Waterfall**—California.—25 feet. Showing the splendid cascade near Wawona, California, which attracts tourists from far and near.	Gantions
2066	**Picturesque Yosemite**—California.—25 feet. A turning panorama from Glacier Point showing some of the most grandly beautiful scenery in the Yosemite Valley.	Gantlokal
2067	**Artist's Point, Yosemite Valley**—California.—27 feet. A turning panorama amid the marvellous scenery of nature's wonderland in the Yosemite Valley of California.	Gantsache
2069	**The Golden Gate**—California.—67 feet. A panorama of the harbor entrance of San Francisco.	Gantzeit
2070	**Water Front of San Francisco**—California.—34 feet. Panorama of the docks, shipping, etc., of the San Francisco water front, taken from a passing tugboat.	Ganymede
2082	**Starting a Skyscraper**—New York.—26 feet. Taken in the immense excavation for the foundation of the new Macy building at the corner of Broadway and 34th Street, New York. An excellent study of modern American push and enterprise.	Ganzenveld

All lengths given above are approximate

No. *Title* *Where taken* *Length* *Code word*

2135 **Street Scene**—New York City.—47 feet. Garantizar
Street scene at 5th Avenue and 42nd Street, New York City, a busy section.

2136 **Street Scene**—New York City—55 feet. Garapacho
Street scene at 6th Avenue and 15th Street, New York City.

2138 **Scene on Lower Broadway**—N. Y. City.—89 feet. Garapinado
A busy street scene on Lower Broadway, New York City.

2155 **Lower New York**—N. Y. Harbor.—46 feet. Garbancera
A panoramic view of the lower end of New York City, showing the Brooklyn Bridge and various sky-scrapers, as seen from the deck of the Steamship "Columbia" of the Hamburg-American Line.

2174 **Milking Time on the Farm**—Fairhaven, N. J.—25 feet. Garbullos
A pretty pastoral scene, showing a young girl milking a cow in a barn-yard. Very natural throughout.

2192 **Thro' Hell Gate**—N. Y. City.—65 feet. Garduna
Panoramic view from the shore of the East River, showing Sound steamers passing Blackwell's Island.

2223 **A Representation of a Rehearsal of the Coronation of their Majesties King Edward VII and Queen Alexandra**—Taken for the American Mutoscope & Biograph Co., under the direction of Messrs. C. Urban, London, and G. Melies, Paris.—250 feet. Gargaphia

This impressive ceremony is performed in the order as officially published. Their Majesties, Royalty, Clergy, and other Distinguished Personages taking part in the Coronation are impersonated by accomplished actors and actresses, every detail as to costumes, robes, regalia, coronation chairs, chair of state, Abbey arrangements, etc., being as faithfully reproduced as possible, in order to convey the scene to the millions who are not privileged to witness the actual proceedings.

Only such portions of the ceremony as would admit of action have been selected for purposes of this representation, thus greatly reducing the duration of the actual performance, and blending the same into a consecutive series, enacted in the most impressive and dignified manner, and in the following order, viz.:

1. His Majesty taking the oath.
2. King Edward kissing the book and signing the oath.
3. The annointing.
4. The oblation of the sword.

No.	Title	Where taken	Length	Code word

5. The imperial mantle.
6. The orb and sceptres.
7. The crowning of his Majesty in St. Edward's Chair.
8. The King and Queen ascend to the chairs of state.

5094 **The Longchamps Palace**—Marseilles, France.—29 feet. Frohuherr

A magnificent view of the beautiful fountain of the Longchamps Palace, with the water playing at full force. This is considered one of the most imposing sculptural and architectural effects in the world.

5264 **The Champs Elysees**—Paris, France.—29 feet. Fructose

A panoramic view of this beautiful Parisian boulevard on a pleasant afternoon, the street being thronged with fashionable vehicles, including many new types of automobiles.

5307 **A Dog's Cemetery**—Paris, France.—29 feet. Frugalness

A view taken in this remarkable Parisian institution during the funeral of a pet dog. The hearse is arranged on a tricycle, and the body of the dog enclosed in a handsome casket. The dog's mistress is seen weeping and being condoled by her friends during the ceremony. Various handsome monuments to the memory of departed canines are to be seen in the picture.

5345 to 5356 **Ten Minutes at Monte Carlo**—Monte Carlo.—435 feet. Carlo

This film has been taken from a motor car which started from the back of the Credit Lyonnais at Monte Carlo and finished at the Place du Palais de Monaco.

It shows at first to the spectator a perspective of gardens, having for a background the magnificent Casino, at the angle of which the sea suddenly breaks into view.

Immediately a hilly landscape is entered into, the descents and ascents being perfectly felt. On the right can be seen the elegant vision of hotels, villas, and balustrades emerging from the grass; on the left, at intervals, the sea, and in the distance the rock of Monte Carlo dominated by towers from which floats the flag of Monaco.

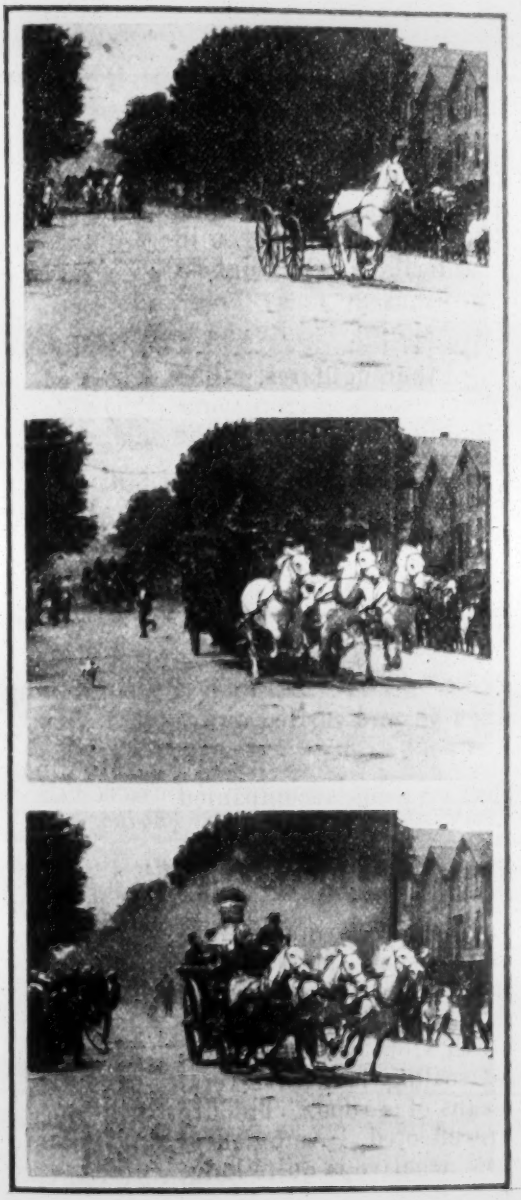
Through this landscape, essentially changing and lively, the Railway Station of Monaco is reached, from which, after attacking a stiff incline and going beneath a row of overhanging trees, we arrive at the Place du Palais, where the troops of the principality are defiling.

10119 **In the Friedrichstrasse**—Berlin.—52 feet. Gebodemb

A very excellent picture, showing the traffic in the most lively part of the Friedrichstrasse, Berlin, in front of the Central Hotel.

No.	Title	Where taken	Length	Code word
10122	**Panoramic View of the Siegesallee**—Berlin.—55 feet. This view was taken from an automobile in rapid motion, and affords a fine panoramic view of the Siegesallee, with its various historic statues.			Geholsterd
10126	**In the Heart of the Forest**—Greenwald, near Berlin.—30 feet. This picture of a herd of red deer grazing in the midst of the forest. Considering the shyness of deer in their natural condition, this film may be reckoned a master-piece of living photography.			Geboortig
10152	**Banks of the Elbe**—Near Hamburg, Germany.—65 feet. A very pretty panoramic view of the banks of the Elbe from Hamburg to Blankenese. The view is made from a swiftly running steamboat, and the effect is very stereoscopic throughout.			Gebuehr
10155	**On the Elbe**—Near Dresden, Germany.—65 feet. An excellent panoramic view of the lovely scenery on the banks of the Elbe, near Dresden, called the Sachsiche Schweiz.			Gebuffeld
10183	**Elevated and Underground**—Berlin.—108 feet. A trip on the new Rapid Transit System of Berlin, Germany.			Gedenkbuch

All lengths given above are approximate



Fire Department Run

FIRE AND POLICE

OUR series of fire subjects is of very wide range. We have department runs from most of the principal cities of this country and Europe, and they are all full of action and excitment. No subject lends itself to noise efforts more impressively than a fire scene, with the galloping hoofs, clanging gongs, shouts, etc., and the average audience always receives such pictures with marked applause.

Among our police pictures we show the battalions of New York on parade, and many scenes illustrative of the hard work of the policeman's life, such as catching runaway horses, arresting desperate characters, etc. A police detachment working a Gatling gun is an inspiring subject to the citizen who is mindful of the public welfare.

No. *Title* *Where taken* *Length* *Code word*

44 **Stable on Fire**—Buzzard's Bay.—25 feet. Mofarras
A thrilling rescue of horses and cattle from a burning barn. Very realistic.

57 E **Austrian Mounted Police**—Buda Pesth, Austria.—28 feet. Foglifero
This picture was taken on the race track of the Austrian capitol, and shows an entire battalion of mounted police galloping toward the camera. The men wear very picturesque uniforms, quite different from any to be seen in America; but are splendid horsemen and ride animals of the highest pedigree.

87 **New York Fire Department**—Herald Square, N. Y.—47 feet. Monatario
An exciting run on one of New York's most crowded thoroughfares. The various pieces of apparatus headed by the battalion chief's wagon come through Broadway at Herald Square, the Herald Building appearing in the background.

88 **New York Fire Department**—Herald Square, N. Y.—27 feet. Monchlein
Another lively view of various pieces of apparatus going through Herald Square on the second alarm.

91 **Fire Department Run**—New Haven, Conn.—26 feet. Mondazione
Showing New Haven's crack department on the way to a fire.

93 **An Arrest**—N. Y. City—25 feet. Mondiglia
Shows a police patrol dashing up: the prisoner taken in and carried away.

171 **"Jumbo"**—Hartford, Conn.—25 feet. Moulinames
The great automobile fire engine on its way to a conflagration, accompanied by hose wagons, etc. A very exciting scene.

171 E **A Hotel Fire in Paris, and Rescue by Parisian Pompiers**—Paris, France.—102 feet. Follentis
This is a remarkable picture and has caused a great deal of favorable comment wherever it has been shown. When the picture opens, smoke is seen pouring from the windows of a hotel, and a battalion of Parisian firemen rush into the scene. Streams of water are quickly brought to bear on the fire and the work of rescue starts in. In the fourth story window a woman appears, shouting for help. With the aid of scaling ladders several men reach her, and she is let down in safety by means of a rope. The fire is in full blast by this time, and other rescues are effected. Ambulances and physicians have in the meantime arrived. The negative is quite long, as will be noted, but the interest is intense throughout.

All lengths given above are approximate

No.	Title — Where taken — Length	Code word
249	**Fort Hill Fire Station**—Boston.—25 feet. Showing various pieces of fire apparatus responding to an alarm.	Munirent
278	**Run of the Atlantic City Fire Department**—Atlantic City, N. J.—52 ft. This picture is very notable from the fact that at the end of the scene, after the run-by of various engines and hose wagons, an engine was forced out of its course and ran directly into the Biograph camera, smashing it to bits. The negative was saved out of the wreck and presents a remarkable photographic illusion, inasmuch as one who looks at it gets the effect at the end of the picture, of a fire engine at full tilt dashing directly toward him.	Teriacal
281	**Mounted Police Drill**—Philadelphia, Pa.—25 feet. Twenty-seventh District mounted police of Philadelphia, Lieut. Duncan commanding, at drill.	Terneruela
282	**Rough Riding**—Philadelphia, Pa.—25 feet. Clever exhibition of rough riding by a detachment of the 27th District mounted police of Philadelphia, Pa., under Lieut. Duncan.	Ternilloso
283	**Making an Arrest**—Philadelphia, Pa.—25 feet. A mounted policeman chasing a flying thief whom he captures after a desperate struggle.	Terolero
284	**Catching a Runaway Team**—Philadelphia, Pa.—25 feet. A mounted policeman overtaking a runaway team in the park, stops the horses and brings them to a stand-still in daring and clever fashion.	Terradigo
285	**Returning from Drill**—Philadelphia, Pa.—25 feet. A parade picture by the 27th District mounted police of Philadelphia.	Terragnolo
286	**Fire Run**—Philadelphia, Pa.—45 feet. An exciting run by a portion of the Philadelphia Fire Department from the Central Station.	Terregoso
288	**Fire Boat "Edwin S. Stewart"**—Philadelphia, Pa.—25 feet. One of Philadelphia's splendid fire boats under full headway throwing streams of water from a full complement of nozzles.	Terrigena
345 E	**English Fire Department Run**—London, Eng.—57 feet. A lively scene, showing various pieces of fire apparatus leaving the fire house and dashing across a public square in response to an alarm.	Foraging
346 E	**Fire Department Rescue Drill**—London, Eng.—57 feet. As the scene opens a quiet English court-yard is shown. An alarm of fire	Forago

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is sent in, and in a few seconds various pieces of fire apparatus dash upon the scene, and extension ladders are put up and a stream is soon playing on the fire. Inmates of the burning building are rescued in lively fashion.

359 **Philadelphia Police on Parade**—Philadelphia, Pa.—25 feet. Tiraciones
This scene shows the head of the line at the annual police parade in Philadelphia, Pa. It is an occasion of great interest. The Superintendent of Police and his escort lead, followed by a band and a platoon of patrolmen.

479 **A Run of the Havana Fire Department**—Havana, Cuba.—25 feet. Trafagaba
The primitive fire apparatus in use in Havana seems very amusing to one accustomed to the splendid machines in the larger American cities. This picture, taken on one of the principal streets of Havana, not only shows the various pieces of apparatus of the local fire department, but in the crowds which line the streets gives a good idea of the character of the people.

575 **New York Mounted Police on Parade**—N. Y. City.—25 feet. Vatinius
A section of the annual police parade passing around "dead men's curve" at Union Square.

578 **New York Police Parade**—N. Y. City.—51 feet. Vanconicus
A view from a second story window, showing several battalions of New York police passing Union Square in the annual parade.

579 **New York Police on Parade**—N. Y. City.—25 feet. Vechires
A view from a second story window, showing several battalions of New York police passing Union Square in the annual parade.

710 E **Kansas City Fire Department, Winners of the World's Championship at the Paris Exposition**—Crystal Palace, London.—25 feet. Forsennare
An exciting race for the collars between men and horses in an exhibition hitching drill.

711 E **Kansas City Fire Department, Winners of the World's Championship at the Paris Exposition**—Crystal Palace, London.—25 feet. Forsennava
A sensational exhibition, in which the horses plunge through doors of fire to get to their harness.

712 E **Kansas City Fire Department, Winners of the World's Championship at the Paris Exposition**—Crystal Palace, London.—25 feet. Forsenno
In this exhibition the horses are started on the wrong side of the engine and are obliged to make a double cross in order to get to their proper positions in the harness.

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
713 E	**Kansas City Fire Department, Winners of the World's Championship at the Paris Exposition**—Crystal Palace, London.—27 feet. Engine and team making a half-mile run and throwing water inside of 30 seconds.			Forsgardie
738	**Jumping Net Practice**—Syracuse, N. Y.—26 feet. Showing a little girl jumping from a second story window into a rescue net in the hands of a number of firemen			Zealless
842	**A Street Fight and Arrest**—Chicago, Ill.—41 feet. This is an arranged scene worked out very effectively. At its opening two rowdies are seen engaged in a street fight. A crowd collects, and a policeman with difficulty separates the combatants. They are quickly subdued, however, and a police patrol dashes up, and into it the two prisoners are bundled and carried off.			Fungheto
904	**Ruins of the Windsor Hotel Fire**—N. Y. City.—44 feet. A panoramic view, taken on the morning following the destruction of the Windsor Hotel, Fifth Avenue, New York City, in which so many lives were lost. Workmen are shown removing bodies from the debris.			Furberia
1029	**New York Mounted Police**—N. Y. City.—53 feet. Exhibition by a squadron of the 33rd precinct, at the Open Air Horse Show Manhattan Field, New York City.			Furtapasso
1050	**Chief Devery and Staff**—N. Y. City.—25 feet. The head of the New York Police force with his mounted staff passing the reviewing stand on Fifth Avenue at Madison Square, during the Memorial Day Parade, 1899.			Fusainiste
1051	**New York Police**—N. Y. City.—46 feet. A battalion of the New York Police passing the reviewing stand, during the Memorial Day Parade, 1899, at Fifth Avenue and Madison Square.			Fusarello
1081	**Buffalo Fire Department**—Buffalo, N. Y.—47 feet. Showing the chief and his fire wagon, chemical engine, water tower, and several three-horse engines at full speed on their way to the fire.			Fuscomane
1100	**Detroit Fire Department**—Detroit, Mich.—65 feet. An exciting run by the Detroit Fire Department.			Fusilero
1101	**Fire Drill at the Factory of Parke, Davis & Co.**—Detroit, Mich.—47 ft. An interesting fire drill by factory employes, showing the giving of the alarm and the assembling of the men at their positions, and the playing of the hose.			Fusilibus

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No.	*Title* — *Where taken* — *Length*	*Code word*
1105	**Police Drill**—Detroit, Mich.—25 feet. Mounted and bicycle squads of the Detroit Police Department making an exhibition run.	Fusilliez
1166	**The Fire Boat "New Yorker"**—N. Y. City.—42 feet. Showing the fire boat rounding the corner of a pier, with all her water streams going; a very pretty sight.	Fusszeug
1182	**Water Throwing Contest**—Yonkers, N. Y.—28 feet. Taken at the State Firemen's Convention at Yonkers, 1899. The two companies contesting are the "Exempts" of Brooklyn, and the "Oceans" of Greene, N. Y., both representative of the old-time volunteer fire departments.	Fusticello
1187	**A Volunteer Fire Department**—Yonkers, N. Y.—25 feet. An exhibition of water throwing by the Ocean Company of Greene, N. Y., using an old-fashioned hand power engine.	Fustigadas
1193	**Rochester Fire Department**—Rochester, N. Y.—33 feet. An unusually fine fire department run, showing various pieces of apparatus coming down an asphalted street, under full headway.	Fustigetis
1195	**Guardians of the Peace**—Rochester, N. Y.—52 feet. Parade drill and inspection of the crack police department of Rochester.	Fustoque
1476	**Gatling Gun Drill**—Cincinnati, Ohio.—72 feet. A Gatling gun drill, by an expert squad of the Cincinnati police force. The gun is taken apart, remounted and fired in various positions.	Gaetulorum
1515	**Harris Training Tower**—Detroit, Mich.—64 feet. A structure built for the training of firemen in the use of scaling ladders and rescue work in general.	Gahouda
1538	**Fire Boat "John M. Hutchinson"**—Buffalo, N. Y.—58 feet. A splendid picture of Buffalo's crack fire boat running under full headway toward the camera and playing streams from all of her nozzles.	Galachide
1543	**The Hoboken Holocaust**—Hoboken, N. J.—27 feet. Showing the "Saale" burning as she lay ashore on a mud bank. Taken from a passing tug.	Galactose
1544	**The Hoboken Holocaust**—Hoboken, N. J.—45 feet. A panoramic view of the "Main", after the fire, showing the wrecking tugs and divers at work.	Galacturie

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No.	Title — Where taken — Length	Code word
1545	**The Hoboken Holocaust**—Hoboken, N. J.—31 feet. Firemen at work on the burning piers of the Hamburg-American Line, Hoboken, N. J.	Galaesus
1546	**The Hoboken Holocaust**—Hoboken, N. J.—33 feet. A panoramic view of the "Bremen", after the fire.	Galafate
1552	**Burning of the Standard Oil Tanks**—Bayonne, N. J.—28 feet. Wonderful smoke and flame effects, showing the burning of the immense oil tanks at Bayonne, N. J.	Galandise
1668	**The Last Alarm**—Cleveland, Ohio.—78 feet. Cleveland's splendid fire department on the way to a conflagration. The picture is in two parts, showing various pieces of apparatus leaving the fire house; then under full headway on the street.	Galgulus
1679	**School Fire Drill**—Providence, R. I.—49 feet. Showing the children of a public school hurrying out of the building marshalled by their teachers.	Galiarius
1680	**"Three Ones"**—Providence, R. I.—26 feet. One of the crack fire companies of Providence, R. I., making a quick start in answer to an emergency alarm.	Galiastre
1696	**Fire at Tarrant & Co.'s Drug Store**—N. Y. City.—37 feet. Panoramic view from the roof of a neighboring building, showing the conflagration at its height. Taken one hour after the terrible explosion.	Galifet
1722	**Lawrence Fire Department**—Lawrence, Mass.—25 feet. A spirited run of the Lawrence Fire Department through one of the principal streets.	Gallantem
1723	**At Break-Neck Speed**—Fall River, Mass.—49 feet. Engines and wagons of the Fall River, Mass., Fire Department racing to the scene of a conflagration.	Gallanting
1806	**Run of the Worcester Fire Department**—Worcester, Mass.—50 feet. Various pieces of fire apparatus at full speed going through a city street.	Gallopade
2089	**A Devastated City**—Patterson, N. J.—30 feet. Panoramic view of the smoking ruins of the business section of Paterson, N. J., destroyed by fire.	Ganzopfer
2090	**The Paterson Fire**—Paterson, N. J.—25 feet. Another panoramic view of the great fire of Feb. 9, 1902.	Ganzpacht

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No.	*Title*	*Where taken*	*Length*	*Code word*
2093	**Quebec Fire Department on Sleds**—Quebec, Can.—48 feet. Engine, hose carrier, trucks for ladders, etc. A complete fire department turning out on sleighs.			Ganzuas
2103	**A Big Blaze**—N. Y. City.—26 feet. The fire at Durland's Riding Academy, New York City.			Garabatear
10063	**Berlin Fire Department**—Berlin, Germany.—55 feet. An exhibition drill, showing the work of an up-to-date German fire department. Peculiar apparatus, the use of smoke helmets, scaling ladders etc., are shown in this scene.			Gebaerdig
10066	**A Run by the Berlin Fire Department, Berlin, Germany**—"Potsdamerplatz," Berlin, Germany.—27 feet. Showing various pieces of German fire apparatus at full tilt on their way to the fire.			Gebak

All lengths given above are approximate

In Fighting Trim

MILITARY

OUR series of Military pictures is deserving of special note. Early in the history of moving pictures, most of the Governments of the world recognized the importance of the scenes, and have extended us every facility for securing the most interesting pictures in times of peace and war.

During the Spanish War, we sent two expeditions to Cuba. The Philippine Campaign was covered by two separate expeditions; the War in China by two expeditions; the War in South Africa was covered by three operators who remained during almost the entire campaign. In every case, our operators worked under the direct patronage and with the most perfect co-operation of the respective Governments involved, and in the case of the China cam-

paign, our operators were recognized and assisted by the American, English and German War Departments. In the United States, our pictures have been recognized and adopted as official by several branches of the Government, including the Military Academy at West Point. In Germany, the entire exhibition of the Military Views by the Mutoscope is under the charge and control of the German Flotenverein, the official Naval Society.

Every possible phase of military life and activity has been portrayed by us in the following views, and no more stirring scenes for public exhibition can be imagined than these military views, showing in the most faithful manner, the troops and manoeuvres of all the countries of the world.

We would but mention "The Battle of the Upper Tugela", an actual battle scene in South Africa; the "Assault on the South Gate of Pekin", taken by our operator on the spot, and the "Smoking Wreck of the Viscaya", taken as she lay beached off the coast of Cuba, to illustrate the enormous historic value of these views.

No.	Title	Where taken	Length	Code word
1 E	**Queen's Jubilee**—London, Eng.—25 feet. The Duke of Coburg's carriage and escort.			Flywort
2 E	**Queen's Jubilee**—London, Eng.—25 feet. Mounted dignitaries and officers at the head of the line.			Focaciam
3 E	**The Horse Guards**—Queen's Jubilee Procession.—25 feet. Showing this splendid cavalry organization with its mounted band in the Jubilee Procession, London.			Focaciorum
28 E	**The Coldstream Guards**—Aldershot, Eng.—28 feet. One of the most famous regiments in the British service passing in review before Queen Victoria in the Military Review at Aldershot.			Fodatorum
29 E	**Gordon Highlanders**—Aldershot, Eng.—27 feet. A splendid picture of this famous Scotch Regiment passing in review before Queen Victoria at Aldershot.			Fodatum
30 E	**Aldershot Review**—Aldershot, Eng.—23 feet. The Prince of Wales (King Edward VII) and a regiment of lancers on parade.			Fodaturam
35 E	**Relieving the Guard at St. James Palace**—London, Eng.—38 feet. A most picturesque ceremony of the British Life Guards with their huge bearskin caps, white shoulder straps and brilliant uniforms, making a most fetching subject for the camera. In this view the old guard is relieved by the new, marching off headed by the famous Guard's Band.			Foderolla
65 E	**Charge of Hungarian Hussars**—Buda Pesth, Hungary.—20 feet. An impressive spectacle is made by this regiment as it sweeps by the camera at a gallop. The Hussars wear very showy and beautiful uniforms; their fur-lined great coats being thrown over one shoulder, and the plumes of their shakos nodding with the swing of the horses. This scene is very fine photographically, and the faces of the men are so distinct that individuals could easily be picked out.			Fogneremo
76 E	**French Soldiers in a Wall-Climbing Drill**—Near Paris, France.—29 feet. This is really a very remarkable exhibition. The wall is about 40 feet high, and a battalion of soldiers by the use of scaling ropes clamber over it with amazing rapidity.			Foirande
81 E	**French Cuirassieurs Charging a Field Battery**—Paris, France—27 feet. A tremendously impressive picture. At its opening a battery of six field guns is seen in action, the gun squads loading and firing with precision.			Fokhengst

All lengths given above are approximate

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In the distance a regiment of cuirassieurs is charging at full speed upon the battery. The artillerists continue to fire until the horsemen are fairly upon them, when they suddenly dodge beneath the guns and fire at their opponents with their small arms, the cavalry in the meantime, cutting and slashing wherever they see a head. Although this picture was not taken in an actual combat, it has all the elements of realism in it.

83 E **Charge of the French Cuirassieurs**—Paris, France.—44 feet. Fokkemast

This is one of the most successful cavalry charges ever shown in a moving picture. The entire regiment appears at first in the distance. The galloping horses speedily bring them into close view, and they dash by the camera at a furious pace, the sun gleaming on their sabres and their steel helmets and breast-plates. Several horses fall in the furious onslaught.

91 E **Bayonet versus Bayonet**—Aldershot, Eng.—27 feet. Foladira

Each year there is assembled at the great training grounds at Aldershot an immense army of Great Britain's soldiery. This annual encampment is the occasion of trials of skill in military games between the most noted athletes of the service. This picture shows a bayonet duel between two experts. The men wear heavily padded jackets and immense masks, and the onslaught is very furious. A group of non-commissioned officers and privates look on and applaud the various skilful moves.

92 E **Gymnastic Exercises in the British Army**—Aldershot, Eng.—27 feet. Folaghetta

Some remarkable exhibitions are given by the skilled athletes of the British army, at the annual encampment at Aldershot. None are more remarkable, however, than the gymnastic exercises shown in this picture. A battalion of soldiers in athletic costume are running at wooden horses over which they vault head foremost in rapid succession, each man retreating to the rear as soon as he has made his vault.

93 E **A Regimental Calisthenic Drill in the British Army**—27 feet. Folatrait

This is another splendid exhibition of gymnastic work done at the great English school for soldiers at Aldershot. A battalion of men in gymnastic costume go through a calisthenic drill with the precision of automatons. Better work could hardly be imagined. The picture is most excellent photographically.

94 E **The Alarm (Gordon Highlanders)**—Aldershot, Eng.—27 feet. Folatre

This picture is not only very dramatic in its action, but it has an especial interest in that the soldiers are of the famous regiment of Gordon Highlanders, the heroes of many a hard fought battle in India, Egypt, and South

No.	Title	Where taken	Length	Code word

Africa. At the opening of the picture what appears to be a deserted camp is seen. A mounted messenger rides in with an alarm, the bugle is sounded and in an instant the Highlanders pour forth from their tents, fall in at the command of their officers, and rush off to the fray.

95 E **Gordon Highlanders Marching into Camp**—Aldershot, Eng.—28 feet. Folatriez
This scene, one of the notable Aldershot series, shows the Gordon Highlanders marching back into camp after drill. The regiment has such a magnificent record that one cannot help but be interested in a close view of the men, which this picture affords. The film is so good photographically that the likeness of each man is almost equal to a studio photograph.

96 E **The Highland Fling, by the Gordon Highlanders**—Aldershot, Eng.—25 feet. Folatrons
This shows the brave Gordons at play. The regimental pipers are out, and to the blood-stirring music of the pipes a group of brawny Gordons dance the Highland Fling.

108 E **A Terrible Spill**—Aldershot, Eng.—30 feet. Folgern
One of the best known and one of the most sensational moving pictures ever made. Our camera was stationed at the side of an English run-way filled with obstructions, which is used for cavalry exercises, at Aldershot. Picture to be taken was a number of hussars jumping one of the stiffest of the obstructions. The horses come over in fine form, one after another, until almost at the end of the picture when one of the horses slips throwing the cavalryman over his head and falling heavily on top of him. The other horsemen immediately following barely escape landing on the prostrate horse and man. The latter was severely injured. At the end of the picture several soldiers are seen running up, picking him up and carrying him away. This incident was, of course, entirely unexpected, but the unerring camera recorded every feature of it. The photographic quality of this film is very fine.

116 **Marching through the Sallyport**—Governor's Is., N. Y.—27 feet. Morabtano
A fine picture of the famous 13th Infantry, U. S. A.

117 **In Heavy Marching Order**—Gov's Is., N. Y.—25 feet. Morailles
Thirteenth Infantry manoeuvring at double time.

118 **Marching and Counter Marching**—Gov's Is., N. Y.—25 feet. Moraleggio
Another fine view of the 13th Infantry U. S. A., on parade.

All lengths given above are approximate

No.	*Title* — *Where taken* — *Length*	*Code word*
119	**Full Dress Parade**—Gov's Is., N. Y.—54 feet. Thirteenth Infantry, U. S. A., marching with the regimental band.	Morangal
120	**Full Dress Parade**—Gov's Island, N. Y.—27 feet. Thirteenth Infantry, U. S. A., marching by in company front formation.	Moratoria
121	**A Musical Drill**—Gov's Is., N. Y.—30 feet. By the 13th Infantry, U. S. A.	Morbidato
123	**Scaling Walls in Retreat**—Gov's Island, N. Y.—25 feet. An interesting drill by the 13th Infantry, U. S. A., showing how the soldiers are trained to climb walls in double-time.	Morbonia
124	**Scaling Walls, in Retreat, with Wounded and Dying**—Gov's Is., N. Y. —27 feet. Showing the remarkable facility with which United States soldiers are able to carry their wounded to the rear.	Morchioso
125	**Manual of Arms**—Gov's Is., N. Y.—30 feet. A battalion of the 13th Infantry, U. S. A., going through the manual of arms with great precision.	Morcillas
126	**Bayonet Exercise**—Gov's Is., N. Y.—30 feet. An effective drill by a battalion of the 13th Infantry, U. S. A.	Mordebam
130	**Disappearing Gun**—Sandy Hook, N. J.—28 feet. Showing the loading, raising, firing, and recoil of the big ten-inch coast defense gun at the Government proving grounds, Sandy Hook. A remarkably fine picture.	Mordiscare
131	**Projectile Striking Water**—Sandy Hook, N. J.—30 feet. Result of a shot from the ten-inch disappearing gun.	Morditruce
142	**71st Regiment, N. G. S. N. Y.**—Washington, D. C.—28 feet. In the inaugural parade of 1897.	Morsellato
143	**Troop "A" of Cleveland, O.**—Washington, D. C.—27 feet. In the inaugural parade of 1897.	Mortadella
145	**Review of Artillery**—Washington, D. C.—25 feet. Portion of the inaugural parade of 1897.	Mortecino
175	**Cavalry Charge**—Ft. Ethan Allen.—25 feet. A magnificent charge by Troop "F", 3rd Cavalry. This is the famous troop which has exhibited at Madison Square Garden, N. Y., at the Horse show for several seasons.	Movendum

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
176 E	**101st Regiment, French Infantry**—Paris, France.—65 feet. An unusually fine marching picture of a French regiment of the line in heavy marching order. The picture is very fine photographically, and the men come so close to the camera that one gets a good idea of the equipment and make up of the French soldier.			Folletines
177	**Cavalry Musical Drill**—Ft. Ethan Allen.—30 feet. Troop "F", of the 3rd Cavalry, going through the manoeuvres of musical drill.			Movilidad
178	**Troopers Hurdling**—Ft. Ethan Allen.—28 feet. Members of Troop "F", 3rd Cavalry, leaping over hurdles, four abreast.			Movizione
179	**Jumping Hurdles**—Ft. Ethan Allen.—28 feet. Troop "F", of the 3rd Cavalry, leaping over hurdles, eight abreast.			Moxamerio
180	**Charge, through Intervals of Skirmishes**—Ft. Ethan Allen.—32 ft. In this scene the horses are brought to the ground by their riders, as in a charge under severe fire.			Moxmordo
181	**Fencing on Horseback**—Ft. Ethan Allen.—27 feet. Members of Troop "F", 3rd Cavalry, in an exciting sabre contest on horseback.			Moyaron
183	**Cavalry Horses at Play**—Ft. Ethan Allen.—27 feet. Showing the antics of the troop horses when turned loose in a stable yard.			Mozallon
184	**Standing in Stirrups**—Ft. Ethan Allen.—25 feet. Troopers of the 3rd United States Cavalry in a clever exhibition of hurdling on horseback in Cossack fashion.			Mozuelo
185	**7th Regiment, N. G. S. N. Y.**—N. Y. City.—30 feet. Taken while passing the reviewing stand, at the dedication of the Grant Memorial Tomb.			Mozzicoda
187	**The Old Guard of New York**—25 feet. One of the famous militia organizations of the Metropolis, in picturesque uniforms, passing reviewing stand in the parade on the occasion of the dedication of the Grant Memorial Tomb.			Mucchero
190	**Columbia School Cadets**—N. Y. City.—27 feet. Taking part in the ceremony attending the dedication of the Grant Memorial Tomb.			Mucidaglia

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
191	**First Corps Cadets; Mass. National Guard**—N. Y. City.—26 feet. Marching in the parade on the occasion of the dedication of the Grant Memorial Tomb.			Mucivora
192	**West Point Cadets**—N. Y. City.—25 feet. Marching past reviewing stand in the Grant Memorial Parade.			Mudadura
194	**U. S. Sailors**—N. Y. City.—33 feet. Crews of various United States warships, passing reviewing stand in the Grant Memorial Parade.			Muelleado
195	**U. S. Cavalry and Artillery**—N. Y. City.—25 feet. Passing the reviewing stand in the Grant Memorial Parade.			Muengas
320 E	**The Humane Side of Modern Warfare**—London, Eng.—30 feet. Hospital crew and train equipped by the British Government for the transportation of the wounded.			Footprint
336	**Ancient and Honorable Artillery Co.**—Boston, Mass.—36 feet. An interesting parade picture, showing Boston's noted military organization, in full dress, at its annual parade.			Tignitura
336 E	**Scots Greys**—Edinburgh, Scotland.—30 feet. Showing this famous regiment passing in review before Gen. Lord Wolseley, Commander-in-Chief of the British Army.			Forabile
337 E	**The Gordon Highlanders**—Edinburgh, Scotland.—30 feet. A splendid marching picture of the brave Gordons in bearskins and kilts passing in review before Lord Wolseley.			Forabilium
360	**Girard College Cadets**—Philadelphia, Pa.—33 feet. Showing the battalion at rest at the opening of the picture, and afterward in evolution.			Tirafundo
362	**Girard College Cadets in Review**—Philadelphia, Pa.—44 feet. Entire battalion of cadets, showing the little chaps, scarcely big enough to carry a gun, marching in soldierly fashion.			Tirrannello
363	**Girard College Cadets at Double Quick**—Philadelphia, Pa.—27 feet. Manoeuvres by the entire school battalion in double time. A creditable performance for such youthful soldiers. Several of the larger college buildings appear in this picture.			Tirchiera

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No.	Title — Where taken — Length	Code word
461	**Canadian Artillery Marching on Snow Shoes**—50 feet. Illustrating the means adopted by Great Britain's troops in Canada in covering distances over deep snow. The men are in heavy marching order, and glide over the snow with surprising speed.	Trabattono
473	**Harbor Defenses**—Boston, Mass.—30 feet. Showing the sea face of historic Fort Warren. Panoramic effect from the water.	Tracordare
474	**Harbor Defenses**—Boston, Mass.—27 feet. Showing the Commandant's residence, and part of the fortifications of Fort Warren.	Tracortese
475	**The Christian Herald's Relief Station, Havana**—Havana, Cuba.—25 ft. This picture was taken just before the opening of the Spanish-American War. It shows a great throng of starving Cuban reconcentrados at the relief station established by the Christian Herald, New York City.	Tracotante
482	**Spanish Volunteers in Havana**—Havana, Cuba.—52 feet. A battalion of volunteers for the Spanish army, raised in Havana just before the outbreak of the Spanish-American War.	Traferito
484	**Cuban Reconcentrados**—Havana, Cuba.—25 feet. The Spanish policy of concentrating all the inhabitants of the small villages and farms into the larger cities is well illustrated by this picture. A crowd of these unfortunate people with their utensils are gathered about a free soup kitchen.	Trafluente
487	**Bareback Riding, 6th Cavalry, U. S. A.**—Ft. Myer, Va.—33 feet. Noted for their splendid horsemanship. This picture shows them executing remarkable feats of bareback riding, and hurdling.	Trafreddo
514	**With the Army at Tampa**—Tampa, Fla.—25 feet. Taken just before the army's departure for the Cuban campaign, showing soldiers engaged in various occupations of camp life.	Trapichear
516	**Practice Warfare**—Tampa, Fla.—32 feet. This picture opens with troops in extended order running up through the underbrush of a grove. In the foreground is a trench into which they drop and fire at will.	Trapunero
518	**Twelfth Regiment, N. G. S. N. Y.**—N. Y. City.—27 feet. A fine parade picture, showing this popular regiment on Fifth Avenue in heavy marching order, leaving the city for camp on the opening of the Spanish-American War.	Traquenard

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No.	Title	Where taken	Length	Code word
519	**The Tenth Battalion**—	N. Y. City.—	25 feet.	Trarupate

Taken on Fifth Avenue on the occasion of the battalion's departure for camp, at the opening of the Spanish-American War.

520 **Troop "A"; N. G. S. N. Y.**—N. Y. City.—25 feet. Trasabolo

This is New York City's crack cavalry troop, and is composed largely of wealthy young men who own their own horses and equipments. In this picture, however, they have left their parade accoutrements behind, and appear very soldierly as they come down Fifth Avenue in campaign uniform on their way to the front.

526 E **Departure of the Gordon Highlanders**—Liverpool Docks, Eng.—52 ft. Forficulis

This view shows the Steamship Cheshire while leaving the docks, at Liverpool. The entire length of the vessel goes through the range of the picture. The troops are shown waving farewell to friends on the pier.

532 E **Church Parade of the Life Guards**—Windsor, Eng.—27 feet. Forgetable

The last church parade of the Guards, previous to their departure for South Africa.

537 **Cuban Patriots**—Tampa, Fla.—27 feet. Trasmodare

At the outbreak of the Spanish-American War a large number of Cubans residing in Florida volunteered for service with the Cubans. Our picture was taken just about as they were to leave for the front. It shows them marching by with their camp equipments.

551 **What our Boys Did at Manila**—N. Y. Studio.—62 feet. Vaicus

This picture makes a quick appeal to popular patriotism, and has been a decided "hit" wherever it has been shown. At the opening a Spanish flag is seen floating from the top of the flagstaff; then a United States sailor appears shinning up the staff with a bundle tied to his shoulders. He rips down the Spanish flag, nails Old Glory to the staff, and as the breeze carries it out, waves his cap to the cheers of his comrades below.

551 E **British Armored Train**—Durban, South Africa.—25 feet. Forlane

This picture shows an armored train, such as was used by the British in South African War, laden with stores, guns, and a party of marines leaving Durban for the front.

556 **Three Views of the 69th Regiment, N. G. S. N. Y.**—Camp Black, Long Island.—52 feet. Valerus

A well-known New York regiment is here seen leaving Camp Black after a

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heavy rain storm. The men are in heavy marching order, and are walking ankle deep through the mud. The hardships of camp life are graphically illustrated.

559 E **Armored Train Crossing the Veldt**—Eastcourt, South Africa.—28 feet. Formabimus
Armored train laden with troops, crossing the veldt for the front, coming toward camera.

560 E **Frere Bridge, as Destroyed by the Boers**—Frere, South Africa.—27 ft. Formabit
Showing the Royal Engineers at work on the temporary bridge in place of the one blown up by the Boers with dynamite.

562 E **With the British Ammunition Column**—Pietermaritzburg, South Africa.—27 ft. Formacao
Loading bullock wagons with ammunition for tansport into camp.

563 E **General Babbington's Scouts**—South Africa.—27 feet. Formaceos
The troop returning from a reconnaisance in the Orange Free State.

567 E **A Naval Camp**—South Africa.—27 feet. Formagnio
Showing sailors from H. M. S. "Terrible", erecting tents for the outposts.

568 E **Rifle Hill Signal Outpost**—South Africa.—25 feet. Formalibus
Showing a British outpost stationed in the trenches watching for the Boers. Signals are being sent to the commanding officers in the rear. A very effective and interesting scene.

570 E **Battle of Colenso**—South Africa.—27 feet. Formaliser
Showing a detachment from H. M. S. "Terrible", drawing the Boers from their trenches with her 4.7 inch rapid-fire guns. Taken during the actual engagement, by the war staff of the British Mutoscope and Biograph Company. A very unusual and interesting picture.

571 E **Battle of Colenso**—South Africa.—27 feet. Formalismo
Another and nearer view of the battery from H. M. S. "Terrible", firing upon the Boer trenches; taken during the actual bombardment.

572 E **Battle of Colenso**—South Africa.—27 feet. Formalium
Still another view of the bombardment of the Boer trenches at the Battle of Colenso.

573 E **Battle of Colenso**—South Africa—27 feet. Formalizar
Still another view of the bombardment of Colenso, showing the twelve-pounders in action, under Lieut. Burn.

All lengths given above are approximate

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574 **A Duel to to the Death**—N. Y. Studio.—27 feet. Vaticanus
This picture shows two expert broad swordsmen, one representing an American seaman, and the other a Spanish sailor, in a cutlass duel on board the deck of a man-o'-war. A very effective and exciting picture.

581 E **Lord Dundonald's Cavalry Seizing a Kopje in Spion Kop**—South Africa. 26 feet.—26 feet. Formastros
The men ride up at a gallop, dismount, lie flat, horses are taken to the rear, and the men fire on the retreating Boers. The surrounding country is plainly shown in panorama. An excellent subject.

586 E **On to Ladysmith**—Chieveley Camp—27 feet. Formatrice
Gen. Buller's 6th Brigade striking tents and marching off to battle. The picture gives a very good idea of the extent and character of a British camp in South Africa.

591 E and 592 E **Battle of the Upper Tugela**—South Africa.—46 ft. Formband and Formella
This is probably as near an actual scene of battle as a camera will ever get in modern warfare. It was taken from the second line of intrenchments during the battle of the Upper Tugela, in which the British, under General Buller met with defeat at the hands of the Boers. The British lost about 500 men in this engagement, and our picture, taken at the rear of the British fighting line, shows the wounded being brought in on litters, and in ambulances. The scope of the view is very broad, taking in the Tugela with its temporary pontoon bridge, and the reserve force on the opposite bank of the river, and the distant mountains where the Boers are stationed. Spion Kop is prominent among the peaks. Photographically the subject is sharp and clear.

601 E **Bringing in the Wounded during the Battle of Grobler's Kloof**—South Africa.—27 feet. Formful
Showing the Red Cross ambulance corps bringing in the dead and wounded from the battlefield. A very remarkable and interesting war subject.

613 E **The Relief of Ladysmith**—Ladysmith, South Africa.—27 feet. Formiche
The beleagured Gordon Highlanders under command of Col. Scott, marching out of camp to welcome the relief column. This picture illustrates the enterprise of our expedition in South Africa; for it was taken in Ladysmith in advance of the arrival of Buller's army.

614 E **The Relief of Ladysmith**—Ladysmith, South Africa.—27 feet. Formicidia
A continuation of the above scene.

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
615 E	**The Relief of Ladysmith**—Ladysmith, South Africa.—27 feet. A naval brigade relief column entering camp, after accompanying Sir Redvers Buller in his march to Ladysmith. Sailors are shown dragging their big naval guns on the temporary carriages, which had been built for the occasion. Each gun is drawn by about 50 men.			Formicinos
622 E	**The Queen's Reception to the Heroes of Ladysmith**—Windsor, England.—45 feet. Naval brigade of H. M. S. "Powerful", which did such splendid work in the relief of Ladysmith, marching into Windsor Castle, headed by Capt. the Honorable Hedworth Lambton, May 2nd, 1900.			Formidamen
625	**New York Naval Reserves**—Brooklyn, N. Y.—52 feet. An exceedingly pretty marching picture, showing a battalion of naval reserves in white summer uniforms marching through a crowded Brooklyn street.			Verodocti
642	**Roosevelt's Rough Riders**—Tampa, Fla.—27 feet. A charge full of cowboy enthusiasm by troop "I", the famous regiment, at Tampa, before its departure for the front.			Vesontis
648	**Cubans Sharpening their Machetes**—Tampa Fla.—27 feet. An interesting group picture of a number of Cuban volunteers sharpening their peculiar swords or machetes on a grindstone, preparatory to their departure for the front.			Vesulusia
649	**Cuban Volunteers**—Tampa, Fla.—48 feet. A marching picture, by a battalion of Cubans which was raised in Florida for service against the Spaniards.			Veltius
668	**Company "C", 1st Regiment, N. J. V.**—Jersey City, N. J.—40 feet. This picture was taken in the Erie Railroad yards when the regiment was about to enter a train for its trip across the continent on its way to the Philippines.			Viminalis
669	**32nd Regiment, Michigan Volunteers**—Huntsville, Ala.—41 feet. A splendid picture of this crack volunteer regiment, taken while it was in camp in Alabama, ready for a call to the front.			Vindalius
670	**Army Mules**—Huntsville, Ala.—25 feet. Several hundred army mules in a corral, being chased by cowboys with lassos.			Vindelia

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No.	Title	Where taken	Length	Code word
671	**Recruits of the 69th Regiment, N. G. S. N. Y.**—Huntsville, Ala.—27 ft. Taken at the railroad station just as the ununiformed recruits disembarked from the train. Made up of all sorts and conditions of men from New York City, they present anything but a soldierly appearance as they march along with their bags and bundles.			Vindemitor
672	**A Landing Fight**—Cuban Campaign.—56 feet. This picture shows a battalion of U. S. soldiers disembarking from the boats which have carried them from the transports to the tropical shore, where their landing is opposed by an imaginary enemy. As the men wade through the water to the shore they fire at random; and when they once reach dry ground, charge through the thickets.			Vindex
679	**A Charge by Cavalry**—Tampa, Fla.—25 feet. A very spirited exhibition of horsemanship by Torrey's "Rough Riders".			Virdumarus
680	**69th Regiment Passing in Review**—Tampa, Fla.—50 feet. This well-known regiment of New York City militia as it appeared in fighting trim at Tampa, Fla., awaiting order to go to Cuba. An excellent picture photographically.			Virgillius
686	**1st Regiment, N. Y. V.**—Jersey City, N. Y.—35 feet. The Poughkeepsie and Utica companies of the regiment, marching through the Erie Railroad yard on the way to the train to carry them across the continent.			Vitellia
691	**Bayonet Charge; by the 2nd Illinois Volunteers**—Huntsville, Ala.—25 ft. A creditable exhibition drill by one of the best known militia regiments in Illinois.			Vogheral
692	**Second Illinois Volunteers in Review**—Huntsville, Ala.—53 feet. A regimental parade picture; excellent photographically.			Volagin
693	**Second Illinois Volunteers at Double Time**—Huntsville, Ala.—27 feet. This regiment has the reputation of being one of the best drilled of all the organizations brought together for service in the Spanish-American War. Our picture shows the entire regiment going by at double quick, and their work is worthy of the regular army.			Volandum
696 E	**Mining Operations**—Near Chatham, Eng.—27 feet. Showing the blowing up of military mines by the English Royal Engineers. The tremendous effect of the explosion is clearly shown.			Forrageal

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No.	Title	Where taken	Length	Code word
698	**Col. Torrey's "Rough Riders"**	Tampa, Fla.	27 feet.	Vologeses

This picture was taken during the mobilization of the army in the South, at the opening of the Spanish-American War. This regiment is made up of cowboys and rough riders from the West. Shown on parade.

708	**Lasso Throwing**	Tampa, Fla.	48 feet.	Volux

A creditable exhibition of rough riding by experts from Col. Torrey's regiment of "Rough Riders", taken in a company street in the Tampa camp.

711	**Wounded Soldiers Embarking in Row Boats**	Siboney, Cuba.	27 feet.	Vorarlb

This picture was taken after the battle of Las Guaymas, and shows a large number of wounded soldiers embarking in a rowboat from an extemporized dock, on their way to the hospital ship "Olivette". A high sea was rolling in at the time, which made embarkation exceedingly difficult, and the pitiful condition of the wounded soldiers under such conditions can readily be imagined. This picture is remarkably fine photographically, and has made a marked sensation wherever it has been shown

713	**Troop "H", Denver, Col.**	Tampa, Fla.	27 feet.	Vosegus

This troop is the crack mounted military organization of Denver, and is shown riding at double quick past the camera during its practice drills in the camp at Tampa, Fla.

731	**Third Missouri Volunteers**	Huntsville, Ala.	55 feet.	Zampoghare

An excellent marching picture of the regiment on the parade ground in camp.

740	**A Skirmish Drill**	Huntsville, Ala.	27 feet.	Zealotical

A regiment of volunteers firing by volleys, in extended order.

741	**65th Regiment at Double Time**	Huntsville, Ala.	27 feet.	Zedoary

Showing the Colonel, Staff and entire Regiment going by double quick.

742	**Volley Firing**	Huntsville, Ala.	27 feet.	Zemindary

A platoon of soldiers firing directly at the camera.

743	**65th Regiment, N. Y. V.**	Huntsville, Ala.	53 feet.	Zenzovero

The entire Regiment on parade in campaign uniform.

770	**Panoramic View of Camp Wikoff**	Montauk Point, L. I.	30 feet.	Zumology

This picture was taken from the highest point of the camp opposite the General's headquarters, shortly after the army arrived from Cuba. Gives a very comprehensive view of the entire ground, and is so very fine photographically that even the cavalry camp three miles distant is plainly visible.

All lengths given above are approximate

No.	Title	Where taken	Length	Code word

772 **33rd Regiment, Michigan Volunteers**—Camp Wikoff, Montauk Point, L. I.—27 feet. Zygomatic

This picture is a rear view of the regiment just as it disembarks from the transport. The men are loaded down with curios and trophies, and many of them are so weak from fever and from wounds that their comrades are obliged to support them as they stagger along.

773 **First Battalion of the 2nd Massachusetts Volunteers**—Camp Wikoff, Montauk Point, L. I.—27 feet. Enneapggon

This regiment of volunteers is one of the few which went through the horrors of the Cuban Campaign, and this picture taken at Montauk shows the remnants of the 1st Battalion the day after it landed from the transports. The men are extremely weak, and their khaki uniforms torn and bedraggled. United States Senator Hoar appears in the background among the spectators who are watching them march by.

774 **71st Regiment, N. G. S. N. Y., at Camp Wikoff**—Montauk Point, L. I.—55 feet. Enneapyle

Of the thousand and more men who left New York for the Cuban Campaign, scarcely three hundred were able to shoulder their rifles to march before the Biograph camera at Camp Wikoff. The picture shows many of the companies reduced to seven or eight men, and the whole regiment, rank and file is in a sad condition. The picture is remarkably fine in every respect.

776 **Second Battalion; 2nd Massachusetts Volunteers**—Camp Wikoff, Montauk Point, L. I.—28 feet. Enneatical

This is a continuation of No. 773. It shows the companies which came from Worcester, Mass., and vicinity.

778 **Ninth Regiment, U. S. Regulars**—Camp Wikoff, Montauk Point, L. I.—27 feet. Ennegrexco

This is one of the most famous regiments in the United States service. It was in the first line of the charge at San Juan Hill; served with distinction throughout the hardest fighting in the Philippines, and was the first regiment to be ordered to China, and in the fighting there, was in the thick of it. This picture shows all that was left of the regiment at Camp Wikoff, after the Cuban Campaign.

780 **Capron's Battery**—Montauk Point, L. I.—27 feet. Ennemi

This battery, under command of Capt. Allan Capron, served with distinction and bravery throughout the Cuban Campaign, and our picture shows

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No.	Title	Where taken	Length	Code word

one of the gun squads, under command of Lieut. Kenly, in an illustration of how the men went into action on the Cuban battlefields. This picture is full of dash, and excellent photographically.

781 **Eighth Ohio Volunteers (the President's Own)**—Camp Wikoff, Montauk Point, L. I.—27 feet. Ennense

This regiment recruited from the neighborhood of President McKinley's home in Canton, is one of the few volunteer organizations which went through the Campaign before Santiago. The regiment is shown at Camp Wikoff, headed by Colonel (now Congressman) Charles Dick, and presents a very brave appearance, although the men are in a sad condition from fever and exposure.

782 **Thirteenth Infantry, U. S. Regulars**—Camp Wikoff, Montauk Point, L. I. —28 feet. Ennensibus

This shows the famous regiment, of which we were privileged to take so many excellent marching pictures at Governor's Island before the Spanish-American War. This scene, however, is a sad contrast to the dress parade at the post on Governor's Island. Only a mere handful of men are left, and they are battle-scared and worn.

784 **Fourth Infantry, U. S. Regulars**—Camp Wikoff, Montauk Point, L. I.—28 feet. Ennensium

Another picture showing all that was left of a famous organization of United States Regulars after the Cuban Campaign. The men are shown marching down a slight incline in front of their camp, and the evidences of the hardships they have undergone are very plain.

785 **22nd Regiment, Kansas Volunteers**—Camp Meade, Pa.—28 feet. Ennevoar

A picture of the regiment, one of the best recruited in the West, on parade in camp.

786 **Tenth Regiment, Ohio Volunteers**—Camp Meade, Pa.—28 feet. Ennia

A fine marching picture of the regiment, which was made up of companies from Cincinnati and vicinity.

787 **A Gallant Charge**—Camp Meade, Pa.—27 feet. Ennianista

A bayonet charge down a hill and over a ditch, by Company "C", 3rd N. Y. V., Syracuse, N. Y.

788 **Company "H", 3rd N. Y. V.**—Camp Meade, Pa.—26 feet. Enniano

This is the Rochester, N. Y., Company, and it is shown in a spirited charge down a hillside.

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
791	**First Rhode Island Volunteers**—Camp Meade, Pa.—55 feet. A splendid marching picture of this regiment in khaki uniform, as it appeared in Camp Meade, awaiting the call for duty.			Ennoblexco
793	**Eighteenth Pennsylvania Volunteers**—Camp Meade, Pa.—55 feet. This is one of the finest marching pictures we have ever made. Certainly no regiment of volunteers ever appeared to better advantage. The regiment is from Pittsburg, Pa., and is a credit to the city.			Ennobliras
795	**Rapid Fire, Charge**—Camp Meade, Pa.—28 feet. This is an exhibition drill by the Charleston Cadets of Boston, Mass. At the opening of the picture the men are behind a trench in a swamp firing at random. At the order of "Rapid Fire, Charge", the men spring to their feet with a cheer, charge through the swamp, leaping over ditches, and force their way through the underbrush. This scene is lively and realistic.			Ennodius
796	**The Red Cross**—Camp Meade, Pa.—27 feet. A spirited picture showing the work of Red Cross nurses and physicians on the battlefield. The end of a firing line is shown just before a charge. Several men have dropped from wounds and a Red Cross ambulance dashes up. A nurse and surgeon dress the wound in the head of one of the sufferers while his comrade writes down his last statement.			Ennoeme
797	**Behind the Firing Line**—Camp Meade, Pa.—25 feet. This is another arranged picture illustrating the work of a company in extended order upon the battlefield. The men fire a volley and charge upon the enemy's intrenchments.			Ennoergie
798	**Fifth Massachusetts Volunteers**—Camp Meade, Pa.—28 feet. This is a splendid parade picture of a well-known Boston regiment in campaign uniform at Camp Meade, Pa.			Ennoicyle
799	**The Last Stand**—Camp Meade, Pa.—25 feet. An arranged picture taken at Camp Meade, showing a squad of men defending the flag against an imaginary onslaught. The men drop one by one, until the old color sergeant alone is left and he defends himself with his revolver until he is finally dropped by the enemy.			Ennoitar
800	**Free Tobacco**—Camp Meade, Pa.—55 feet. A distribution of tobacco to the soldiers at Camp Meade, by the American Tobacco Company.			Ennomus

All lengths given above are approximate

No.	Title — Where taken — Length	Code word
802	**In the Trenches**—Camp Meade, Pa.—28 feet. This shows a company of soldiers firing from a temporary intrenchment in a sunken ditch. The composition of the picture is very realistic, and gives a good idea of how our soldiers are drilled to work over difficult ground.	Ennovelar
803	**Charge by Rushes**—Camp Meade, Pa.—28 feet. An exhibition drill by the first Rhode Island Volunteers, showing the method adopted by United States troops in the assault upon San Juan Hill. Squads of men rush forward, drop and fire, and rush forward again to repeat the operation.	Ennoyage
804	**The Defence of the Flag**—Camp Meade, Pa.—28 feet. This is another arranged picture in which the Charleston Cadets of Boston illustrate a manoeuvre employed in modern warfare. The soldiers are seen coming up a hill in short rushes and firing as they approach, and finally planting their flag on the crest of the hill.	Ennuvear
807	**Troop "C"**—Brooklyn, N. Y.—27 feet. A prominent volunteer cavalry organization in the Brooklyn Peace Parade.	Funeratura
809	**Twenty-third Regiment, N. G. S. N. Y.**—Brooklyn, N. Y.—27 feet. Showing the regiment on parade in the Brooklyn Peace Jubilee.	Funeravate
810	**U. S. Marines**—Brooklyn, N. Y.—25 feet. A battalion of the United States Marine Corps on parade in the Brooklyn Peace Jubilee.	Funereal
811	**Officers and Crew of the U. S. Cruiser "Brooklyn"**—Brooklyn, N. Y.—31 feet. As seen on parade in the Brooklyn Peace Jubilee Parade.	Funereorum
833	**Third Pennsylvania Volunteers**—Philadelphia, Pa.—28 feet. This is the first of a group of pictures representing the Philadelphia Peace Jubilee Parade, which was one of the most notable occasions of the kind held in jubilation over the conclusion of the Spanish-American War.	Fungal
836	**Philadelphia City Troop and a Company of Roosevelt's Rough Riders**—Philadelphia, Pa.—55 feet. As seen in the Peace Jubilee Parade passing the City Hall.	Fungebaris
837	**The Tenth Cavalry**—Philadelphia, Pa.—27 feet. A squadron of the 10th Cavalry, U. S. A. coming down Market Street, Philadelphia, in the great Peace Parade.	Fungebatur

All lengths given above are approximate.

No.	Title	Where taken	Length	Code word
867	**The Astor Battery**—N. Y. City.—25 feet. A parade picture taken on the occasion of the organization's return from the Philippines. (Poor photographically.)			Funingue
933	**A Welcome Home**—Salem, Mass.—27 feet. Showing Company "H" of the Eighth Massachusetts Regiment in the parade in their honor at their home, Salem, Mass.			Furcosum
934	**Welcoming the Soldier Boys**—Salem, Mass.—54 feet. The mounted escort and Salem Cadets in the parade in honor of the return of Company "H", Eighth Regiment from the War.			Furcraca
941	**A Marblehead Welcome**—Marblehead, Mass.—64 feet. Company "C", Eighth Massachusetts Regiment, in the parade given in honor of the Company's return from the Spanish-American War.			Furculosum
948	**Eighth Regiment, Mass. Volunteers**—Boston, Mass.—64 feet. A fine marching picture of Boston's crack regiment of volunteers on parade on the Boston Common.			Furfammo
971	**Unveiling the Statue of Gen. U. S. Grant**—Philadelphia, Pa.—54 feet. A very interesting panoramic view, showing the unveiling ceremonies and a sweeping view of the large crowd present.			Furgault
974	**First City Troop of Philadelphia**—Philadelphia, Pa.—55 feet. The troop under command of Gen. G. Groome, in the Grant Memorial Parade, April 27, 1899.			Furiabatur
975	**Gen. Snowden and Staff, and Crew of the U. S. S. "Raleigh"**—Philadelphia, Pa.—55 feet. A splendid marching picture taken during the parade at the unveiling of Grant's statue, Philadelphia, Pa.			Furiabit
976	**Second Battalion, 1st Regiment, N. G. of Pennsylvania**—Philadelphia, Pa.—25 feet. Marching at the Grant Statue unveiling ceremonies.			Furiabitis
977 A	**State Fencibles**—Philadelphia, Pa.—27 feet. The popular Philadelphia regiment, marching in parade at the ceremonies attendant upon the unveiling of the Grant Statue.			Furiabunt
977 B	**Second City Troop**—Philadelphia, Pa.—27 feet. Marching in the parade on the occasion of the unveiling of the Grant Statue.			Furiaccia

All lengths given above are approximate

No.	Title — Where taken — Length	Code word
978	**Girard College Cadets**—Philadelphia, Pa.—53 feet. One of the finest marching organizations in the world, as seen in the Grant Day Parade, Philadelphia.	Furialibus
982	**American-Chinese Naval Reserves**—Philadelphia, Pa.—25 feet. A unique military company composed entirely of Chinamen, marching in the Grant Day Parade, Philadelphia, Pa.	Furiaremus
1019	**Third Boston School Regiment**—Boston, Mass.—27 feet. A view of the 3rd Boston school regiment, taken in front of the State House.	Furrelique
1020	**Second Boston School Regiment**—Boston, Mass.—53 feet. A view of the 2d Boston school regiment, taken in front of the State House.	Furriel
1021	**First Boston School Regiment**—Boston, Mass.—54 feet. A view of the 1st Boston school regiment, taken in front of the State House.	Furrily
1027	**Ambulance Corps Drill**—Boston, Mass.—38 feet. An exhibition of ambulance work by a corps of Massachusetts militia. In the brief period of the picture, the ambulance drives up from a distance, the wounded man is cared for, bandaged, placed in the ambulance and driven away.	Furtadelas
1036	**Mounted Artillery**—Malden, Mass.—25 feet. In the Malden Centennial parade in commemoration of the 250th anniversary of the founding of the city.	Furtivas
1037	**Troop "F" 3rd Cavalry**—Malden, Mass.—30 feet. In the Malden Centennial parade in commemoration of the 250th anniversary of the founding of the city.	Furtively
1046	**First Heavy Artillery**—Malden, Mass.—25 feet. In the Malden Centennial parade in commemoration of the 250th anniversary of the founding of the city.	Furvos
1048	**Twenty-second Regiment, N. G. S. N. Y.**—N. Y. City.—54 feet. Showing the popular regiment, commanded by Col. Franklin Bartlett, passing the reviewing stand at Fifth Avenue and Madison Square, during the Memorial Day Parade, 1899.	Fusaggine
1049	**Ninth Regiment, N. G. S. N. Y.**—N. Y. City.—54 feet. Ninth Regiment, Col. Wm. F. Morris, Commanding. As seen in the Memorial Day Parade of 1899.	Fusain

All lengths given above are approximate

No.	Title — Where taken — Length	Code word
1052	**New York Naval Militia**—N. Y. City.—53 feet. New York naval battalion, Capt. Joseph Miller, commanding, passing the reviewing stand in Fifth Avenue and Madison Square, in the Memorial Day Parade, 1899.	Fusarion
1053	**Eighth Regiment, N. G. S. N. Y.**—N. Y. City.—54 feet. Showing the regiment, under Col. J. M. Jarvis, marching past the reviewing stand at Fifth Avenue and Madison Square in the Memoral Day Parade, 1899.	Fuscabamus
1112	**G. A. R. Post, Detroit**—Detroit, Mich.—25 feet. Taken during a Memorial Day Parade.	Fusionaron
1113	**Michigan Naval Reserves and the Detroit Light Guards**—Detroit, Mich. —34 feet. Showing the first battalion of the reserves, and one of the light guard companies on parade, Detroit, Mich., on the occasion of the laying of the corner stone of the G. A. R. Memorial Hall.	Fusionases
1173	**43rd Rifles; Royal Canadian Infantry**—Ottawa, Can.—27 feet. A parade picture of this crack Canadian Regiment, taken on the occasion of the prorogation of Parliament.	Fustanero
1176	**In Fighting Trim**—Ottawa, Canada.—55 feet. A remarkably fine picture of two companies of Royal Canadian militia returning from field practice. The men have discarded their showy dress uniforms, and march with sleeves rolled up and blouses discarded. Part of the company appear as sappers and miners, and another as a Gatling Gun squad. The men are exceedingly well set up, and present a very formidable appearance. Lieut.-Col. Otter, who commanded the First Canadian Contingent to South Africa reviews the troops as they march by. The picture is very fine photographically.	Fustazinha
1198	**Soldiers of the Future**—Rochester, N. Y.—54 feet. Full dress drill by the cadet battalion of the New York State Industrial School, Rochester, N. Y.	Fusulina
1199	**Heroes of Luzon**—Pittsburg, Pa.—52 feet. Pittsburg's reception to the gallant 10th Pennsylvania Volunteers, upon the day of their arrival from Manila.	Fusuram

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
1244	**Col. Theodore Roosevelt and Staff Escorted by Troop "A" of New York**— N. Y. City.—65 feet. Taken during the land parade in honor of Admiral Dewey, just before the turn into 72nd street, with Grant's Tomb and decorated residences in the background. This entire series of pictures has a very high photographic quality, and the various organizations appear at their best.			Futurition
1245	**The West Point Cadets and Band**—N. Y. City.—77 feet. For description see No. 1244.			Futurity
1246	**Marines of the Atlantic Fleet**—N. Y. City.—62 feet. For description see No. 1244.			Futuro
1247	**Sailors of the Atlantic Fleet**—N. Y. City.—48 feet. For description see No. 1244.			Fututionem
1249	**1st Penn' Volunteers of Philadelphia**—New York City—43 feet. For description see No. 1244.			Fututor
1250	**7th Regiment, New York City**—New York City—62 feet. For description see No. 1244.			Fututorem
1251	**Col. John Jacob Astor, Staff and Veterans of the Spanish-American War**—New York City—62 feet. For description see No. 1244.			Fututoris
1252	**2nd Company Governor's Footguards, Conn.**—New York City—62 feet. For description see No. 1244.			Fututricem
1253	**2nd Battalion, 3rd New York Provisional Regiment, Rochester and Syracuse Separate Companies**—New York City—72 feet. For description see No. 1244.			Fututricis
1254	**10th Penn'a Volunteers**—New York City—62 feet. For description see No. 1244.			Fututrix
1255	**The Dandy 5th of Baltimore**—New York City—62 feet. For description see No. 1244.			Fututus
1256	**5th Ohio Volunteers of Cleveland**—New York City—62 feet. For description see No. 1244.			Fuyant
1257	**Connecticut Naval Reserves**—New York City—62 feet. For description see No. 1244.			Fuyard

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
1261	**Back from Manila**—San Francisco, Cal.—55 feet. A regiment of U. S. Regulars marching through Market Street, San Francisco on their return from the Philippines.			Fuzilao
1267	**Fourth Connecticut Volunteers, Dewey Parade**—N. Y. City,—23 feet. Taken during the land parade in honor of Admiral Dewey just before the turn into 72nd street, with Grant's Tomb and decorated residences in the background. This entire series of pictures has a very high photographic quality, and the various organizations appear at their best.			Fyronz
1268	**Gen. McCrosky Butt and Staff**—N. Y. City.—25 feet. Taken during the land parade in honor of Admiral Dewey, just before the turn into 72nd street, with Grant's Tomb and decorated residences in the background. This entire series of pictures has a very high photographic quality, and the various organizations appear at their best.			Fyronzan
1348	**33rd Infantry, U. S. A.**—Honolulu, Hawaii.—52 feet. An interesting marching picture of one of the best known volunteer regiments in the Philippine service, parading in Honolulu on their way to Manila.			Gabelkrenz
1349	**Coolies at Work**—Manila.—27 feet. Taken on the Government docks at Manila during the unloading of a United States transport. Chinese coolies carrying out the cargo.			Gabellammo
1350	**Going to the Firing Line**—Manila.—28 feet. Showing a company of United States volunteers starting out from Manila for the front.			Gabellando
1354	**Unloading Lighters**—Manila.—28 feet. Illustrating the work in the Quartermaster's Department in the Philippines. Coolie laborers and water buffaloes lend a picturesque aspect to the scene.			Gabellman
1366	**Departure of the Second Canadian Contingent**—Halifax, Can.—53 ft. Showing the troops marching through the streets, on their way to the wharf, surrounded by an immense throng of people.			Gabiensis
1367	**Departure of the Second Canadian Contingent**—Halifax, Can.—62 feet. Cowboys with their horses embarking on the "Pomerania", at the Allan Line docks.			Gabienus
1368	**Departure of the Second Canadian Contingent**—Halifax, Can.—62 feet. Showing the regiment leaving camp on their way to the wharf. The populace has turned out en masse to see them off. The picture is full of spirit.			Gabilla

All lengths given above are approximate

No.	Title — Where taken — Length	Code word
1369	**Royal Leinsters on Review**—Halifax, Canada.—73 feet. A very fine parade picture of the crack British regiment permanently stationed at Halifax, passing in review on the regimental parade ground.	Gabinarda
1370	**Royal Leinster Regiment on Parade**—Halifax, Can.—44 feet. Another fine parade picture of the British regiment garrisoning Halifax.	Gabinetes
1371	**Northwestern Mounted Rifles**—Halifax, Can.—27 feet. Showing the battalion arriving at the Intercolonial Railway Station on their way to South Africa.	Gabinetto
1372	**The Royal Leinster Regiment**—Halifax, Can.—66 feet. In this picture the Leinsters are shown at double-time on their parade ground. The entire regiment, including the band, pass through the field of the camera.	Gabinho
1373	**Mounted Rifles at Drill**—Halifax, Can.—53 feet. Taken just previous to the regiment's departure for South Africa, showing the men drilling in various formations.	Gabinianus
1374	**Mounted Rifles at Drill**—Halifax, Can.—50 feet. Another interesting drill picture, by a mounted Canadian contingent before their departure for South Africa.	Gabionada
1375	**Canadian Mounted Rifles on the March**—52 feet. A parade picture of this popular Canadian organization.	Gabionadar
1377	**Toronto Mounted Rifles**—Toronto, Ont.—52 feet. Volunteers from Toronto, in the province of Ontario, on parade shortly before they sailed with the second Canadian contingent for South Africa.	Gabirol
1381	**The Call to Arms!**—Near Manila.—53 feet. An exciting episode in the Philippine War. Company I, 37th Regiment, Capt. Leo F. Foster, commanding, starting to repel an attack by insurgents on the United States camp at Guadalupe Ridge.	Gabriele
1382	**Walnut Hills Cadets**—Cincinnati, Ohio.—50 feet. Walnut Hills high school battalion on parade drill.	Gabrinien
1383	**In the Field**—Near Manila.—53 feet. Maj. H. B. Orwig's battalion of the 37th Infantry, charging the Filipinos, who have surprised the camp at Guadalupe Ridge.	Gabrito
1386	**The Train for Angeles**—Philippine Islands.—27 feet. Showing how Uncle Sam's soldiers have solved the transportation problem in the Philippines. Ammunition, Red Cross and commissary cars leaving Manila for the front.	Gaburon

All lengths given above are approximate

No.	*Title* — *Where taken* — *Length*	*Code word*
1387	**Going into Action**—Near Angeles, P. I.—53 feet. Capt. C. W. Hobbs, Light Battery K, Third Artillery, going into action upon the Filipino insurgents near Angeles.	Gabyrus
1388	**Water Buffalo**—Manila.—54 feet. A train of Water Buffalo, captured from the insurgents by the United States troops at Angeles, Philippine Islands.	Gacetas
1390	**An Advance by Rushes**—Philippine Islands.—26 feet. United States troops attacking an insurgent camp near Dagupan, P. I.	Gacetilla
1395	**Off for the Boer War**—Halifax, Can.—27 feet. The much-talked-of Canadian cavalry, Strathcona's Horse, leaving Halifax for South Africa on the steamship "Monterey".	Gachoir
1397	**A Military Inspection**—Angeles, P. I.—27 feet. Major-General Frederick D. Grant, with Filipino officials, inspecting the old market place at Angeles.	Gachuelas
1398	**The 17th Infantry, U. S. A.**—Near Dagupan, P. I.—54 feet. The 17th Infantry, U. S. A., Colonel (now Brigadier-General) Jacob H. Smith, commanding, returning from a fight with the Tagalogs, near Dagupan.	Gackelhaus
1399	**The Battle of Mt. Ariat**—Philippine Islands.—53 feet. The famous 25th Infantry, colored, under Gen. A. S. Burt, charging the insurgent trenches at the foot of Mt. Ariat. Major-General Frederick D. Grant is seen in the foreground during the operation.	Gackern
1400	**The Attack on Magalang**—53 feet. Brigadier-General A. S. Burt is seen in the foreground directing the assembling and departure of troops quartered in the Cathedral of Magalang. The Filipino insurgents have made an unexpected assault upon the town.	Gackhahn
1401	**Back from Battle**—Philippine Islands.—54 feet. Gen. Frederick D. Grant, and Gen. A. S. Burt returning from Mt. Ariat, at the head of the famous 25th Infantry, colored.	Gadamecim
1403	**Under Armed Escort**—Philippine Islands.—26 feet. An ox-train carrying supplies and ammunition to the soldiers at the front.	Gadara
1406	**Dress Parade of the Woodward High School Cadets**—Cincinnati, Ohio.—25 feet. An exhibition drill by a cadet battalion.	Gadebusch

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No.	Title	Where taken	Length	Code word
1418	**The Croton Dam Strike**—N. Y. City.—52 feet. Showing the arrest of one of the assassins and some of the ringleaders at Croton Dam, by Capt. Fiske of Company "D", 7th Regiment, N. G. S. N. Y. Col. D. Appleton with Sheriff Malloy and his deputies appear in the picture.			Gadille
1448	**On the Advance with Gen. Wheaton**—Philippine Islands.—54 feet. This is one of the most interesting of our Philippine war subjects. Major-General Lloyd Wheaton is seen at the head of a detachment of cavalry and artillery, attacking an insurgent force at Calamba, Northern Luzon. The American troops come at full tilt down a narrow path at the foot of a mountain, deploy into the open, and start the engagement.			Gaensegang
1449	**General Bell's Expedition**—Near Sual, P. I.—51 feet. Showing General Bell's famous expedition of picked men, with native scouts and pack train coming down the mountain near Sual in Northern Luzon. This picture gives an excellent view of the character of the country through which the American troops fought in their chase after Aguinaldo.			Gaensehaut
1450	**Slow but Sure**—Philippine Islands.—54 feet. A train of water buffalo at work in the Quartermaster's Department, Manila.			Gaensekopf
1451	**Into the Wilderness!**—Philippine Islands.—27 feet. The scope of this picture is identical with No. 1449, showing another part of the expedition coming down the hillside.			Gaensemagd
1452	**With the Guns!**—Philippine Islands.—54 feet. Lieut. J. F. Howells's light battery "D", 6th Artillery, going into action at La Loma Church, Northern Luzon.			Gaensemast
1453	**Into the Wilderness!**—Philippine Islands.—54 feet. This is a nearer view of Gen. Bell's expedition. It shows the men breaking through the jungle, directly in front of the camera. It gives a very good view of Bell himself, and the officers who accompanied him in this famous expedition.			Gaensepose
1455	**An Historic Feat**—Philippine Islands.—54 feet. Gen. Franklin Bell's famous mule pack train swimming the Agno River in Northern Luzon. This is one of the most notable incidents of the Philippine War. The picture has made a decided sensation wherever it has been shown.			Gaensewein
1456	**The 4th Cavalry**—Philippine Islands.—28 feet. Troops I, C and B, 4th Cavalry, under Major Charles Morton. Taken at Pasay, Northern Luzon.			Gaensewitz

All lengths given above are approximate.

No.	Title	Where taken	Length	Code word
1457	**A Charge on the Insurgents**—Philippine Islands.—55 feet. Major-General Lloyd Wheaton leading a detachment of United States Cavalry and Infantry in an attack on the Filipinos at Calamba, Northern Luzon.			Gaenzlich
1459	**Into the Wilderness!**—Philippine Islands.—54 feet. Still another view of Gen. Bell's expedition, taken as the pack train is emerging from the underbrush. This picture gives a very good idea of the methods followed in Filipino warfare of packing ammunition and supplies across the country by means of the indefatigable American mule.			Gaerbchaus
1460	**The Fighting 36th**—Philippine Islands.—53 feet. A parade picture of a battalion of the 36th Vols., taken at Lingayen, Northern Luzon. It is claimed that this regiment killed more insurgents, and covered more territory in the Philippines, than any other regiment in the army.			Gaerbstahl
1461	**A Filipino Town Surprised**—Philippine Islands.—53 feet. Companies "I" and "K", 3rd Battalion, 13th Infantry, U. S. A., in a charge upon an insurgent stronghold in Northern Luzon.			Gaerbung
1462	**Manila**—Philippine Islands.—28 feet. A panoramic view of the river front, showing the walled city and shipping taken from the dock of the capital of the port.			Gaertner
1463	**After Aguinaldo**—Philippine Islands—54 feet. An expedition of the 4th Cavalry, U. S. A., under command of Lieut.-Col. E. M. Hayes, starting from Pasay, Northern Luzon, on a search for Filipino insurgents.			Gaertnerei
1464	**Major-General Lloyd Wheaton**—Philippine Islands.—52 feet. With his staff, starting on a reconnoitering tour from Calamba, the "Hell Hole of the Philippines".			Gaesatae
1505	**Soldiers of Greater Britain**—Toronto, Canada.—26 feet. Royal Grenadiers and 48th Highlanders in review on the Queen's birthday, before Governor-General Lord Minto, University Lawn, Toronto, May 24, 1900.			Gagneront
1517	**A Cadet Cavalry Charge**—Detroit, Mich.—25 feet. A spirited charge by the Cadet Battalion of the Michigan Military Academy.			Gaiderope
1521	**Orchard Lake Cadets**—Detroit, Mich.—42 feet. Young soldiers of the Michigan Military Academy in battalion drill, Major G. W. Lowe, commanding.			Gaigamadon

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No.	Title	Where taken	Length	Code word
1522	**Shelter Tent Drill**—Ft. Wayne, Mich.—68 feet. An interesting exhibition of Major Matiele's battalion of the 4th Infantry at Fort Wayne.			Gaillard
1575	**Fifteenth Infantry, U. S. A.**—Governor's Island, N. Y.—73 feet. Showing the regiment leaving their station at Governor's Island enroute for the Philippines.			Galbinatum
1697	**Return of the Canadian Contingent**—Halifax, Can.—60 feet. Showing the troops parading through the streets of Halifax, surrounded by an immense crowd of people. Many of the soldiers are being carried on the shoulders of their enthusiastic friends.			Galigue
1719	**U. S. Naval Militia**—Fall River, Mass.—40 feet. Showing how the amateur sailors prepare for war by Gatling gun drills in time of peace.			Galladura
1732	**The War in China—Russian Sharpshooters**—Tien-Tsin, China.—25 feet. Lieutenant-General Linevitch and staff at the head of the 9th and 10th Sharpshooter Regiments of Russians, Col. Roznatoski, commanding. Passing in review before Field-Marshall Count von Waldersee on the plain before Tien Tsin.			Gallaruza
1733	**Russian Artillery**—China.—25 feet. Field-Marshall Count von Waldersee reviewing the 2nd and 4th Russian Artillery, 3rd Siberian Brigade, and a battery of Maxim guns.			Gallates
1738	**The War in China—Charge of Reilly's Battery**—Pekin, China.—27 ft. Furious charge of Capt. Reilly's Light Battery "F", 5th Artillery, to take position for the bombardment of the gates of the "Imperial City" of Pekin. Commanded by Lieut. Lewis R. Burgess; Lieut. C. P. Summerall, and 2nd Lieut. Manus McClusky.			Gallcareis
1742	**The War in China—Von Waldersee and Staff**—Pekin, China.—27 ft. Field-Marshall Count von Waldersee and his International Staff proceeding to the grand review of the allied forces at Pekin.			Gallenspot
1743	**The War in China—Von Waldersee's Review**—Pekin, China.—25 ft. Field-Marshall Count von Waldersee and Staff reviewing the Bengal Lancers in Pekin.			Gallenzug
1744	**The War in China—Bengal Lancers**—Pekin, China.—25 feet. A detachment of the 1st Bengal Lancers, Capt. Griffin, commanding. These troops did splendid work with our own 6th Cavalry in following up the Boxer hordes after the capture of Pekin.			Galleons

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
1750	**The War in China—Japanese Infantry**—Pekin, China.—32 feet. Japanese Infantry in an assault upon a Chinese mud wall fortification during the siege of Pekin.			Galleyworm
1751	**The War in China—British Light Artillery**—	Near Pekin, China.	32 feet.	Galliambe
1752			38 feet.	Galliambia
	British Royal Light Artillery on the advance to Pekin. Brig-Gen. Lorne-Campbell in command. An unusually fine picture photographically.			
1753	**The War in China—Bombay Cavalry**—Pekin, China.—25 feet. Third Bombay Cavalry (British Indian Troops) in their dashing advance with the allied forces upon Pekin.			Galliambos
1754	**The War in China—An Army Transport Train**—Pekin, China.—32 feet. The American transportation train of army wagons and mules which made the entire march to Pekin during the fighting. This was the only transportation train among the allied forces, the U. S. Army being ahead of all others in this respect.			Galliamo
1755	**The War in China—Coolies at Work**—Tien-Tsin, China.—50 feet. Coolies loading a junk hired by the United States in the American concessions, on the Pei-Ho River at Tien-Tsin.			Gallicado
1756	**The War in China—Ruins of Tien-Tsin**—Tien-Tsin, China.—27 feet. Panoramic view of the ruins of Tien-Tsin from the river, after the bombardment by the allied forces.			Gallicans
1758	**The War in China—A British Donkey Train**—Tien-Tsin, China.—25 ft. A party of high caste Indian Sikhs, subjects of Great Britain, guarding a donkey train on the river front during the occupation by the allied forces. Chinese shipping in the background.			Gallicar
1762	**The War in China—British Rajputs**—Shanghai, China.—46 feet. Volley firing and bayonet charge by a detachment of the 7th regiment of Rajputs, British Indian troops.			Gallico
1763	**The War in China—Assault on the South Gate**—Pekin, China.—46 feet. Sixth United States Cavalry, Lieut.-Col. Theo. J. Wint, assaulting the South Gate of the city of Pekin. Skirmishers fire to clear the wall; Capt. Cabal's troop charges across the moat, several horses falling; Lieut. White's troop charges through the gate, which has previously been battered down. Capt. Forsythe commands the squadron. An historical scene of great interest.			Gallicole

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
1769	**The War in China—Review of German Troops**—Tien-Tsin, China.—25 ft. Review of the 5th and 6th Infantry, German Asiatic Corps, at Tien-Tsin, on the occasion of the presentation of flags from Emperor William. Gen. Von Lessel, commanding.			Gallinago
1770	**The War in China**—39 feet. A continuation of No. 1769.			Galliname
1771	**The War in China—The German Contingent**—Tien-Tsin, China.—30 ft. Gen. Von Lessel, commanding the German Forces in Pekin, receiving the congratulations of his officers on the occasion of the presentation to his corps of battle flags from Emperor William.			Gallinario
1779	**The War in China—Cossack Cavalry**—Near Pekin, China.—46 feet. General Linevitch, commanding the Russian forces in Siberia, advancing at the head of a squadron of Cossack Cavalry to the relief of Pekin.			Gallinhola
1788	**The War in China—The Evacuation of Pekin**—Pekin, China.—42 feet. The 14th United States Infantry, Col. Doggett commanding, marching past the ruined legations on the occasion of the withdrawal of the troops from the Chinese capitol.			Gallitrico
1789	**The War in China—9th Infantry, U. S. A.**—Pekin, China.—92 feet. Col. Robe at the head of the gallant 9th Infantry, U. S. A. marching through the Gate of the Temple of Agriculture, Pekin. This regiment had been in the hardest fighting of three wars within two years. Second in line in this picture is the Company under Capt. Connell, which was afterwards massacred on the Island of Samar.			Gallivespa
1791	**The War in China—Fourth Ghorkhas**—Shanghai, China.—43 feet. Bayonet exercises by a detachment of the 4th Ghorkhas Regiment. These British Indian Troops have a most distinguished record for valor, having served in the Indian Mutiny. They are not subjects of Great Britain, but are independent volunteers from Nepaul.			Gallloch
1792	**The War in China—The 4th Sikhs**—Shanghai, China.—56 feet. Taken on the recreation ground, Shanghai, China. This Regiment, the 4th, was raised in 1846 and served with distinction throughout the Indian Mutiny.			Galloccia
1793	**The War in China—Charge by Lancers**—Pekin, China.—27 feet. A charge made by the Bengal Lancers, the British Indian Mounted troops who played hare and hounds with the Boxers after the fall of Pekin.			Gallofeabo

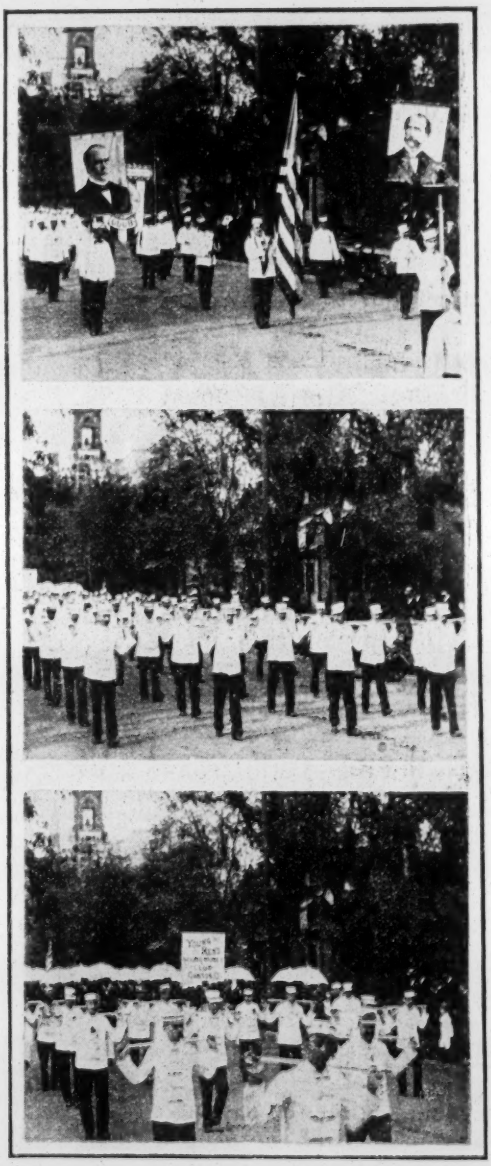
All lengths given above are approximate

No.	Title	Where taken	Length	Code word
1795	**The War in China—First Bengal Lancers**—Pekin, China.—36 feet. A parade picture by this famous regiment of British Colonial Cavalry.			Gallofero
1796	**Second Queen's Rajputs**—China.—56 feet Taken on the Recreation Ground, Shanghai. This regiment has a distinguished record for fidelity and bravery during the Indian Mutiny, and ranks high in the British-Indian Army.			Gallois
1797	**The War in China—The Fourth Goorkhas**—Shanghai, China.—52 feet. This is one of the most famous branches of Great Britain's colonial forces and has been termed by Earl Roberts, "The Flower of the Indian Army." The men are not subjects of the King, their country, Nepaul, being an independent kingdom. This regiment served with great gallantry throughout the Indian Mutiny and took part in Earl Roberts's famous march to Kandahar. Photographed in parade formation.			Gallomane
1834	**U. S. Naval Cadets Marching in Review**—Annapolis, Md.—62 feet. A fine marching picture taken on the Academy parade ground at Annapolis. Lieut. Com. C. E. Collahan, commanding.			Galonner
1860	**A Government Test of High Explosives**—Sandy Hook, N. J.—30 ft. and 16 ft. First part of the picture shows the firing and recoil of a 12 inch rifle loaded with a full charge of brown prismatic powder and a projectile filled with 110 lbs. of Maximite. The second part of the picture shows the projectile striking and completely demolishing a target composed of Harveyized steel armor plate and corresponding to the side armor of a battleship.			Galupsa
2062	**A Cavalry Manoeuvre**—Yellowstone Park.—25 feet. A detachment of U. S. Cavalry on duty in the National Park in a practice drill. The men ride up at a gallop, dismount and deploy for Infantry fire.			Gantgeld
2129	**Pontoon Bridge Building**—N. Y. City.—64 feet. Pontoon bridge building by Co. G, 22nd Regiment Engineers, National Guard, State of New York.			Garantirla
5357	**A French Bicycle Corps**—Sedan—130 feet. This film was taken at the Sedan Manoeuvres by special permission of the Minister of War. It offers to the eye of the spectator a full view of the exercises of a French Cycling Company, the first which has been introduced into European Armies. At the commencement of the exhibition the troop of cyclists is seen to arrive, and upon the sign of the commander suddenly halts. The men descend from their machines, which they take apart, and place on their backs, and after a series of exercises they disappear in the mountain which dominates the field of manoeuvres.			Carlus

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
10027	**When the Bugle Sounds "Charge!"**—Berlin, Germany.—27 feet. An attack by the famous Second Guards Regiment of Emperor William's Army on the Paradefeld.			Gazonnais
10028	**With Emperor William's Army**—Berlin, Germany.—27 feet. A lance tournament between members of the Second Guards Regiment on the Paradefeld, Berlin.			Gazonneux
10029	**German Lancers**—Berlin, Germany.—27 feet. A parade of the famous Second Guards, one of Emperor William's favorite regiments.			Gazonnons
10036	**German Cavalry Fording a River**—River Spree, Germany.—54 feet. A remarkable practice manoeuvre of the German Army. It will be noted that the swimming horses are towing the barges on which the soldiers are crossing the stream.			Gazzandolo
10078	**German Military Exercises**—Berlin, Germany.—27 feet. An exhibition drill by the 4th Guard Regiment, German Infantry, on the parade ground, Berlin.			Gebekerd
10079	**The Attack**—Berlin, Germany.—27 feet. A manoeuvre in battle formation by the 4th Guard Regiment, German Infantry troops, charging at double-time; halting and forming in firing line.			Gebelaune
10080	**German Cavalry Leaping Hurdles**—Berlin, Germany.—30 feet. Military exercises by the Second Regiment of Guard Dragoons. A splendid exhibition of horsemanship.			Gebellt
10086	**Visit of Emperor Francis Josef of Austria to Berlin**—Berlin, Germany.—54 feet. Emperor Francis Josef of Austria, and Emperor William II, reviewing the German troops on the Schlossplatz, Berlin.			Gebel
10087	**German Garde Kurassiers**—Berlin, Germany.—54 feet. Showing the Garde Kurassiers Regiment riding to the station to meet Emperor Francis Josef of Austria, on the occasion of his visit to Berlin.			Gebetbuch
10105	**German Artillery in Action**—Berlin, Germany.—66 feet. A very fine picture, showing a full battery of field artillery driving up at double time as in a charge, dismounting, unlimbering the guns and firing.			Gebergszug
10123	**Bi-Centennial Jubilee Parade**—Berlin, Germany.—43 feet. A splendid view of the color companies of the Gardes Regiments passing in review before Emperor William and his royal guests in front of the Zeughaus, Berlin, on the occasion of the 200th anniversary of the foundation of the Kingdom of Prussia.			Gebolwerkt

All lengths given above are approximate



McKinley Campaign Parade

PARADES

MARTIAL music and the rhythmic sway of bodies of marching men have a fascinating interest to young and old alike. Our pictures in this classification are many and varied, and embrace most of the best known civic organizations in this country. The Knight Templar series is very complete, and the Elks are also well represented. The Mardi Gras Carnival in New Orleans is fully depicted, and there are glimpses at many of the larger political parades of recent campaigns. The G. A. R. has not been neglected, and we are able to present interesting films of a large number of the best known posts in this country.

No.	Title — Where taken — Length	Code word
73	**The Americus Club**—Canton, Ohio.—28 feet. A prominent political organization marching in the great civic parade in Canton, Ohio, during President McKinley's first campaign.	Mollerada
74	**President McKinley's First Campaign**—Canton, Ohio.—44 feet. Showing the head of the line in the great civic parade with Major McKinley riding in an open carriage.	Mollicello
75	**Elkins Cadets**—Canton, Ohio.—25 feet. A fine appearing body of men in white uniforms in the great parade of Canton, Ohio, during McKinley's first campaign.	Mollificar
76	**A Sound Money Club**—Canton, Ohio.—60 feet. One of the crack organizations taking part in the great McKinley campaign parade at his home, Canton, Ohio. This club carries an immense banner bearing an admirable likeness of Major McKinley.	Mollipes
89	**The Sound Money Parade**—New York.—25 feet. Lawyers and Real Estate Clubs passing through Waverly Place in the great parade of the Republican business men of the city of New York prior to the first election of President McKinley.	Mondaccio
90	**Sound Money Parade**—New York.—27 feet. A continuation of No. 89 showing the great parade of New York business men passing through Waverly Place.	Mondatore
186	**Glimpses at the Grant Parade**—N. Y. City.—27 feet. A series of snapshots at various interesting bodies of troops passing the Grant Monument at the head of Riverside Drive, New York, in the Dedication Day Parade.	Mubango
453	**Mardi Gras Carnival**—New Orleans, La.—54 feet. This magnificent pageant is every year the mecca of tourists from all over the world. Our picture shows the following floats in the parade of 1899: No. 1, Corn; No. 2, Cherries; No. 3, Coffee; No. 4, Tea.	Tourarias
454	**Mardi Gras Carnival**—New Orleans, La.—54 feet. A continuation of the previous picture, showing following floats: No. 1, Boeuf Gras; No. 2, King of the Carnival; No. 3, Rex.	Tourianda
561	**N. L. Farnum Post, G. A. R.**—N. Y. City.—52 feet. One of the best-known G. A. R. posts, as seen passing Madison Square on Fifth Avenue, on the occasion of the Deoration Day Parade.	Valombro

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
562	**Naval Post, G. A. R.**—N. Y. City.—29 feet. Taken on the occasion of the Decoration Day Parade. An interesting feature of this picture is a float bearing a full-rigged ship, drawn by a crew of Naval Reserves.			Vaniah
563	**Dalgren Post G. A. R.**—N. Y. City.—25 feet. As seen in the Decoration Day Parade passing the reviewing stand in Madison Square, New York City.			Vandalia
564	**Anderson Zouaves**—N. Y. City.—30 feet. As seen in the Decoration Day Parade passing the reviewing stand in Madison Square, New York City.			Vangiones
565	**John A. Dix Post, G. A. R.**—N. Y. City.—25 feet. As seen in the Decoration Day Parade passing the reviewing stand in Madison Square, New York City.			Vannius
566	**Koltes' Camp, G. A. R.**—N. Y. City.—27 feet. As seen in the Decoration Day Parade passing the reviewing stand in Madison Square, New York City.			Varanes
567	**Veteran Zouaves**—N. Y. City.—27 feet. As seen in the Decoration Day Parade passing the reviewing stand in Madison Square, New York City.			Vardaei
568	**Irish Volunteers**—N. Y. City.—53 feet. As seen in the Decoration Day Parade passing the reviewing stand in Madison Square, New York City.			Variabra
569	**Church Temperance League**—N. Y. City.—25 feet. As seen in the Decoration Day Parade passing the reviewing stand in Madison Square, New York City.			Vashni
570	**Hebrew Orphan Asylum Band**—N. Y. City.—30 feet. As seen in the Decoration Day Parade passing the reviewing stand in Madison Square, New York City.			Vasatae
813	**St. Bernard Commandery, Chicago**—Pittsburg, Pa.—28 feet. This and the following series of pictures were taken at Pittsburg, Pa., during the triennial conclave of the Knights Templar in the fall of 1898. The commanderies are among the best known in the United States, and all have a very high record for proficiency in drill, and for the high standing of their members. This picture shows the St. Bernard Commandery in the competition drill at Schenley Park.			Funerepis

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
814	**Detroit Commandery, No. 1**—Pittsburg, Pa.—27 feet. Intricate manoeuvres in the competition drill at Schenley Park during the triennial conclave of 1898.			Funerepum
815	**Detroit Commandery, No. 1**—Pittsburg, Pa.—30 feet. Showing the Detroit Commandery winning the first prize, and carrying off the banners awarded for the finest drilled commandery at Schenley Park. Triennial Conclave of 1898.			Funeriate
816	**Tancred Commandery, Pittsburg**—Pittsburg, Pa.—53 feet. As seen in the grand parade of the triennial conclave of 1898.			Funerico
817	**Beauseant Commandery of Baltimore**—Pittsburg, Pa.—55 feet. As seen in the grand parade of the triennial conclave of 1898.			Funest
818	**Providence Commandery, Providence, R. I.**—Pittsburg, Pa.—29 feet. As seen in the grand parade of the triennial conclave of 1898.			Funestabor
819	**Louisville Commandery, Louisville, Ky.**—Pittsburg, Pa.—30 feet. As seen in the grand parade of the triennial conclave of 1898.			Funestar
820	**Hanselmann Commandery, Cincinnati, O.**—Pittsburg, Pa.—27 feet. As seen in the grand parade of the triennial conclave of 1898.			Funestasse
821	**Boston Commandery, Boston, Mass.**—Pittsburg, Pa.—27 feet As seen in the grand parade of the triennial conclave of 1898.			Funesterei
822	**Grand Commandery of the State of New York**—Pittsburg, Pa.—52 feet. As seen in the grand parade of the triennial conclave of 1898.			Funestorum
824	**Damascus Commandery, Detroit**—Pittsburg, Pa.—25 feet. As seen in the grand parade of the triennial conclave of 1898.			Fungaccio
825	**Cleveland Commandery, Cleveland, Ohio**—Pittsburg, Pa.—28 feet. As seen in the grand parade of the triennial conclave of 1898.			Fungaceous
839	**St. Vincent's Cadets**—Philadelphia, Pa.—25 feet. The pupils of a popular Philadelphia school on parade on the occasion of the Philadelphia Peace Jubilee.			Fungendis
840	**Allegorical Floats**—Philadelphia, Pa.—55 feet. The great spectacular floats "Columbus at the Court of Isabella" and "Landing of Columbus" in the Peace Jubilee Parade.			Fungendum
847	**County Democracy**—Chicago, Ill.—25 feet. A marching picture in which many notables in the regular Democratic organization of Chicago appear.			Funginorum

All lengths given above are approximate

No.	Title — Where taken — Length	Code word
952	**Patriot's Day Parade**—Somerville, Mass.—27 feet. Showing the Chief Marshall, F. DeWitt Lapham, and aides.	Furfantone
953	**Patriot's Day Parade**—Somerville, Mass.—27 feet. Showing the band and the well-drilled Knights of the Sacred Heart,	Furfasse
955	**Patriot's Day Parade**—Somerville, Mass.—27 feet. Showing Company "M" 8th Massachusetts Volunteers in the line of march.	Furfatore
970	**Odd Fellows Parade**—Everett, Mass.—53 feet. Showing Columbia Encampment of Stoneham, Mass., Everett Encampment and Everett Lodge in the parade in honor of the 80th anniversary of the order.	Furfurosum
981	**Crew of the U. S. Cruiser "Raleigh"**—Philadelphia, Pa.—27 feet. Marching in the Grant Day Parade, Philadelphia, Pa.	Furiandos
1038	**Founder's Log Cabin**—Malden, Mass.—27 feet. The Malden Centennial parade in commemoration of the 250th anniversary of the founding of the city.	Furtivo
1039	**Board of Trade**—Malden, Mass.—27 feet. In the Malden Centennial parade in commemoration of the 250th anniversary of the founding of the city.	Furtivorum
1043	**Sunday School Parade**—Prospect Park, Brooklyn, N. Y.—53 feet. This is an annual event of great interest to the Sunday school children of the City of Churches. Our picture shows the little tots all dressed in their Sunday best, marching across the lawn.	Furunculum
1044	**Sunday School Parade**—Brooklyn, N. Y.—54 feet. A sweeping view of a great assemblage of Sunday school children in Prospect Park, made by turning the camera on its axis.	Furvescens
1197	**Arabis Patrol**—Rochester, N. Y.—41 feet. An interesting drill by Damascus Temple of Rochester, Capt. George F. Loder in command.	Fustuccio
1357	**Blaine Club of Cincinnati**—Columbus, O.—60 feet. Showing the crack Republican organization marching in the parade at the inauguration of Gov. Nash of Ohio.	Gabelmast
1566a	**Atlantic City Lodge, 276, B. P. O. Elks**—Atlantic City, N. J.—25 feet. Showing the organization on parade during the annual convention.	Galardoar

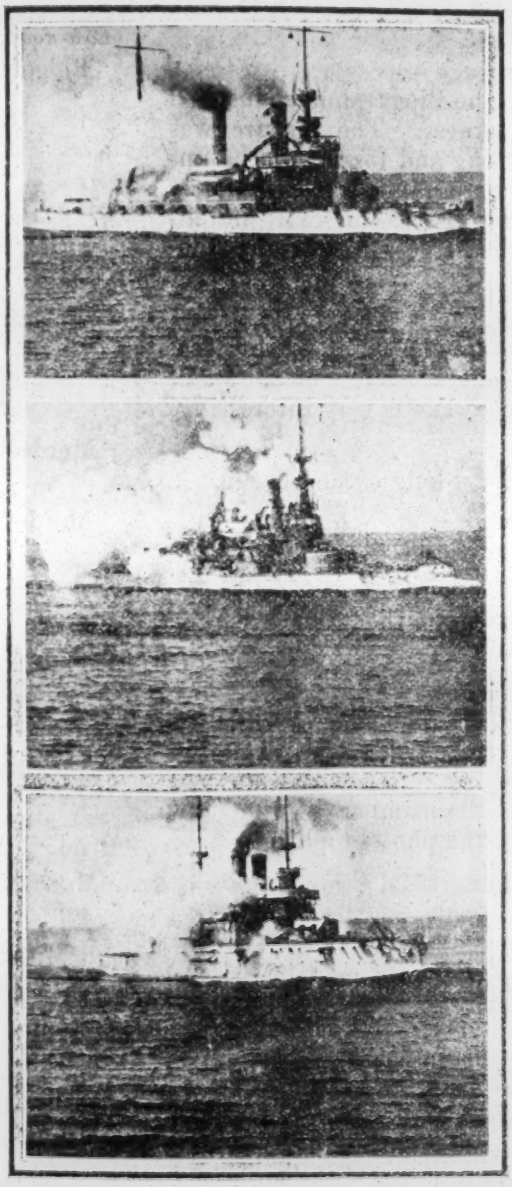
All lengths given above are approximate

No.	Title	Where taken	Length	Code word
1566b	**Philadelphia Lodge, No. 2, B. P. O. Elks**—Atlantic City, N. J.—32 ft. Showing the organization on parade during the annual convention.			Galardost
1568a	**Washington Lodge, No. 15, B. P. O. Elks**—Atlantic City, N. J.—25 ft. Showing the organization on parade during the annual convention.			Galarips
1568b	**Brooklyn Lodge, No. 22, B. P. O. Elks**—Atlantic City, N. J.—34 feet. Showing the organization on parade during the annual convention. Peter F. Dailey and Wm. H. West head the line.			Galarive
1815	**Buffalo Bill's Wild West**—New York City.—90 feet. A fine view of the entire pageant headed by Col. Cody passing down Fifth Avenue, New York, at the opening of the engagement at Madison Square Garden.			Gallula
1960	**Centennial Parade**—Detroit, Mich.—68 feet. Showing various decorated floats, the Knights of Maccabees, Ladies' Drum Corps, Mounted Indians, Representatives of the various Nations, etc., in the parade on the occasion of the Bi-Centennial of the City of Detroit.			Ganancioso
1961	**Detroit Mail Carriers**—Detroit, Mich.—32 feet. Marching in the parade on the occasion of the Bi-Centennial celebration of the City of Detroit.			Ganapanes
1962	**Industrial Floats**—Detroit, Mich.—80 feet. In the parade on the occasion of the Bi-Centennial of the City of Detroit.			Ganapao
1970	**A Flower Parade**—Detroit, Mich.—72 feet. Taken during the Bi-Centennial celebration of the City of Detroit.			Ganchorra
1983	**Lyttle Post of Cincinnati**—Cleveland, O.—25 feet. Taken in the G. A. R. Encampment parade.			Ganelon
1984	**Headquarters, Staff and Band, Ohio State**—Cleveland, O.—25 feet. Taken during the G. A. R. Encampment.			Ganeonem
1985	**Farragut Naval Post, Ohio State**—Cleveland, O.—25 feet. Taken during the G. A. R. Encampment parade.			Ganeonibus
1986	**Chapin Post of Buffalo**—Cleveland, O.—30 feet. In the G. A. R. Encampment parade.			Ganeonis
1988	**Capt. Schuyler Post of Philadelphia**—Cleveland, O.—36 feet. G. A. R. Encampment parade.			Ganeuin
1989	**Lambs Club, G. A. R.**—Cleveland, O.—25 feet. In the G. A. R. Encampment Parade.			Gauga

All lengths given above are approximate

No.	*Title*	*Where taken*	*Length*	*Code word*
2000	**Traveling Men's Association**—Cincinnati, Ohio.—54 feet. Travelling Men's Association in floral parade, Cincinnati, O.			Gaugetidem
2209	**Floral Chair Parade**—Atlantic City, N. J.—76 feet. An annual affair of great interest on the board walk at Atlantic City, the largest summer resort in America.			Garfilha
2011	**Industrial Parade of the Cincinnati Fall Festival**—Cincinnati, O.—120 feet. Showing various allegorial floats.			Gaugkreuz
2214	**Baby Parade**—Asbury Park, N. J.—38 feet. Annual parade of decorated carriages on the board walk at Asbury Park.			Gargale
5099	**Allegorical Procession**—Paris, France.—28 feet. Showing a number of most elaborate and gorgeously decorated floats in a parade in the Tuilleries Gardens.			Frohnvogt

All lengths given above are approximate



Bombardment of Newport

MARINE

MOST of the pictures under this classification are of subjects connected with the Navies of the United States and Foreign Countries, and we believe the list is about as complete as it could be made. Our cameras have worked under direct government supervision during the recent war games of the United States, Great Britain and Germany, and a large number of marvellous pictures were secured. No more majestic spectacle was ever projected upon a screen than Emperor William's great battleship Odin, steaming under full speed and firing with all her batteries, and a similar and later view of the American battleships Kearsage, Illinois, Massachusetts and Indiana is equally impressive. These marine views are almost without exception of a very high photographic value.

No.	Title — Where taken — Length	Code word
117 E	**A Tug in a Heavy Sea**—English Channel.—20 feet. Many spectators who have viewed this picture on the Biograph have insisted that they have experienced the pangs of seasickness. The picture was taken from the deck of one tug which was tumbling and tossing in the immense rollers, while the tug which was being photographed was similarly affected. At times the billows break over the bow of the tiny craft and almost bury it from sight in the spray. One of the biggest hits of the Biograph.	Folgorassi
118 E	**Three Men in a Boat**—English Channel.—20 feet. The three men in the boat are being towed by a Channel tug in a heavy sea. The camera is stationed on the stern of the tug, and the effect of the small boat tossing and jumping in the foam of the tug's wake is very interesting.	Folgorava
127	**An Outbound Vessel**—N. Y. Harbor.—26 feet. An ocean-going craft, carrying full sail, bound for a long ocean voyage.	Mordechin
128	**Scene in New York Harbor**—New York.—26 feet. Showing ferryboats, tugs, etc., passing Governors Island.	Mordevate
130 E	**"Away Aloft"**—Portsmouth, Eng.—25 feet. Taken aboard H, M. S. "Seaflower". The men of the crew are seen scrambling up the shrouds on an order to furl sail.	Foliaba
148 E	**Worthing Life-Saving Station**—England.—30 feet. The Worthing Station is some distance from the shore, and whenever there is a wreck the life-boat is dragged to the scene on a huge truck drawn by eight horses. Our picture shows the life-boat responding to an alarm. The horses start out from the station at a gallop, and the members of the crew run beside the boat. This negative is unusually fine photographically.	Foliolis
169	**S. S. "Middletown"**—Conn. River.—24 feet. The well-known passenger craft running at full speed.	Moucarrice
232	**Ferryboat "Winthrop"**—Boston Harbor.—25 feet. A picturesque shipping scene in the busy harbor of Boston, Mass.	Mulsitur
233	**U. S. S. "Massachusetts"**—24 feet. A striking picture showing every detail of this magnificent vessel; taken from a passing tug.	Multanda
255	**Albany Day Boats**—Hudson River.—25 feet. A splendid picture of two of the big Hudson River liners passing beneath the Poughkeepsie bridge.	Muraglione

All lengths given above are approximate

No. *Title* *Where taken* *Length* *Code word*

276 E **Dutch Fishing Boats**—Holland.—26 feet. Fontaine
Showing several of these peculiar and picturesque craft coming in, anchoring in the surf, and the crews wading ashore.

299 E **Launch of the "Oceanic"**—England.—38 feet. Fontyn
A magnificent picture of the launching of the "Oceanic", which up to that time was the largest vessel ever floated. The view is taken from a pier out over the water; the vessel coming stern on towards the camera and passing by it. A tremendous wave is thrown among the spectators crowded at the side of the pier, and the great excitement prevailing at the time is very evident in the picture.

309 **Fall River Boat "Priscilla"**—Long Island Sound.—29 feet. Testudem
Showing the magnificent Sound liner running at full speed on an outward-bound trip.

324 **Taking on the Pilot**—Boston Harbor.—52 feet. Tholobate
The operation of taking aboard a pilot on an incoming steamer after an ocean voyage is always interesting. This picture shows the pilot boat, a fast sailing craft, coming up at a high speed in a good breeze, the pilot boarding the liner, and the pilot boat wearing off in search of other customers.

325 **A Fishing Schooner**—Boston Harbor.—23 feet. Thronerbe
This is a beautiful view photographically. It shows one of the typical craft of the Grand Banks Fleet starting off on a fishing voyage.

349 **Wreck of the Schooner "Richmond"**—Coast of New Jersey.—29 feet. Timulgia
This picture was taken within a few hours of the wreck, just after the crew had been taken off by the life-savers. The vessel appears beating upon the rocks, while enormous billows roll over it from stem to stern.

350 **Wreck of the Schooner "Richmond"**—Coast of New Jersey.—27 feet. Tincionare
This is a side view of the wreck of the schooner "Richmond", taken shortly after the vessel was driven ashore. A very high sea was running at the time, and the water effects are sublime.

351 **Sad Sea Waves**—Coast of New Jersey.—26 feet. Tingitano
A magnificent and impressive picture of the rush of the surf against the shore after a storm. This negative is very fine photographically.

356 E **Wreck of the S. S. "Paris"**—Cornwall, England.—60 feet. Forandorum
A panoramic view, showing wrecking tugs trying to haul the steamship "Paris" off the Manacle Rocks on which she had been wrecked the day before.

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
357 E	**Launch of the Porthonstock Life-boat**—England.—30 feet. Taken from a tug boat lying directly in front of the station, and showing the crew which did such heroic work at the wreck of the "Mohican" on the Manacle Rocks.			Forandos
358 E	**Wreck of the "Mohican"**—Coast of England.—60 feet. Showing the Porthonstock Life Saving Crew rescuing men from the rigging of the "Mohican" on the Manacle Rocks.			Forapaglie
364	**Battleship "Texas"**—24 feet. A comprehensive view of this fine old ship, from a tug which passes completely around it. The battleship is shown taking on coal preparatory to a cruise.			Tiroteaba
365	**Ocean Greyhounds**—N. Y. Harbor.—33 feet. The Noordland, and Teutonic, two well-known translantic steamers proceeding out of New York Harbor at full speed, bound for their trip across the Atlantic ocean. The dash of the water about their bows is shown very effectively.			Tisnadura
367	**Battleships "Maine" and "Iowa"**—N. Y. Harbor.—53 feet. This scene embodies probably the only moving picture extant of the ill-fated battleship "Maine", blown up in Havana Harbor. It was taken, together with the "Iowa", in the Brooklyn Navy yard but a few days before the "Maine's" departure for the South. Most of the men shown in the picture were killed by the explosion under the "Maine".			Titansame
368	**Battleships "Marblehead" and "Miantonomah"**—N. Y. Harbor.—26 ft. Two of the oldest and best known ships in the United States Navy; the latter a monitor stationed in New York Harbor for coast defence work. Picture was taken from a tug moving past the two vessels, and the spectators are given a very comprehensive view of both warships.			Titerista
369	**The "Amphitrite"**—N. Y. Harbor.—24 feet. The "Amphitrite" is one of the most formidable coast defence vessels afloat. It is a monitor, but of sea-going qualities and immense power. The picture is an excellent one, made from a passing tug, and gives a complete view of the vessel.			Titimaglio
439	**Fishing Vessels after the Blizzard**—Boston, Mass.—25 feet. Taken at the Boston wharfs immediately after the Blizzard of 1898. Shows a large number of shipping craft of various sizes covered with ice and snow.			Torsaccio

All lengths given above are approximate.

No. *Title* *Where taken* *Length* *Code word*

441 **A Three Masted Schooner**—N. Y. Bay.—13 feet. Torticero
Showing the schooner in a spanking breeze outbound from New York Harbor.

442 **Loading a Mississippi Steamboat**—New Orleans, La.—24 feet. Torticolis
Colored stevedores carrying the cargo aboard a river boat.

444 **Spanish Battleship "Viscaya"**—N. Y. Harbor.—24 feet. Tortolette
A splendid picture of the pride of the Spanish navy, taken on the occasion of her visit to New York Harbor, when her captain hinted at his ability to blow holes through New York's sky-scrapers. In this picture the vessel makes a very beautiful appearance steaming out to sea under full headway. But what a contrast to a later Biograph picture when the vessel was a smoking hulk wrecked on the shore of Cuba, battered to pieces by the guns of the Oregon.

444 E **Launch of the Battleship "Vengeance"**—England.—50 feet. Foreboding
Showing a British battleship of first class leaving the ways and taking the water. The view was made from a tug in the river.

446 **The Monitor "Terror"**—N. Y. Harbor.—23 feet. Tosolato
One of the big coast defence vessels of the United States navy; taken from a passing tug.

447 **Pilot Boat "New York"**—N. Y. Harbor.—13 feet. Tosquedad
A speedy craft familiar to all ocean-goers. The boat is shown running under a full head of steam.

449 **Torpedo Boat "Dupont"**—New Orleans, La.—24 feet. Tostadillo
A stunning view of one of the fastest boats in Uncle Sam's torpedo fleet. She is running under forced draught at full headway, and comes like a race horse directly toward the camera, suddenly swerving and passing out of the field of the picture.

451 E **"Man Overboard!"**—English Channel.—52 feet. Foreculis
A magnificent picture, taken aboard H. M. S. "Repulse" during the annual manoeuvres of the British Channel fleet. At the opening of the picture a sailor is seen painting a barbette. While he is at work a ten-inch gun is swung in such a position as to throw him from his perch into the sea. It is evident in an instant that he is unable to swim. Life-buoys are

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No.	Title	Where taken	Length	Code word

thrown into the water, and several seamen dive from the deck of the vessel. A life boat is quickly lowered from the davits, and the man is rescued. In the background of the picture appear two of the most formidable battleships of the British navy. The negative is very fine photographically.

469 **Boston Navy Yard**—Boston, Mass.—51 feet. Tracapage
A comprehensive view of the immense government works in the Boston navy yard; taken from a passing tug.

472 **Steamer "Boston"**—17 feet. Tracolpito
A fine view of this splendid Yarmouth liner under full headway at sea.

476 **Divers at Work on the Maine**—Havana Harbor.—28 feet. Tracotiamo
This picture was taken a few days after the dreadful catastrophe which overtook the battleship "Maine". It shows the divers engaged in the grewsome task of searching the wreck for bodies.

477 **The Wreck of the "Maine"**—Havana Harbor.—14 feet. Tradecaba
This picture, taken at the same time as the above, gives a comprehensive view of the wreck as seen from the deck of a tug passing completely around it. None of the debris had been removed, and the awful destruction caused by the explosion is plainly seen.

480 **Cruiser "Montgomery"**—Havana Harbor.—11 feet. Trafagonas
A view of the cruiser "Montgomery" in the harbor of Havana, where she took the place of the ill-fated "Maine".

483 **Launching the Battleship "Kentucky"**—Newport News, Va.—51 feet. Trafilando
A fine picture of the launching of this splendid battleship; taken from the water. The vessel is shown sliding down the ways, plunging into the sea; and finally floating steadily on an even keel. A great crowd of people witness the launching and are seen cheering heartily as the boat takes the water.

485 **Steamship "Olivette"**—Havana, Cuba.—21 feet. Trafoglio
This view was taken opposite the famous Morro Castle. It shows the well-known liner leaving Havana Harbor on one of her regular trips to the North.

492 **Cruiser "Brooklyn"**—Norfolk, Va.—25 feet. Tragantaba
The fleet cruiser Schley's flagship in the battle of Santiago is viewed as from the deck of a passing tug. The men are at work about the deck, and the ship's washing is hung from the fighting top, making a unique decoration.

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
493	**Cruiser "Columbia"**	Newport News, Va.	27 feet.	Tragelato

This picture was taken at Newport News Ship Yards just before the "Columbia" sailed for Cuban waters. The crack cruiser wears her grey war-paint and presents a very formidable appearance.

494 **Ram "Katahdin"**—Norfolk, Va.—26 feet. Tragoneria

This vessel is of a peculiar type, and one over which there has been a great deal of controversy. Her enormous ram prow and heavy armament are all shown in detail in this picture, which was taken from a tug passing close by.

495 **Cruiser "Minneapolis"**—24 feet. Tragopana

Another one of Uncle Sam's warships in fighting trim. Taken just before her departure for the Cuban blockade, from a passing tug.

496 **Battleship "Massachusetts"**—26 feet. Tralatava

This is a splendid picture of one of the most formidable battleships in the U. S. Navy. It shows her stripped for action and in her gray war paint. A close view is given of the vessel from a passing tug.

497 **Newport News Ship-Building Co.'s Shipyard**—Norfolk, Va.—47 feet. Tralciata

This picture shows the battleships "Kentucky" and "Kearsarge" shortly after their launching. A comprehensive view of the entire extent of the immense shipyard is given.

555 **Battleship "Indiana"**—Coast of Cuba.—19 feet. Valerianus

The great battleship is seen just as she appeared stripped for action and in her gray war paint, in the blockade of Havana Harbor. The battleship is under headway, and makes a very impressive picture.

559 **Battleship "Iowa"**—Coast of Cuba.—43 feet. Valgius

This is another picture taken during the blockade of Havana Harbor. It shows the formidable battleship "Iowa" in fighting trim. View was taken from a dispatch boat running by.

560 **Harbor of St. Thomas**—West Indies.—47 feet. Vallebana

A view of this interesting harbor, made during the Spanish-American war, from the deck of a despatch boat.

577 E **Speed Trial of the "Albatross"**—Off Sheerness.—34 feet. Formante

A stunning view of H. M. torpedo boat destroyer "Albatross", steaming at the rate of thirty-two knots per hour in her speed trial. The negative is wonderfully sharp and clear, and the subject very impressive.

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
623 E	**Trial Speed of H. M. Torpedo Boat Destroyer "Viper"**—Newcastle, England.—42 feet. One of the most wonderful boats in the English navy, steaming thirty-six knots per hour to the measured mile, off Newcastle. The engines of this boat showed 11,500 horse-power. The vessel was destroyed by running on the rocks during manoeuvres of the English channel squadron in 1901.			Formidando
707	**The Wreck of the "Viscaya"**—Coast of Santiago.—27 feet. This is a wonderfully impressive picture, taken on the morning after the battle in which the Spanish navy was destroyed. This battleship, once the "Pride of Spain", is shown a ruined hulk on the beach, the terrible effect of the guns of Uncle Sam's warships being apparent everywhere. Contrasted with our earlier picture of the "Viscaya" in New York Harbor, the "Viscaya" here presents a woeful appearance.			Volusius
709	**U. S. Troop-Ships**—Cuban Coast.—34 feet. Panoramic view, taken from a dispatch boat, showing the transports of the United States fleet in the harbor at Siboney at the time of the debarkation of the American army during the Spanish-American War.			Vophsif
718	**"New York Journal's War Issue"**—Off the Cuban Coast.—25 feet. While the "Sylvia" was off the coast of Cuba during the Spanish-American War, several issues of the "New York Journal" were printed aboard her for distribution among the soldiers on shore. Our picture shows the "Journal" employes at work getting out the paper. A very novel and interesting scene.			Vulsinum
728	**Steamer "Island Wanderer"**—Thousand Islands.—39 feet. Showing this popular excursion boat of the Folger line as it picks its way through the famous Lost Channel in the Thousand Islands of the St. Lawrence river.			Zamboeira
733	**Shooting the Long Sault Rapids**—St. Lawrence River.—52 feet. A view taken from the pilot house of the steamer "New York" of the Folger line, through one of the most turbulent stretches of the Long Sault Rapids. In one point of the picture the waves dash completely over the bow of the boat on which the camera is stationed.			Zanyism
734	**Through the Cedar Rapids**—St. Lawrence River.—52 feet. The Steamer "New York" of the Folger line running the dangerous Cellar Hole of the Cedar Rapids in the St. Lawrence River, near Montreal Canada.			Zappadore

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No.	Title — Where taken — Length	Code word
748	**Peace Jubilee Naval Parade, New York City**—102 feet. A remarkably fine view of this wonderful pageant, taken from a very swift launch running by the battleships in the following order: "New York", "Iowa", "Indiana", "Brooklyn", "Massachusetts", "Oregon", and "Texas". The ships are all dressed in holiday attire, and the decks crowded with cheering men. The scene is inspiring from start to finish.	Zibilina
749	**Battleship "Oregon"**—North River, N. Y.—23 feet. This picture of the pride of the United States Navy was made on the occasion of the Peace Jubilee in New York City, and was taken from a tug passing the warship on its way up the North River. The entire crew are on deck, and a beautiful view of this wonderful craft is afforded.	Zimbellare
750	**The Men Behind the Guns**—North River, N. Y.—48 feet. This is another picture of the battleship "Oregon", but taken at very close range so that a near view of the officers and men is given.	Zimborio
789	**Broadsword Drill**—Cruiser "Brooklyn".—26 feet. This is an excellent picture of the drill which Uncle Sam's sailors go through in preparation for the fighting which they may encounter. Five pairs of men are shown engaged in a lively bout.	Ennianorum
790	**Rapid Fire Gun Drill**—Cruiser "Brooklyn".—18 feet. This picture shows the identical crew and the 1 pounder rapid fire gun on the superstructure of the cruiser "Brooklyn", which is credited with the greatest number of hits in the naval battle which resulted in the destruction of the Spanish fleet off Santiago, Cuba. The gun is loaded and fired three times, each time being aimed in a different direction.	Ennoblecer
812	**Launch of the "Illinois"**—Newport News, Va.—53 feet. This picture was taken from the christening stand, and shows the giant battleship, as the bottle of champagne is broken over her bow, gliding down the ways into the water, cheered as she goes by an immense crowd of people.	Funereos
816 E	**Launch of Shamrock II**—Dumbarton, Scotland.—50 feet. An excellent view of the launching of Sir Thos. Lipton's second Cup Challenger at the yard of Denny Bros., Ltd., about 16 miles from Glasgow. The boat leaves the ways stern foremost on pontoons, and is believed to be the first vessel launched in this manner.	Forttilgen
922	**Wreck of the "Norseman"**—New England Coast.—53 feet. A panoramic view taken from the rocky shore, showing the wreck of the steamer "Norseman".	Furciferum

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No.	Title	Where taken	Length	Code word
939	**Cruiser "Raleigh"**—N. Y. City.—35 feet. A fine picture of this famous cruiser, which was the flagship of Admiral Dewey's fleet in the battle of Manila Harbor, taken on her return from Asiatic waters. The picture was taken from a tug passing around the vessel, which lay at anchor at the foot of Thirty-fourth Street.			Furculosae
942	**Liberty Enlightening the World**—N. Y. Harbor.—19 feet. Panoramic view taken from a tug, showing the Statue of Liberty and its environments in New York Harbor.			Furdles
944	**"Graf Waldersee"**—N. Y. Bay.—29 feet. Showing the big Hamburg-American liner coming up the bay on her maiden voyage,			Furentibus
945	**Off for China**—N. Y. Bay.—24 feet. A full-rigged ship, the "Paul Revere" of New York, starting on a four months' voyage around Cape Horn to Shanghai.			Furentis
946	**Under Full Sail**—N. Y. Bay.—24 feet. A four-masted steamer, the "Bayard Barnes" of New Haven, beating into New York Harbor under a spanking breeze.			Furentium
947	**"Etruria"**—N. Y. Bay.—18 feet. A short view of the crack Cunarder leaving the Port of New York for its transatlantic trip.			Furetiere
956	**Ferryboat "St. Louis"**—N. Y. Harbor.—15 feet. The Pennsylvania Railroad double-decker under full headway in New York Harbor.			Furfavamo
985	**Steamship "Pavonia"**—Boston.—52 feet. Showing the well-known Cunarder as she is backing out of the wharf with tugs pulling her around into position.			Furiatilis
1002	**Shooting the Life Line**—Point Allerton, Mass.—52 feet. An interesting exhibition by a United States Life Saving crew, showing the rigging up of the gun and the shooting of the life line over a distant mast.			Furlong
1003	**Launching the Lifeboat**—Point Allerton, Mass.—26 feet. A United States Life Saving crew launching their boat in the surf, and rowing away.			Furmint

All lengths given above are approximate

No.	Title — Where taken — Length	Code word
1004	**The Breeches Buoy**—Point Allerton, Mass.—26 feet. Showing the method of saving lives from a wreck, by means of the breeches buoy run on a rope drawn out by the life lines shot over the vessel.	Furnaceis
1063	**"La Grande Duchesse"**—Boston, Mass.—25 feet. Picture of the Plant Line's crack steamer running under full headway.	Fuscator
1109	**Steamship "Northland"**—Detroit, Mich.—51 feet. A stunning picture of the great laker "Northland" running at her highest speed.	Fusionamos
1114	**Steamship "Chippewa"**—Niagara River.—22 feet. A very fine view of this splendid steamer running at high speed on the Niagara River.	Fusioneis
1204	**The "Erin"**—N. Y. Harbor.—26 feet. A splendid picture of Sir Thomas Lipton's beautiful steam yacht off Sandy Hook Lightship, during the first trial trip of the cup challenger, "Shamrock I".	Futchell
1238	**Jack Tars Ashore**—Villefranche, France.—25 feet. Parade of the "Olympia's" crew, Villefranche. The first part of this film shows the ship's company and launches leaving the "Olympia" in Villefranche Harbor. Later, the crew appears in battalion formation marching on the quay at Villefranche.	Futuistis
1242	**Dewey Naval Parade**—N. Y. City.—52 feet. Panoramic view, taken from the Jersey shore, of the head of the line, showing the "Olympia", "New York", "Brooklyn", "Texas", "Massachusetts", "Lancaster", "Chicago", and other warships on the Hudson River, and Grant's Tomb in the distance.	Futurist
1243	**Dewey Naval Parade**—New York.—74 feet. A continuation of No. 1242.	Futuritial
1266	**Steamer "Grand Republic"**—N. Y. Bay.—25 feet. An excellent picture of this popular excursion boat, taken on the second day of the International Cup Race Oct. 5, 1899. The racing yacht "Columbia" appears at anchor in the background.	Fyrdung

All lengths given above are approximate

No.	*Title* — *Where taken* — *Length*	*Code word*
1269	**A Dip in the Mediterranean**—Villefranche Harbor, France.—32 feet. A very interesting picture, taken from Admiral Dewey's flagship "Olympia" showing sailors of the warship during their recreation hour diving and swimming from the side of the boat.	Gaacar
1270	**Harbor of Villefranche**, Villefranche, France.—26 feet. Panoramic view of the harbor, showing Admiral Dewey's flagship "Olympia" at anchor on his return voyage from the Philippines.	Gaacom
1273	**Dewey Naval Parade**—N. Y. City.—51 feet. Panoramic view of the excursion boats, private yachts, etc., with warships and Grant's Tomb in the distance, taken from the Jersey Palisades.	Gaaide
1274	**Training Ship "Lancaster"**—N. Y. Harbor.—13 feet. Taken under headway from a passing tug during the International Yacht Races.	Gaandeweg
1276	**The "Niagara"**—N. Y. Bay.—39 feet. Howard Gould's magnificent private yacht returning from the International Yacht Races. Taken at short range from a passing tug. Very fine photographically.	Gaapstok
1277	**The "Corsair"**—N. Y. Bay.—37 feet. J. Pierpont Morgan's palatial yacht, flagship of the New York Yacht Club, running under full headway up the lower New York Bay, after one of the International Yacht Races. A splendid picture photographically.	Gaardenier
1278	**The "Richard Peck"**—N. Y. Bay.—32 feet. A popular excursion boat at the International Yacht Races.	Gaarders
1279	**The "Havana"**—N. Y. Bay.—13 feet. One of the fast steamers of the Ward Line coming up the channel into New York Harbor.	Gaarkeuken
1280	**The "Sagamore"**—N. Y. Bay.—25 feet. John H. Hanan's beautiful yacht "Sagamore" with a large party aboard, returning to New York, after one of the International Yacht Races.	Gaarkok
1281	**The "Pennsylvania"**—N. Y. Bay.—22 feet. One of the crack boats of the Hamburg Line, coming up New York Bay after an ocean voyage, under full headway.	Gaarmaken

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
1282	**The "Corsair"**—N. Y. Harbor.—35 feet. Another picture of J. Pierpont Morgan's magnificent yacht running in the wake of a tug on which the camera is stationed. This gives an unusually fine head-on effect, and as the negative is very fine photographically, it makes a beautiful picture.			Gaarmaking
1292	**Steamship "Empress of India"**—Vancouver Harbor, B. C.—54 ft. The Canadian Pacific Railroad's Trans-Pacific liner, leaving Vancouver at sunset. This picture is notable for its magnificent cloud effects.			Gabalicum
1296	**Full Rigged Ship at Sea**—Off Sandy Hook.—18 feet. Showing a large ocean-going ship with every sail set and drawing.			Gabalum
1513	**Steam Yacht "Kismet"**—Sandy Hook, N. J.—21 feet. A private yacht under full headway off Sandy Hook.			Gagnez
1516	**Flyers of the Great Lakes**—Detroit, Mich.—47 feet. Showing revenue cutters and private boats in the lake service in a parade.			Gaichete
1662	**An Ocean Flyer**—N. Y. Lower Harbor.—35 feet. The seamship "St. Paul" of the American Line, running at full speed in the narrows in New York Harbor, as she starts on her regular voyage to Southampton.			Galghout
1667	**"Courier"**—Boston Harbor.—40 feet. B. F. Keith's speedy steam yacht running at full speed.			Galician
1731	**Launch of the "Saturn"**—Lorraine, Ohio.—30 feet. A new laker leaving the ways at the American Ship Building Company's yard. It will be noted that the ship takes the water broadside on, which is an unusual method of launching.			Gallarones
1767	**Chinese Junks**—30 feet. Queer native boats as seen from the deck of a mail liner in the Inland Sea between China and Japan.			Gallifere
1772	**Boat Drill in Mid-Ocean**—At Sea, Pacific Ocean.—21 feet. Crew of the Canadian Pacific's S. S. "Empress of China", lowering boats as in case of an emergency.			Gallinasse
1773	**After a Rescue at Sea**—At Sea, Pacific Ocean.—42 feet. Crew of the Canadian Pacific's S. S. "Empress of China", taking in boats and making them fast.			Gallinaza

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
1774	**Crew of a Pacific Liner**—At Sea, Pacific Ocean.—29 feet. Capt. Archbald of the Canadian Pacific's S. S. "Empress of China", inspecting his men as they leave the deck for quarters.			Gallinazos
1808	**Fertilizing Codfish Eggs**—Off Kittery, Me.—33 feet. This scene and others which follow were taken under the direction of the United States Fisheries Commission and used in the elaborate Biogen display in the U. S. Fisheries exhibit, Pan American Exposition. This scene shows the Fisheries commission agent aboard a fishing boat at sea stripping freshly caught female cod of roe and fertilizing the roe for the hatcheries. A very unique and interesting subject.			Galloping
1810	**Drawing a Lobster Pot**—Kittery Point, Me.—24 feet. United States Fisheries Exhibit. Two fishermen in a dory at sea. One manages the boat, while the other draws a lobster pot and empties its contents into the boat. A well arranged and thoroughly characteristic picture.			Gallowglas
1811	**Unloading a Halibut Schooner**—Gloucester, Mass.—31 feet. United States Fisheries Exhibit. The halibut are hauled from the hold of the fishing boat by means of rope and tackle and swung into the storehouse on the wharf, where they are prepared for market.			Gallows
1812	**Codfishing with Trawl**—Kittery Point, Me.—27 feet. United States Fisheries Exhibit. Illustrating cod fishing at sea from a small boat, fisherman using hand trawl lines.			Gallozza
1846a	**Steam Tactics**—Annapolis, Md.—22 feet. Cadets of the United States Naval Academy receiving instruction in steam tactics by the use of launches. The boats go by in double column at full speed, one cadet being at the helm and one at the engine and a third in command. This subject is exceedingly interesting from pictorial as well as educational standpoint.			Galoppava
1846b	**Boats under Oars**—Annapolis, Md.—36 feet. Cadets of the United States Naval Academy, receiving their primary instructions in navigation, rowing in eight-oar barges in double column formation.			Galopparra
1848	**Middies Shortening Sail**—Annapolis, Md.—95 feet. A unique and interesting view of the cadets of the United States Naval Academy in a drill as common sailors up aloft on the training ship Chesapeake, learning to shorten and furl sail. A comprehensive view of the whole sail area is given and the picture is very fine photographically.			Galoppo

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No.	Title	Where taken	Length	Code word
1850	**A Large Haul of Fish**—Greenfield Fishery, N. C.—63 feet. This rather remarkable picture was taken for the United States Fisheries Commission and shows the landing of an enormous shad seine with a catch of fish running into the thousands. The net is handled by negro roustabouts and makes an exceedingly pretty sight as the mass of fish rolls in, with silvery sides glistening in the sun.			Galoshes
1852	**Unloading a Mackerel Schooner**—Fulton Market, N. Y. City.—30 feet. One of the United States Fisheries Commission pictures. The fish from a newly arrived mackerel schooner are being assorted by sizes and distributed into barrels by expert handers. An interesting picture aside from its educational value.			Galrito
2040	**Schooner "Idler" and Revenue Cutter "Gresham"**—Sandy Hook, N. J.—25 feet. A scene at the International Yacht Races. The "Idler is one of the fastest of the American schooners and the cutter "Gresham" a well-known and popular boat in the Revenue service.			Gannascus
2041	**Steam Yacht "American"**—N. Y. Harbor.—17 feet. Commodore Archibald Watt's sea-going yacht under headway during the International Yacht Races between "Shamrock" and "Columbia".			Gannendo
2105	**The Royal Salute**—N. Y. Bay.—28 feet. Arrival of Prince Henry of Prussia aboard the "Kronprinz Wilhelm" in New York Bay. Fort Wadsworth gives the first salute of twenty-one guns.			Garabatos
2106	**Battleship "Illinois"**—N. Y. Bay.—24 feet. The Battleship "Illinois" saluting Prince Henry upon his arrival in New York on the "Kronprinz Wilhelm".			Garabulha
2107	**Welcome Prince Henry!**—N. Y. Bay.—19 feet. Crews of the cruiser "Olympia" and the new battleship "Illinois" manning their ships as the royal visitor entered New York Harbor on the "Kronprinz Wilhelm".			Garach
2108	**Docking a Liner**—North River, N. Y.—28 feet. Tugs warping the steamship "Kronprinz Wilhelm" into the slip at the 34th Street Dock, New York City.			Garachide
2109	**The "Hohenzollern"**—North River, N. Y.—41 feet. Kaiser Wilhelm's splendid yacht at the 34th St. Pier, New York. Taken at the exact moment of Prince Henry's arrival, and the raising of the royal standard.			Garaguay

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No.	Title	Where taken	Length	Code word
2112	**Launch of "Meteor III"**	Shooter's Island, N. Y.	51 feet.	Garamantum

Miss Roosevelt launches the Kaiser's Yankee yacht. This is one of the most successful launching pictures ever obtained by us, in spite of the fact that the boat was launched in a rain storm. A great deal of animation is added to the scene by the erecting of temporary masts with a string of flags from stem to stern, just as the boat is launched.

2113 **"Meteor III" Afloat**—Shooter's Island, N. Y.—31 feet. Garamanzia

Tug making fast to tow her to the dock after the launching. Picture shows the fine lines of the vessel.

2120 **Ferryboat**—N. Y. Harbor.—18 feet. Garancage

A ferry-boat entering the slip.

2126 **Trial Trip of "Meteor"**—Off Sandy Hook.—42 feet. Garantimes

Trial trip of Emperor William's yacht "Meteor". The finish of the trial in a heavy squall.

2153 **The Summer Exodus**—Hoboken, N. J.—52 feet. Garavim

A first-class picture of the twin-screw express steamship "Columbia" of the Hamburg-American Line, leaving her pier with a great crowd of travellers aboard.

2154 **Over the Rail**—Hoboken, N. J.—25 feet. Garbaccio

A companion picture to "The Summer Exodus". This is a view made from the rail of the Hamburg-American twin-screw express steamship "Columbia", showing the throng of people on the pier waving their farewells.

5098 **The Old Port of Marseilles**—France.—37 feet. Frohutag

A panoramic view taken from a fast launch running around the shore line of the Port of Marseilles, showing quaint fishing craft at the docks and the character of the old-time buildings adjacent.

10019 **Launch of the "Koenig Albert"**—Kiel, Germany.—27 feet. Gazochimie

One of Germany's newest battleships as she leaves the ways at the Kiel shipyard.

10088 **Battleship "Odin"; all Guns Firing**—Kiel, Germany—33 feet. Gebetchen

This picture has made a tremendous sensation, and is remarkable in every respect. It was taken from a torpedo boat running in front of the German battleship "Odin" of the first rank. The "Odin" is running at

No.	Title	Where taken	Length	Code word
	full speed, black smoke belching from her funnels, and every battery is in action, including even the great ten-inch guns in her bow turret. This is probably the most spectacular moving picture ever made.			
10092	**A German Torpedo Boat Flotilla in Action**—Kiel, Germany.—27 feet. This, with the other German naval pictures in this series, was taken at the special command of Kaiser Wilhelm, and is a most remarkable exposition of naval war manoeuvres. In this scene a complete division of the torpedo boats is shown in full attack, charging upon an enemy in wedge-shape formation, shooting with rapid-fire guns, and discharging torpedoes.			Gebeugter
10095	**Torpedo Boat "G-89"**—Kiel, Germany.—27 feet. A splendid picture of a German torpedo boat in action, shooting with rapid-fire guns, and discharging torpedoes while running at full speed.			Gebhart
10098	**Aboard the "Egir"**—Kiel, Germany.—27 feet. Gun and signal practice on one of Kaiser Wilhelm's battleships in the harbor of Kiel, showing the manoeuvreing of the ten-inch gun turrets, and the work of a rapid-fire gun on the superstructure.			Gebieten
10100	**Between the Decks**—Kiel, Germany.—27 feet. German gunners in a practice drill with six-inch rifles in one of the turrets of the German battleship "Egir".			Gebiggeld
10103	**On Board His Majesty's Gunboat "Luchs"**—Kiel, Germany.—27 feet. Taken aboard the gunboat "Luchs" on its departure for China. Lifelike portraits are afforded of Capt. Danhardt, and first officer Lieut. Meyer.			Gebirgiger
10104	**On Board His Majesty's Battleship, "Fuerst Bismark"**—Kiel, Germany.—27 feet. A first-rate picture taken aboard the battleship "Fürst Bismark", just before her departure for China. All the officers are shown; and especially striking portraits of the captain, Count Von Moltke, and Captain Cæsar are afforded.			Gebirgsweg
10013	**Launching of the "Kaiser Wilhelm der Grosse"**—Kiel, Germany.—27 feet. A broadside view of the great warship as she plunged from the ways into the water.			Gazmonas
10056	**Panoramic View of the Harbor of Hamburg, Germany**—28 feet. Taken from a tug, and showing the water front with its extensive shipping.			Gebadet

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
10057	**A Panoramic View of the Harbor of Hamburg, Germany**—Germany. 21 feet. A continuation of No. 10,056.			Gebadeten
10101	**A Flying Wedge**—Kiel, Germany.—27 feet. Formidable showing made by a flotilla of German torpedo-boats proceeding under full steam in wedge-shape formation as in an attack upon the enemy. Taken under special command from Emperor William.			Gebigkeit
10157	**A Rescue at Sea**—At Sea, off Kiel, Germany.—45 feet. This view was taken aboard the German ship "Hay". A man falls overboard; life-belts are thrown after him; a life-boat launched; and the man rescued. The film is very fine photographically, and the action good throughout.			Gebundholz
10158	**German Navy Target Practice**—At Sea, off Kiel, Germany.—27 feet. The sailors of His Majesty's ship "Hay" receiving instruction in the handling of rapid-fire guns.			Geburt
10160	**Sailing of Battleship "Wurtemberg"**—Wilhelmshaven, Germany.—65 feet. An interesting picture of the sailing of one of the largest men-of-war of the German Navy from the harbor at Wilhelmshaven.			Geburtrief
10161	**Return of the German China Fleet**—Wilhelmshaven, Germany.—62 feet. An excellent view of the men-of-war "Worth", "Weissenburg", and "Prince Frederick William", just returned from Chinese waters.			Geburtsmal
10162	**Panorama of Wilhelmshaven**—Wilhelmshaven, Germany.—32 feet. Panoramic view of the harbor, showing various warships at anchor.			Geburtsort

All lengths given above are approximate

Baby's Bath

CHILDREN

NO class of pictures appeals so quickly to the average audience as this, and probably no class of pictures is harder to obtain. Our list is particularly strong, however, and we have only to mention that we are the originators of that world-wide hit, "The Pillow Fight", to hint at our success along this line. All of the pictures described under this classification are good, and may be ordered without hesitation. No programme presented to an audience including women or children is complete without one or more of them. Our pictures of the Royal Children of England are positively unique, having been taken by royal command. They are exclusive with us, and thoroughly protected by copyright applications.

No.	*Title*	*Where taken*	*Length*	*Code word*
63 E	**A Children's Carnival in Germany**—Berlin, Germany.—25 feet. This is a very novel affair, quite different from anything to be seen in America. It takes place annually in one of the public parks of Berlin. All the nurse girls are arrayed in the finest costumes, and stand by the roadside cheering while their little charges ride by in the quaintest vehicles imaginable. Some are drawn by dogs; some by cats; some by diminutive donkeys. All the children are dressed in carnival costume in imitation of those worn by their elders.			Fogneranno
99	**Amusing the Children**—N. Y. Studio.—25 feet. Father, and mother and children blowing soap bubbles, and playing with kittens.			Monivate
104	**Pussy's Bath**—N. Y. Studio.—27 feet. A child is bathing a kitten, and is accidentally scratched. The resulting tears, and the naturalness of the action make this a very effective scene.			Monstravit
115	**Children Playing with Fish**—28 feet. A very pretty view of children amusing themselves with goldfish in an aquarium.			Moquifero
143 E	**Idle Hours of the English Coast Guards**—Worthing Station, Eng.—32 feet. A group picture of five stalwart coast guards playing about a life boat with some little children. There is not much action to the picture, but it is all very pretty and amusing. A kitten and a huge St. Bernard dog are included in the group.			Foliculo
144 E	**"Me and My Two Friends"**—Worthing Life-Saving Station, Eng.—32 ft. This is one of the best known pictures in our list; one which delights grown folks as well as children. A sweet little girl is seated in the bow of a life-boat feeding crackers to a magnificent St. Bernard dog, while a tabby cat dozes and blinks at her side. Figures are very large, and photography perfect.			Folidandra
158	**A Pillow Fight**—N. Y. Studio.—27 feet. This is the most famous children's picture ever made. In the opening of the scene, four little tots are shown in bed. One of them awakes, and bent on mischief, starts a pillow fight; in the course of which two of the pillows break allowing the feathers to fly in every direction.			Mostratore

All lengths given above are approximate

No	Title	Where taken	Length	Code word
162	**Playing Doctor**—N. Y. Studio.—28 feet. A pretty children's picture, showing a youngster acting the part of a doctor, with his little sister as a patient.			Moterello
182 E	**Elephants at the Zoo**—London.—33 feet. A very pretty scene, showing one of the pet elephants in the London Zoological Gardens bearing a happy crowd of children along one of the picturesque paths.			Follicando
197 E	**Burglars in the Pantry**—London Studio—30 feet. Three children are seen stealing jam from the shelf of the pantry closet. Their faces are all smeared with the sticky stuff, and with the evidence of guilt upon them they are caught by their mother, who chases them away, and having caught one of them, proceeds to chastise him.			Foltering
200	**Caught Napping**—N. Y. Studio.—26 feet. Two children sleeping in bed are aroused by a burglar, who foolishly lays down his revolver while he is ransacking the room. One of the little girls gets possession of the pistol, and makes the thief throw up his hands. The other little girl rings the burglar alarm for a policeman, who shortly appears, arrests the burglar and marches him off. This is a very attractive subject, and especially pleasing to children.			Muffavamo
204	**Day After the Circus**—N. Y. Studio.—28 feet. A crowd of youngsters trying to imitate the various acrobatic performances which they have seen at the circus. Their efforts are very ludicrous.			Mugilem
221	**"Ring Around a Rosie"**—Canastota, N. Y.—27 feet. A merry company of children playing a popular game on the lawn.			Mulctrum
222	**See Saw**—Canastota, N. Y.—26 feet. Children playing "Sea-Saw" on the lawn of a private residence. Very pretty and interesting.			Mulesche
227	**The Daisy Guard**—N. Y. Studio.—28 feet. Eight little girls with caps and guns trying to do a military drill.			Mulherigo
235	**Pickaninies Dance**—N. Y. Studio.—25 feet. A crowd of colored children dance to the music of one of their favorite tunes on the banjo.			Multimodo
299	**Washing the Baby**—N. Y. Studio.—53 feet. Showing a mother giving her little youngster a bath in a tin tub on a chair afterward taking it in her lap and drying it with a towel.			Tesoneria

All lengths given above are approximate

No.	*Title*	*Where taken*	*Length*	*Code word*
300	**Soap Bubbles**—N. Y. Studio.—25 feet. Four little girls having a merry time blowing soap bubbles.			Tesserula
306	**Riding on the Merry-Go-Round**—53 feet. An amusing picture taken at Coney Island, of the familiar children's diversion.			Testerada
307	**A Baby Merry-Go-Round**—Coney Island.—53 feet. A miniature merry-go-round for the little folks, a crowd of whom are whirling around on the different animals and enjoying themselves to the utmost.			Testifichi
379	**Side-Walks of New York**—Mulberry Bend, N. Y.—28 feet. This is a typical scene from the East Side of New York. An Italian playing a barrel organ stands in front of a second-hand furniture store, and on the asphalt pavement are a score of little girls dancing to the music.			Tolleceran
380	**Night before Christmas**—N. Y. Studio.—27 feet. This is the first of a very pretty series of Christmas pictures for the children. The sitting-room of an old-fashioned country home is shown. In the background is a huge fire-place. The children attired in their nighties come in with their mother, and each in turn hangs up a little stocking; trooping away afterward to bed.			Tolondrona
381	**Santa Claus Filling Stockings**—N. Y. Studio.—44 feet. This is the second of the Santa Claus pictures. Old Nick comes down the chimney with his pack of toys on his back, and fills up each stocking to the utmost. When he has finished his work he goes back up the chimney again. Outside through the window, the snow is seen falling and the whole effect is very realistic.			Tolvanera
382	**Christmas Morning**—N. Y. Studio.—28 feet. The third of the Santa Claus series. This scene is full of excitement. It is Christmas morning, and in come the children, shouting with glee, to see what Santa Claus had brought them. Stockings are taken down; all the pretty toys are distributed, and the children dance about in delight. The action of this picture is so very natural, and the pleasure of the children so unfeigned that it appeals equally to young and old.			Tombolare
383	**Christmas Tree Party.**—N. Y. Studio.—52 feet. The last of the Santa Claus series. Here is Santa Claus himself, distributing the gifts on the Christmas tree. He is assisted by the fond parents, while the children enjoy themselves to the utmost.			Tomboliate

All lengths given above are approximate

No. *Title* *Where taken* *Length* *Code word*

471 **Children Coasting**—Quebec, Canada.—27 feet. Trocadardo
A lively winter scene in Canada, taken in front of a village school-house. The hill shown is this picture has several terraces running across it; and the jumping of the sleighs as they strike the uneven ground lends a humorous element to the picture.

671 E **Spirit of the Empire**—Marlborough House, London, Eng.—28 feet. Fornaculis
Prince Edward of York, the future King of England, and his army, at manoeuvres. Commander-in-chief, Prince Edward, 6 years; 2nd Commander-in-chief, Prince Albert, 4 years, Honorary Colonel, Princess Victoria, 2 years This and the following pictures of the children of the royal family of England were taken at Marlborough House in July, 1900, by special permission. The children are shown in their childish games romping upon the lawn, and the negatives will, of course, constitute a most important historical record.

674 E **Playing Soldier**—33 feet. Fornazinho
H. R. H., Prince Edward of York (future King of England), "playing soldier".

677 E **Children of the Royal Family of England**—Marlborough House, London, Eng.—28 feet. Fornice
H. R. H., Prince Edward of York, executing the manual of arms, attended by Prince Albert, and Princess Victoria, of York.

678 E **Children of the Royal Family of England**—Marlborough House, London, Eng.—28 feet. Fornitura
Princes Edward and Albert of York and Princess Victoria of York, taking photographs with a tripod camera.

688 **The Katzenjammer Kids in School**—N. Y. Studio.—27 feet. Vitricus
The interior of a country school is shown. The teacher has stepped out for a moment, and all the youngsters are carrying on. Two wicked little urchins tie a string across the aisle where the teacher is expected to pass, and when she comes in she falls over it. The children are in great glee over her misfortune, and make a bad matter worse by pelting her with their school books.

689 **Tribulations of a Country Schoolmarm**—N. Y. Studio. –27 feet. Vocontia
Another view of a school interior. The schoolmarm has just put a naughty boy on the dunce's chair, and proceeds down the aisle to speak to one of

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
	the children, when the naughty boy fishes for her wig with the blackboard pointer and a bent pin. He succeeds in catching it and hauls it off, greatly to the delight of all the youngsters in the school.			
690	**The Nearsighted School Teacher**—N. Y. Studio.—27 feet. In this case it is the schoolmaster who comes to grief. He is seated at his desk busily engrossed in private business and letting his scholars run riot. One of the youngsters causes great merriment by tying an artificial spider to a ruler, and shaking it in front of the dominie's face.			Vogesus
854	**A Happy Family**—Pleasure Bay, N. J.—29 feet. There is not much action in this picture; but it is a rather interesting study of child life. A little boy and girl are playing with a handsome collie which has a large family of puppies.			Fungoso
872	**Storming the Fort**—Watertown, N. Y.—38 feet. This is a snowball fight between two classes of youngsters from the Watertown Y. M. C. A. Gymnasium. They had been anticipating the contest for days and went into the fight with a great deal of spirit. One class defends a temporary fortification at the base of the Soldiers' Monument; the other class forming a storming party.			Funkenkorb
1054	**The Pride of the Household**—N. Y. Studio.—27 feet. Picture of the little baby, Marion Clark, the kidnapping of whom caused such a tremendous sensation in the Spring of 1899. This picture was taken just after the little girl was recovered from the kidnappers. She is shown playing with her mother.			Fuscabat
1055	**Childhood's Happy Days**—N. Y. Studio.—31 feet. A little girl seated in a big armchair amusing herself with a drum and horn.			Fuscabis
1075	**Children Feeding Ducklings**—Wrentham, Mass.—26 feet. This view was taken on a duck farm, and shows a series of feeding pens, in which are ducks of various ages. The children walk from one pen to another feeding the ducks with corn, a very pretty and interesting sight.			Fuscinarum
1102	**Baby Lund, "Smithie" and "Midget"**—Detroit, Mich.—28 feet. Baby Lund, the well-known child actress, and her pets; a great Dane dog and a small Shetland pony. The child is seen playing with the animals and making them perform various tricks.			Fusilien
1104	**Baby Lund and her Pets**—Detroit, Mich.—28 feet. A companion picture to No. 1102, showing the little girl feeding the dog and the pony.			Fusiller

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
1129	**Baby's Bath**—N. Y. Studio.—54 feet. In this picture the figures are very large and very clear photographically. The young mother is seen giving her little girl her morning bath in a porcelain tub. The little one splashes the water and plays with the soap in a most natural manner, and cries when it is taken out.			Fussbaeder
1141	**Baby Feeding a Kitten**—N. Y. Studio.—30 feet. A year-old baby trying to feed some bread to a kitten; a cunning subject.			Fussily
1143	**When Babies Quarrel**—N. Y. Studio.—25 feet. Two very small babies playing with blocks. One steals the blocks, and the other cries. One of the "hit" pictures of the Biograph.			Fusskette
1155	**Babies Playing on a Hot Day**—N. Y. Studio.—54 feet. Two babies in a nursery, in very abbreviated garments, playing with toys.			Fussack
1329	**The Foster Mother**—N. Y. Studio.—61 feet. A little girl feeding a puppy with a bottle of milk. A very cunning and interesting subject.			Gabbiamola
1477	**Water Babies**—Cincinnati, Ohio.—43 feet. An interesting aquatic exhibition, by the children of the Meier Family, aged 2 and 4 respectively. The youngsters row about in miniature boats.			Gætulos
1480	**Sidewalks of New York**—N. Y. Studio.—36 feet. Children of the street, dancing to the music of a travelling organ.			Gafanhoto
1556	**The Katzenjammer Kids' Love Affair**—N. Y. Studio.—31 feet. Two small boys are fighting for the affections of a little girl, when the mother comes in and breaks up the rumpus.			Galanthus
1642	**For Ice Cream and Cake**—Philadelphia, Pa.—41 feet. A crowd of happy little tots marching two by two in a mimic cake walk, on their way to the refreshment table at the annual outing of the Philadelphia North American.			Galezia
1643	**Rolling Down Hill**—Philadelphia, Pa.—26 feet. Little children enjoying themselves on the grass at one of the Philadelphia North American's outing excursions.			Galfrid
1689	**A Visit to Baby Roger**—Providence, R. I.—74 feet. Children of a private school in Providence pay a visit to the pet elephant in Roger Williams Park, Providence.			Galibot

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
1713	**Contrary Winds**—N. Y. Studio.—34 feet. Three small children blowing their toy sailboats over the surface of a large tub of water. A very pretty and interesting scene.			Galipoter
1727	**Childhood's Vows**—Fall River, Mass.—47 feet. Confirmation parade of children at St. Mary's Church, Fall River, Mass.			Gallardear
1854	**The Slippery Side**—Central Park, N. Y. City.—25 feet. A bevy of happy children sliding down the well worn copings on either side of the stairway leading to the Obelisk. A very pleasing and amusing subject.			Galstrig
1987	**The Living Flag**—Cleveland, Ohio.—25 feet. At the G. A. R. Encampment. 1,500 school children in a unique representation of the American Flag on a huge grand stand. The youngsters carry tiny flags which they wave as they sing.			Ganerbien
2184	**A Little Busy-Body**—Weehawken, N. J.—44 feet. A two year old youngster playing with a spoon and some empty boxes in a sand-pile.			Garderiez
2185	**The Infant Terrible**—Weehawken, N. J.—39 feet. A two year old baby in a rage at being deprived of his favorite playthings.			Garderont
2186	**A Little Man**—Weehawken, N. J.—44 feet. Showing the small boy enjoying himself in a chair swing.			Gardiaan
2198	**Sweethearts**—Near New York.—43 feet. This and the pictures immediately following constitute an unusually fine group of children's scenes. The action in each is natural and unaffected, and the photographic value very high. This film, called "Sweethearts", shows two youngsters, a boy and a girl, about 3 years of age, sitting on a little lawn bench, making love. The boy kisses the girl in true grown-up fashion.			Garenmolen
2199	**At the Fountain**—Near New York.—30 feet. A crowd of youngsters bathing in the basin of a fountain on the lawn of a private residence. They wear old clothing, and are enjoying the cool spray to the utmost. Very pretty and interesting.			Garenprop
2200	**Rex's Bath**—Near New York.—25 feet. A small boy bathing a big Newfoundland dog in the basin of a fountain. The boy enjoys the operation, but the dog has his doubts about it.			Garenrol

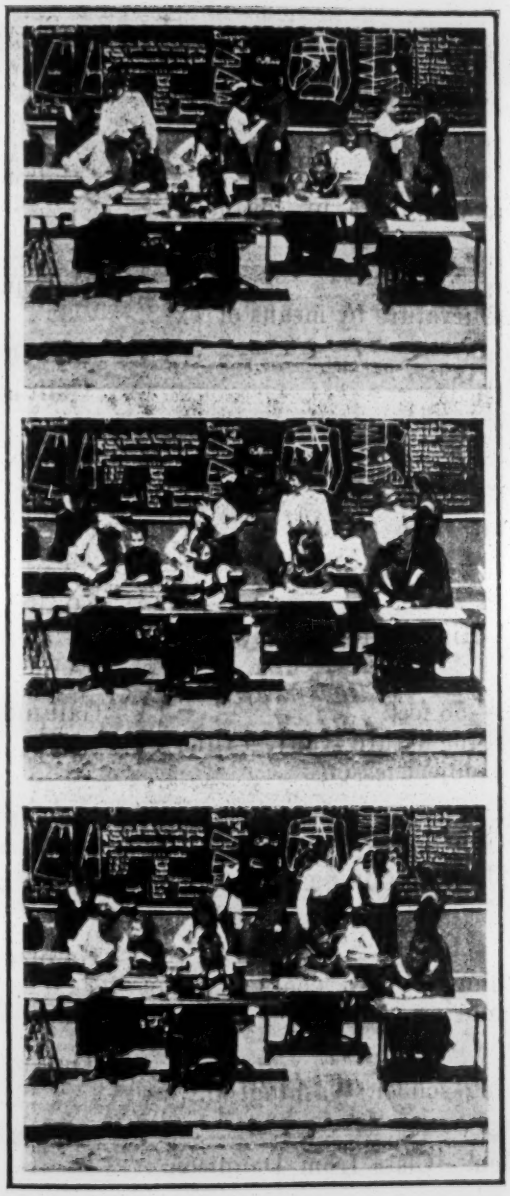
All lengths given above are approximate

No.	Title — Where taken — Length	Code word
2203	**Around the Mulberry Bush**—Near New York.—54 feet. A group of happy, bare-footed children playing the popular game from which the picture gets its title. The youngsters are having a lot of fun, and their good spirits are contagious.	Garenzak
2204	**Water Nymphs**—Near New York.—25 feet. Three little youngsters, none of them over three years of age, have been placed in the basin of a fountain on a private lawn. The water is turned on, and the antics of the babies as the cool water strikes them, are very amusing. One cries, another laughs, and the third is bewildered.	Garer
2205	**A Lawn Party**—Near New York.—27 feet. The same bevy of children dressed in the clothing of "grown-ups", having a teaparty on the lawn.	Garfeando
2206	**Wash Day**—Near New York.—27 feet. In this picture the children are hard at work on the lawn with small tubs, ironing boards, etc., washing out their dolls' clothing.	Garfeare
10035	**Fun on a Sand Hill**—Berlin, Germany.—30 feet. A very amusing picture, showing a crowd of children and old folks disporting on a sand hill in one of the big public parks of Berlin. This picture is one of the "hits" of the Biograph.	Gazuza
10037	**Calling the Pigeons**—Near Berlin, Germany.—30 feet. A pretty pastoral scene, showing a mother and her little girl calling and feeding the pigeons.	Gazzara
10112	**Fun in a Clothes Basket**—Berlin Studio.—55 feet. An exceedingly effective picture of two little German children, a boy of seven and a little girl of three, playing horse with a big clothes basket. Their actions are most natural and very amusing.	Geblitze
10115	**The Bogie Man**—Berlin Studio.—27 feet. In this picture the same two children are shown, as in the two scenes above. The little boy has put a huge false beard on his face, and attempts to frighten his sister. She goes for him and pulls off the beard and pummels him.	Geblokt
10116	**The Children and the Frog**—Berlin, Germany.—27 feet. Two little children, a boy and a girl, are playing at building houses with stones. While they are thus busily engaged, a frog jumps out from the	Geblucht

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
	grass, much to their amazement. They quickly jump up and try to catch the frog, but he is too slippery and easily gets away. The action in this, as in the companion pictures of this series, is exceedingly natural.			
10117	**An Unwelcome Visitor**—Berlin Studio.—27 feet. Mr. Frog makes a call on Hans and Gretchen. This is a very pretty German subject, showing two little children playing in a corner of the garden.			Gebluscht

All lengths given above are approximate



A Class in Dressmaking

EDUCATIONAL

WE have from time to time taken series of pictures for various departments of the United States Government with the object of bringing the educational work of the government before the masses in a vivid pictorial manner. To this end we have covered the work of the U S. Fisheries Commission, of the Department of Education, etc., along lines laid down by various department heads, and these pictures have been shown at the Pan-American and Charleston Expositions by means of both Biograph and the Biogen, and have attracted a great deal of attention and favorable comment. The subjects are not only instructive, but are exceedingly interesting from a purely pictorical point of view.

No.	Title	Where taken	Length	Code word
1800	**Medical Gymnastics**—N. Y. Studio.—25 feet. A modern method of treating cases of spinal curvature by dumb bell exercises.			Gallonassi
1801	**Medical Gymnastics**—N. Y. Studio.—25 feet. Illustrates the method of treating cases of Spinal Curvature by means of exercises with rings and wands.			Gallonato
1802	**Medical Gymnastics**—N. Y. Studio.—25 feet. The athletic method of treating cases of Spinal Curvature by means of exercises on the gymnasium "Horse".			Gallonerai
1816	**Laboratory Study**—Washington, D. C.—27 feet. A class of high school girls engaged in laboratory study of the turtle, illustrating modern methods of teaching.			Gallulasco
1818	**Energizing Drill**—Washington, D. C.—55 feet. A musical drill by a class of girls at the Central High School. A very graceful and interesting performance.			Gallulos
1819	**Manual Training**—Washington, D. C.—59 feet. A view in the woodworkers' shop of the Boys' High School, illustrating modern methods of manual training.			Gallulum
1820	**Nature Study, the Rabbit**—Washington, D. C.—56 feet. Young children of the Dennison school in a class for nature study. Illustrating modern methods of teaching by means of object lessons.			Gallundero
1821	**The High School Cadets**—Washington, D. C.—76 feet. An excellent parade picture of the first battalion of the High School cadets of Washington, illustrating the results of military training in public schools.			Galluppi
1822	**A Muffin Lesson**—Washington, D. C.—65 feet. This pictures a class of small colored girls learning how to cook at the Lincoln school. An interesting and somewhat amusing view.			Galluzzano
1823	**Forging**—Washington, D. C.—64 feet. A scene in the forging room in the manual training school, Washington.			Galluzzare
1824	**A Language Lesson**—Washington, D. C.—65 feet. A language lesson for children, subject: The Hen. Class from Dennison School, Washington, D. C.			Galluzzava

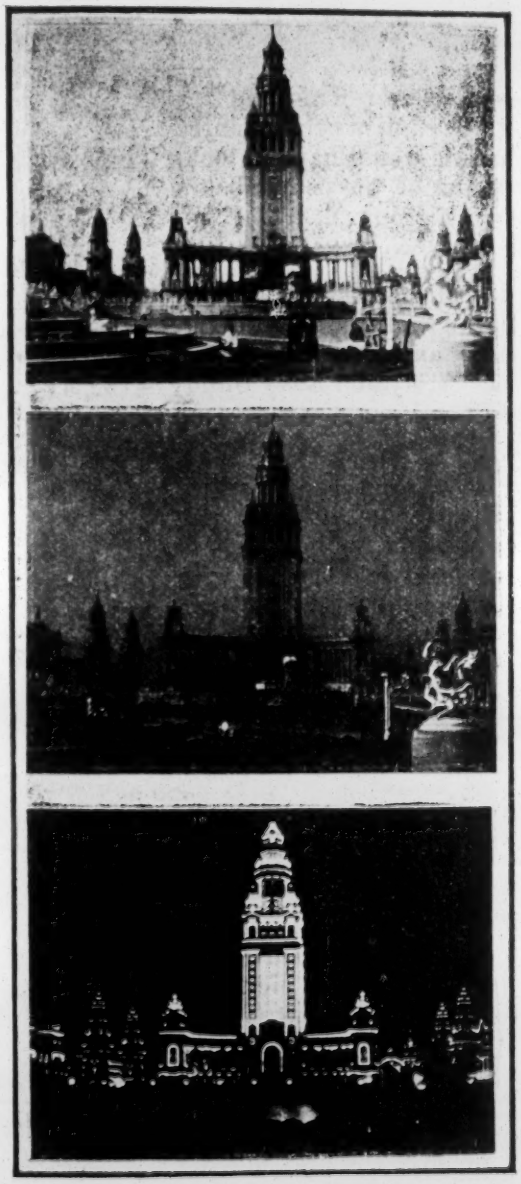
All lengths given above are approximate

No.	Title	Where taken	Length	Code word
1825	**Calisthenic Drill**—Washington, D. C.—65 feet. Physical exercises by a class of young girls of the 6th grade.			Galluzzo
1826	**Deaf Mute Recitation**—Washington, D. C.—30 feet. A young girl reciting "The Star Spangled Banner" in sign language as taught at Gallaudet Institute.			Galmde
1827	**Dressmaking**—Washington, D. C.—25 feet. Class of girls in the Dennison School receiving a lesson in cutting and fitting.			Galmende
1828	**Kindergarten Methods**—Washington, D. C.—65 feet. The "visiting game" as played by youngsters in the Seaton School Kindergarten, Washington. A very pretty picture, aside from its educational interest.			Galmgat
1829	**Physical Training**—Washington, D. C.—30 feet. A class of small colored children taking exercise in the school-room, using their desks and chairs as apparatus.			Galmgaten
1830	**Kindergarten Methods**—Washington, D. C.—65 feet. Youngsters of the Seaton School Kindergarten playing the game of "Hopping Birds". A very pretty and amusing subject, aside from its educational value.			Galochas
1837	**Basket Ball**—Carlisle, Pa.—33 feet. Physical exercise at the United States Indian School at Carlisle, Pa., illustrated by a snappy game of basket ball on the campus.			Galopados
1838	**Girls Dumbbell Drill**—Carlisle, Pa.—65 feet. An exceedingly interesting picture of a class of Indian girls at the United States Government school, Carlisle, Pa., in a musical dumbbell drill.			Galopemos
1839	**Pole Vaulting**—Carlisle, Pa.—33 feet. A splendid pole vaulting picture, illustrating physical training at Carlisle Institute, the United States School for Indians.			Galopillos
1840	**Club Swinging Drill**—Carlisle, Pa.—65 feet. This is an unusually good picture. A large class of Indian boys and girls at the Carlisle Institute are seen in a club swinging exercise in unison. The performance is very creditable indeed and affords a splendid subject for the camera.			Galopinada

All lengths given above are approximate

No.	*Title*	*Where taken*	*Length*	*Code word*
1841	**The High Jump**—Carlisle, Pa.—32 feet. The crack team of the Carlisle Institute composed of Indians and Esquimos of various tribes practicing high jumping on the school's athletic field. A very interesting picture.			Galopines
1842	**Band and Battalion of the U. S. Indian School**—Carlisle, Pa.—83 ft. A parade drill by the cadet corps at the United States Indian School, composed of representatives of all the aboriginal tribes of North America, headed by the famous Carlisle band, which has been favorably received in its concert tours throughout the country for a number of years.			Galoppammo
1843	**Heavy Gymnastics**—Carlisle, Pa.—65 feet. Cadets of the United States Indian School in an illustration of gymnasium work with parallel bars, horse, etc.			Galloppando

All lengths given above are approximate



Electric Tower, Buffalo

EXPOSITIONS

STARTING with the great Paris Exposition of 1898, and continuing through the Buffalo and Charleston Expositions, our cameras have immortalized all that was great and note-worthy in these three wonderful events. The list is very complete, containing beautiful panoramic views of all of the principal vistas, together with birds-eye views from balloons, moving sidewalks, etc., and subjects quaint and curious from the Midway shows. A remarkable example of fine photographic work is our picture of the Electric Tower at the Pan-American shown first by daylight, then at dusk, and finally in darkness, followed by the lighting by electricity, and the extraordinary effect of millions of incandescent lights marking the outlines of the graceful structure.

No. *Title* *Where taken* *Length* *Code word*

716 E **Paris Exposition**—Paris, France.—27 feet. Forspoken

A panoramic bird's-eye view of Paris and the Exposition. This and the following views were made from a captive balloon, the camera being pointed downward so that the exact effect is obtained that one would have in looking over the side of the car of a balloon. The figures of the people below are mere dots, and the buildings are seen in complete groups.

717 E **Paris Exposition**—Paris, France.—25 feet. Forstamt

Another panoramic bird's-eye view from a captive balloon, beginning with the Trocadero and showing successively the buildings of Russia, Siberia, China, Japan, Netherland Colonies, British Colonies and the Transvaal, a foot-bridge across the Seine, and Old Paris with the Army and Navy Building on the opposite side of the river.

718 E **Paris Exposition**—Paris, France.—54 feet. Forstbau

A third view made from a captive balloon. The scope of the picture includes the Place d' Alma, and successively the River Seine with the Horticultural and Fine Arts Building on the further side, and the buildings of the Street of Nations ranged along the near side of the river, together with a view of the Invalides Bridge, and the Bridge of Alexander III.

719 E **Paris Exposition**—Paris, France.—27 feet. Forsterite

A continuation of the foregoing captive balloon pictures, beginning with the moving platform and showing in succession the main exhibition building, the Fountain of the Champ de Mars, the Ferris Wheel, and the Swiss Village.

1688 **Pan-American Exposition**—Buffalo, N. Y.—50 feet. Galibeis

A panoramic view of the principal buildings of the Exposition, in process of construction.

1855 **At the Setting of the Sun**—Buffalo, N. Y.—52 feet. Galtabe

A magnificent panoramic view of the great Electric Tower and its surroundings at the Pan-American Exposition. In the first part of the picture a daylight view is given. Gradually twilight comes, and as darkness sets in, the myriads of incandescent lights on the structure break into a soft glow. Brighter and brighter they become until the spectacle stands forth in the splendor that has amazed the people of the whole world. This film, while it is in part a result of photographic manipulation, includes a large number of actual exposures at night; this being, we believe, the first moving picture ever made by means of time exposures.

All lengths given above are approximate

No. *Title* *Where taken* *Length* *Code word*

1856 **The Horticultural Building**—Buffalo, N. Y.—28 feet. Galtvieh
A panoramic view showing the façade of the beautiful Horticultural Building of the Pan-American Exposition, with the fountains, statuary etc., forming its environment.

1867 **"Laughing Ben"**—Buffalo, N. Y.—29 feet. Galvanizza
This is the most amusing character in the "Old Plantation", a negro over eighty years of age, whose one occupation seemed to be laughing. The picture shows just his head and shoulders, and "Laughing Ben" is laughing his heartiest. It is a hit wherever shown.

1868 **In the Gypsy Camp**—Buffalo, N. Y.—39 feet. Galvao
Dancing Girls of the Gypsy Camp on the Midway in a wild fandango. A great display of vivacity and abandon.

1869 **On the Old Plantation**—Buffalo, N. Y.—32 feet. Galvaudage
A group in front of the old log cabin, characteristic of life in the South. An old granny is spinning cotton with a spinning wheel, an old darky is telling stories to the pickaninnies and "Laughing Ben" stands by to do his part. A very interesting subject.

1870 **The Indian Congress**—Buffalo, N. Y.—52 feet. Galvander
Grand entry and concourse of Indians of many tribes in full regalia, taken on the occasion of the visit of Vice-President Roosevelt.

1872 **Beautiful Orient**—Buffalo, N. Y.—97 feet. Galvloed
Ballyhoo parade of the dancing girls, acrobats, camels, etc., of Akoun's Beautiful Orient.

1873 **Beautiful Orient**—Buffalo, N. Y.—25 feet. Galwesp
A "Ballyhoo", or announcer introducing the attractions of Beautiful Orient to the crowds of sight-seers on the Midway, Pan-American Exposition.

1878 **Esquimaux Dance**—Buffalo, N. Y.—65 feet. Gamache
Natives of the Esquimaux Village at the Pan-American Exposition in a weird dance characteristic of the Frozen North.

1879 **The Esquimaux Village**—Buffalo, N. Y.—52 feet. Gamaliel
A panoramic view showing the huts and natives of the Esquimaux village, kyacks in the water, dog sleds, etc. A very comprehensive and interesting picture.

All lengths given above are approximate

No.	*Title*	*Where taken*	*Length*	*Code word*
1883	**An Esquimaux Game**—Buffalo, N. Y.—31 feet. Natives of the Esquimaux village on the Midway playing a curious game.			Gamasidae
1893	**Sevillenas Dance—Pan-American Exposition**—Buffalo, N. Y.—32 feet. By the star of the Streets of Mexico. A sinuous and thoroughly characteristic performance, in costume.			Gambrello
1894	**On the Midway—Pan-American Exposition**—Buffalo, N. Y.—34 feet. A gymnastic exhibition of lofty tumbling by the remarkable Osnatos in the Streets of Mexico. Two sensational mid-air somersault feats are shown.			Gamberone
1895	**On the Midway—Pan-American Exposition**—Buffalo, N. Y.—27 feet. A Jarabee dance by two of the leading performers of the Streets of Mexico.			Gamberria
1896	**On the Midway—Pan-American Exposition**—Buffalo, N. Y.—27 feet. Bull fight dance in the Streets of Mexico by a male and female performer in national costume.			Gamberuoli
1897	**On the Midway—Pan-American Exposition**—Buffalo, N. Y.—25 feet. La Jota, a Spanish characteristic dance in the Streets of Mexico.			Gambeteo
1901	**The Bridge of Sighs—Pan-American Exposition**—Buffalo, N. Y.—54 feet. Scene from an electric launch on the Grand Canal in "Venice in America", Pan-American Exposition. A panorama of unusual beauty and of greatly diversified scenery.			Gambiller
1902	**Fair Japan—Pan-American Exposition**—Buffalo, N. Y.—27 feet. A view in the exhibit showing various Japanese Acrobats, etc., crossing the Japanese Bridge.			Gambison
1903	**Triumphal Bridge and Mirror Lake—Pan-American Exposition**—Buffalo, N. Y.—80 feet. A trip on an electric launch through Mirror Lake, giving a splendid view of the magnificent Triumphal Bridge.			Gambists
1904	**Venice in America—Pan-American Exposition**—Buffalo, N. Y.—54 feet. A very beautiful panorama from the bow of an electric launch running through the Grand Canal at the Pan-American Exposition. From start to finish this scene is one of remarkable interest.			Gambit
1907	**A Ballyhoo on the Midway—Pan-American Exposition**—Buffalo, N. Y.—33 feet. "Ballyhoo" cakewalk by the colored troupe of the Old Plantation.			Gambolling

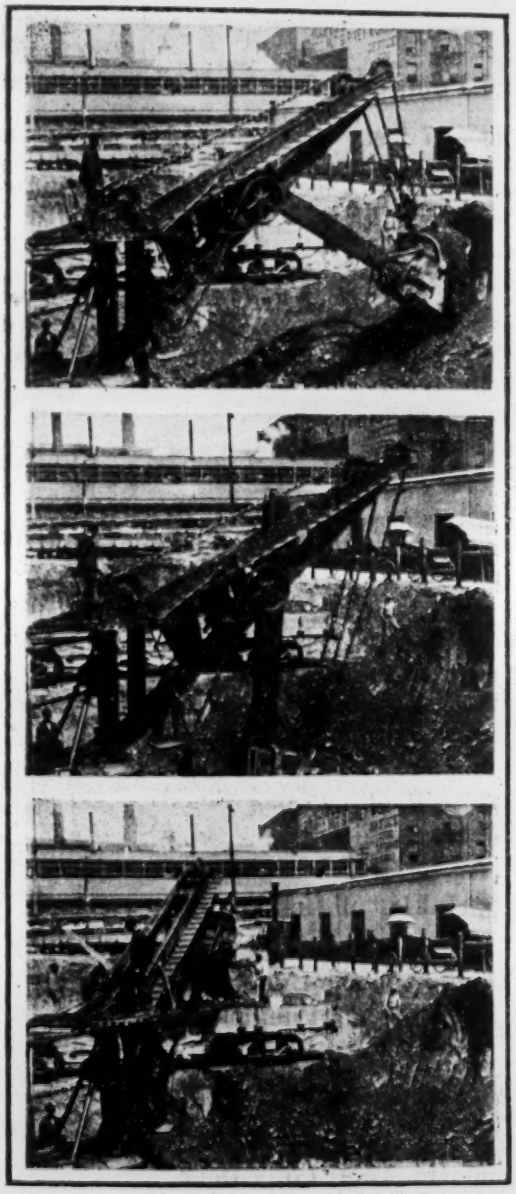
All lengths given above are approximate

No.	Title	Where taken	Length	Code word
1908	**Fountain, Tower and Basins—Pan-American Exposition**—Buffalo, N. Y.—27 feet. Fountains and Basins at the foot of the electric tower, Pan-American Exposition.			Gambosorum
1909	**The Court of Fountains—Pan-American Exposition**—Buffalo, N. Y. 27 feet. Showing the play of water in panoramic effect.			Gambosos
1918	**Scene in Beautiful Orient—Pan-American Exposition**—Buffalo, N. Y. 50 feet. A parade of dancing girls, camels, acrobats, etc., in the streets of Cairo, Beautiful Orient.			Gamelionis
1919	**Panorama of Midway—Pan-American Exposition**—Buffalo, N. Y.—72 ft. A view of the Midway from one end to the other as seen from an automobile.			Gamellada
1920	**The Ostrich Farm—On the Midway**—Buffalo, N. Y.—36 feet. A view of the Ostrich Farm, Pan-American Exposition.			Gamellao
1944	**On the Midway—Pan-American Exposition**—Buffalo, N. Y.—33 feet. Ballyhoo parade in front of Bostock's Great Animal Arena.			Gamophyllo
2079	**The Beginning of a Great Enterprise**—St. Louis, Mo.—93 feet. Breaking ground for the new Louisiana Purchase Exposition, at St. Louis, Mo.			Ganzenoog
5020	**Bridge of Alexander III**—Paris, France.—27 feet. Showing the magnificent new bridge over the Seine, leading to the Paris Exposition grounds.			Frittella
5072	**A Dance by Kanaka Indians**—Paris, France.—27 feet. A weird and interesting performance by a company of six South Sea Islanders who made a decided sensation at the Paris Exposition. They dance to the music of the native tom-tom.			Froere
5201	**Paris Exposition**—Paris, France.—27 feet. Snake charmers in the Rue du Caire.			Froschader
5202	**Paris Exposition**—Paris, France.—27 feet. A Moorish dance in the Rue du Caire.			

All lengths given above are approximate

No.	*Title*	*Where taken*	*Length*	*Code word*
5203	**Paris Exposition**—Paris, France.—27 feet. A procession of queer folks on the streets of Little Algiers.			
5204	**Paris Exposition**—Paris, France.—55 feet. A view of "Old Paris" on the banks of the Seine, from a passing launch.			
5251	**Paris Exposition**—Paris, France.—55 feet. A panoramic view of the Place de l' Alma, taken from a launch on the Seine.			Fruhgang
5260	**Paris Exposition**—Paris, France.—55 feet. A panoramic view of the "Invalides", taken on the moving platform.			Fructidor
5261	**Paris Exposition**—Paris, France.—55 feet. Panoramic view taken on a moving platform, and ending with a view of the Italian Palace. Fine stereoscopic effects.			Fructified
5262	**Moving Platforms, at the Paris Exposition**—Paris, France.—55 feet. Showing the operation of the much-talked-of moving sidewalks of the Paris Exposition.			Fructify
5280	**Paris Exposition**—Paris, France.—55 feet. A panoramic view of "Old Paris", taken from a launch on the Seine.			Frucherlin
5283	**Paris Exposition**—Paris, France.—55 feet. The two palaces and the perspective of the Nicholas II Avenue.			Fruchkorn
5300	**Paris Exposition**—Paris, France.—55 feet. A panoramic view of the Place de l' Concorde, and of the Porte Monumental, the main entrance of the Exposition grounds.			Fruchzeit
5303	**Paris Exposition**—Paris, France.—55 feet. A panoramic view, showing the Palace of the City of Paris, and the Aquarium; taken from the Seine.			Frugaglia
5305	**Paris Exposition**—Paris, France.—55 feet. A panoramic view of a number of the special exhibits, including the Eiffel Tower, and the Creusot Gun Turret.			Frugalidad
5306	**Paris Exposition**—Paris, France.—55 feet. A panoramic view of the various foreign buildings; taken from a launch on the Seine.			Frugalium
5362	**Paris Exposition**—Paris, France.—55 feet. A view of one part of the exposition; taken from the Passy bridge, and ending with the Celestial Globe and Eiffel Tower.			Fruchgebet

All lengths given above are approximate



A Giant Steam Shovel

MACHINERY

MOST of the pictures under this head were taken for use in the small Canvassing Mutoscope or in the larger Biogen. In this form they have been used by travelling men to good advantage in the sale of goods, as many letters of commendation in our files will testify. Several of these pictures, such as that of the giant steam shovel at work in the Philadelphia Subway, are of great interest aside from their value as demonstrations of actions, and have been shown with notable success in the Biograph in this country and abroad. It is a part of our business to take pictures of this class on special orders, and estimates as to cost, etc. will be cheerfully furnished to anyone interested.

No.	Title	Where taken	Length	Code word
6	**Demonstrating the Action of a Steam Engine and Pump**—		15 feet.	Miscadere
203	**Demonstrating the Action of an Automatic Piano**—		27 feet.	Mugavero
280	**A Giant Steam-Shovel**—	Reading Subway, Philadelphia.—	25 feet.	Ternericos
	This picture is a good illustration of what can be done with moving pictures, in demonstrating the work of heavy machinery. Every action of this immense machine is shown in faithful detail.			
296	**Threshing Machine at Work**—	Canastota, N. Y.—	27 feet.	Terzavate
	Showing the grain being fed to the machine, and straw passing out of the chute to a large stack on the other side. Workmen are tying up bags and busying themselves about the various parts of the machine.			
805	**Pea-Hulling Machine**—		54 feet.	Ennuyais
	Taken for use in patent litigation.			
806	**Pea-Hulling Machine**—		54 feet.	Ennuyante
	Demonstrating the beating of vines against air cushion.			
1005	**Hipwood-Barrett Car Fender**—		27 feet.	Furnaceum
	An admirable picture showing a demonstration of this car fender by means of two dummies representing children. The car comes along at full speed, the fender is dropped, the dummies picked up with ease, the car brought to a standstill, and the dummies removed, showing that they are uninjured by their experience.			
1107	**Demonstrating the Action of the Cliff-Guibert Hose Reel**—		27 feet.	Fusinae
1190	**Demonstrating the Action of the Northrop Looms**—		27 feet.	Fustiganda
1206	**Demonstrating the Action of a Patent Street Sprinkler of the American Car Sprinkler Co. of Worcester, Mass**—		27 feet.	Futientem
1355	**Demonstrating the action of Pneumatic Shell Riveters on the Underside of the Hull of a Steel Vessel. Taken for the Chicago Pneumatic Tool Co.**—		27 feet.	Gabellolla
1363	**Another Picture Showing Demonstration of a Pneumatic Shell Riveter**—		27 feet.	Gabenkarte
1364	**Demonstrating the Action of the Chicago Pnematic Tool Co.'s Deck Machine**—		27 feet.	Gabenreich

All lengths given above are approximate

No	Title	Where taken	Length	Code word
1421	**Demonstrating the Operation of the Harrington Rail Bonding System on the Line of the Coney Island and Brooklyn Railroad Co.**—54 feet.			Gaditanas
1595	**Demonstrating the Action of the Brown Hoisting and Conveying Machine in Unloading a Schooner of Iron Ore, and Loading the Material on the Cars**—27 feet.			Galeavimus
1695	**Showing a Giant Crane Dumping a 40-Ton Car**—27 feet.			Galifard
1709	**Another Demonstration of the Cliff-Guibert Fire Hose Reel, showing a Young Girl Coming from an Office, Detaching the Hose, Running with it 60 Feet, and Playing a Stream, all inside of 30 seconds**—27 feet—			Galioniste
2091	**Demonstrating the Action of a Mergenthaler-Horton Basket Making Machine**—27 feet.			Ganztaegig
2092	**Demonstrating the Action of a Mergenthaler-Horton Basket Making Machine**—27 feet.			Ganzton
2215	**Demonstrating the Action of an Altman-Taylor Clover Huller**—26 feet.			Gargalhada
2216	**Demonstrating the Action of an Altman-Taylor Threshing Machine**—28 feet.			Gargalho
2128	**Demonstrating the Action of an Agnew Mailing Machine**—New York City.—25 feet.			Grantirez

All lengths given above are approximate

THE FATAL WEDDING

MISCELLANEOUS

ALL subjects not properly classified on the foregoing pages will be found here, and among them are many of the "hit" pictures of our list. All animal subjects not featured as vaudeville acts, are included here, as are also a number of dramatic subjects, such as the great "series" pictures, "The Career of Crime", "The Downward Path", "Ten nights in a Bar-Room", etc. The "series" pictures are particularly strong in Mutoscope work, as they serve to hold the attention of a customer through a group of machines. They are no less available for projecting machines, however, for each subject will be found to be a powerful unit in itself.

No.	Title	Where taken	Length	Code word
32	**The Monkeys' Feast**—N. Y. Studio.—26 feet. Two pet monkeys enjoying a feast of bananas.			Modelado
73 E	**Hungarian Women Plucking Geese**—Hungary.—25 feet. A very interesting illustration of peasant life in Hungary. A number of women are seated on the ground, some engaged in plucking the feathers of geese, and others stuffing corn into their craws, a process which results in an enlarged liver from which *fois gras* is made.			Fogosos
75 E	**Home Life of a Hungarian Family**—Hungary, Austria.—25 feet. Nothing more novel than this picture could be shown to an American audience. The view was taken in the doorway of a peasant's hovel. The family, in gala attire, from the grandfather down to the baby, are entertaining some visiting friends. Wine is brought forth, visitors treated, and their health drunk by the happy family.			Fohlenzahn
87 E	**A Camp of Zingari Gypsies**—Hungary, Austria.—25 feet. The real Zingari gypsy is an exceedingly picturesque person, quite different from the wandering nomads we are accustomed to see in America. Our photographer was very fortunate in getting one of these camps by the side of a Hungarian highway, and his work was so successful that one could hardly get a better insight into the life of these strange people if he were to spend months traveling in their own country. The naked children are rolling about on the grass with the dogs, the women are smoking pipes and cooking the evening meal over an out-door fire. The mother is telling fortunes for a stranger, and the whole scene is one of animation. Photographically the view is almost perfect.			Fokkewant
92	**Winchester Arms Factory**—Hartford, Conn.—28 feet. The employes of this great concern going out from the factory at the noon hour.			Mondifichi
98	**The United States Flag**—N. Y. Studio.—25 feet. A special colored film of the Stars and Stripes fluttering in the breeze.			Moniscono
135	**An Oration**—N. Y. Studio.—25 feet. Showing the efforts of a speaker to make himself heard by the people in the rear of a large hall.			Morigerate
160	**The Miser**—N. Y. Studio.—27 feet. This misguided creature is counting his hoard of gold coins and apparently hears someone approaching. His fear and greed are plainly shown by his actions.			Motacenes

All lengths given above are approximate

No.	*Title*	*Where taken*	*Length*	*Code word*
172	**Columbia Bicycle Factory**—Hartford, Conn.—28 feet. Showing the employes of this mammoth establishment coming out at the noon hour.			Mouliniren
205 E	**The Zola-Rochefort Duel**—Paris, France.—30 feet. This is a replica in all its details of the famous duel with rapiers between Emile Zola the novelist, and Henri Rochefort, the statesman. The duel takes place on the identical ground where the original fighting occurred; seconds and doctors being present as in the original combat. The picture gives one a very good idea of how a French affair of honor is conducted.			Fomalhaut
221 E	**Pelicans at the Zoo**—London Zoölogical Gardens.—27 feet. In the foreground of the picture is seen the feeding pond in the pelicans' cage. A quantity of fish is thrown into the water in view of the pelicans, which are confined in separate compartment. As the door of this compartment is opened, the ungainly birds rush forth, and with much squawking and flapping of wings, plunge into the water and scramble for their food.			Fonalidad
231	**Throwing over a Wall**—Boston, Mass.—25 feet. The wall was 86 feet long, 27 feet high, and estimated to contain 120 tons of brick and mortar. The picture of this immense mass toppling over is very realistic and effective.			Mulleresel
251 E	**"To the Death"**—London Studio.—30 feet. This is the celebrated duel scene from the melodrama "Women and Wine", enacted by the original characters of the Drury Lane cast. The women fight with butcher knives, and their struggle is intensely interesting and realistic.			Fondrier
259	**Loading Hay**—New City, N. Y.—27 feet. One of a series of pictures illustrating life at the New York "Journal's" Junior Republic, a summer institute for street gamins.			Murexides
260	**Trial Scene**—25 feet. Urchins at the Junior Republic holding a court. A very interesting picture illustrating the work which is carried on at this institution.			Muricino
261	**The Junior Republic on Parade**—35 feet. One of a series of pictures illustrating life at this unique and interesting institution.			Murucuya

All lengths given above are approximate

No.	*Title*	*Where taken*	*Length*	*Code word*
300 E	**Feeding the Pigs**—Portrush, Ireland.—27 feet. A very characteristic picture of Old Ireland. The camera was placed very near the trough, and five big porkers are seen busily engaged in eating. Two or three little pigs who try to get to the trough by climbing over the backs of their fellows, make a very amusing diversion.			Fonvielle
308	**Harvesting Corn**—Canastota, N. Y.—52 feet. An interesting farm scene, showing a patient team drawing a corn harvesting machine through a well-grown crop.			Testoncino
323	**Jordan, Marsh & Co.'s Store**—Boston.—25 feet. A typical Boston crowd pouring in and out of one of the largest stores in that city.			Thesaurus
340 E	**A Zulu War Dance**—Southead, Eng.—27 feet. An exhibition by Frank Fillis's company of Zulu and Swazi warriors in native costume.			Foraged
353	**Knock-out Drops**—N. Y. Studio—27 feet. A dramatic incident, showing how the victim is lured into a Bowery lodging house, and there drugged and robbed by a woman and her confederate.			Tinquisara
384	**The Workers**—New York City.—27 feet. This scene is very characteristic of New York. All excavations require rock drilling and blasting. This picture shows a large number of laborers at work, the puffing engines and busy men making a very animated scene.			Tompiates
407 E	**Tapping a Blast Furnace**—Newcastle, Eng.—53 feet. Showing the tapping of the furnace, and the running of the molten metal into the moulds at Elswick yard.			Forcant
642 E	**Rare Fish in the Aquarium**—London Studio, Eng.—28 feet. A picture taken through the glass side of an aquarium, showing a large number of rare and curious fish swimming about in the water.			Formosear
652	**A Chinese Opium Joint**—New York City.—28 feet. This is a genuine picture of a Chinaman and a female habitue of his opium joint. The two are lying on a luxurious divan. The Chinaman cooks the pills while the woman smokes them.			Viadrus
686 E	**Razing a Chimney**—Bolton, Eng.—27 feet. J. Smith, a celebrated Lancashire steeple-jack, felling a stack 160 feet high, on the side of the new railroad station at Bolton. At the opening of the			Forpaisson

All lengths given above are approximate

No.	Title	Where taken	Length	Code word

picture flames are seen at work on the props, which take the place of the portion of the chimney which has been cut away. As the timbers collapse, the chimney falls with a tremendous commotion of dirt and smoke.

687 **An Execution by Hanging**—Jacksonville, Fla.—51 feet. Viterbon
This is probably the only moving picture that was ever made of a genuine hanging scene. It was taken in the court yard of the Jacksonville jail, and shows the execution of a negro. The man is seen mounting the platform accompanied by several clergymen. The executioner adjusts the black cap and the noose about the prisoner's neck. The trap is touched and the body is seen to shoot through the air, and hang quivering at the end of the rope. A very ghastly, but very interesting subject.

736 **A Blast at the Solvay Quarries**—Syracuse, N. Y.—49 feet. Zarathan
At the opening of this picture a large number of men are shown at work in a quarry; a Marvin electric drill appearing in the foreground. The blast is made ready and the men scatter. The finish of the picture shows the blast going off and the rocks flying in every direction.

846 **A Texas Steer**—Chicago, Ill.—27 feet. Fungina
A scene in Swift & Co.'s stock-yard, showing the stock-yard "matadors" amusing themselves with a wild steer.

848 **Stealing a Ham**—Chicago, Ill.—32 feet. Funginous
Taken in the yards of Swift & Co. Some of the delivery wagons are seen leaving the stores, and as one of them goes out, a thief skilfully abstracts a ham from the back end of the cart. He is seen, however, by the watchman of the yard, and after a short pursuit is captured and arrested.

979 **Distributing a War Extra**—New York City.—55 feet. Furialiter
This scene shows a crowd of newsboys running to meet the "World" newspaper delivery wagon, and falling back to the point of distribution. There is a mad scramble for papers, and a fight between two of the gamins.

986 **Elephants in a Circus Parade**—Brooklyn, N. Y.—46 feet. Furiatuum
Showing twelve elephants gaily caparisoned, in Sells Brothers' and Forepaugh's circus parade. Crowds of people watching the pageant.

991 **Hippopotamus "Babe"**—Brooklyn, N. Y.—27 feet. Furibondo
An amusing picture of this grotesque animal from Sells Brothers' and Forepaugh's circus. The camera was placed directly in front of the hippopotamus, which was induced to open its cavernous mouth.

All lengths given above are approximate

No.	*Title* — *Where taken* — *Length*	*Code word*
992	**Tent Pegging**—New York.—25 feet. Fourteen old timers driving one of the stakes which support the canvass of a circus tent.	Furibund
1008 E	**Nabbed by the Nipper**—London Studio.—26 feet. Snow is falling in a deserted street as a woman enters with her child, urging her intoxicated husband to return home. A little matchboy passes and offers the man a box of lights, but is driven by him from the scene. The bully knocks his wife down in the snow, and then staggers off. He is however foiled by the boy, who rushes on with his head down, into the man, and both roll over. The boy jumps up, and shouts to a policeman, who takes the man into custody, as a Salvation lassie and her masculine helper enter the scene and assist the fallen woman and her child.	Fourbant
1032	**A Flock of Sheep**—Brookline, Mass.—25 feet. A large flock of high-bred sheep at the Country Club, Brookline, Mass.	Furthest
1056	**Feeding the Pigeons**—Boston, Mass.—27 feet. Showing how the Massachusetts Society for the Prevention of Cruelty to Animals feeds the pigeons in the business part of the city.	Fuscabitis
1076	**How Ducks are Fattened**—Wrentham, Mass.—27 feet. Showing the method followed on a big duck farm of keeping the ducks in runways and fattening them for the market.	Fusciula
1077	**A Whipping Post**—Newcastle, Del.—52 feet. This scene is an exact reproduction of the public whipping-post at the Newcastle, Del., jail. It was arranged for the Biograph by the Sheriff of the county, who, himself, takes part, and shows how the lashes are administered to the back of the prisoner. The picture is exceedingly realistic.	Fuscinulis
1078	**Suckling Pigs**—Delaware.—27 feet. Showing an old sow with a litter of twelve little pigs.	Fuscipede
1079	**The Lock-Step**—Newcastle, Del.—25 feet. Taken at the county jail, Newcastle, Del., showing thirty male prisoners in stripes, marching in the lock-step.	Fuscitatis
1085	**A Flock of Export Sheep**—Buffalo, N. Y.—25 feet. The sheep are seen coming down a narrow runway, and bucking or jumping as they approach the camera.	Fuseiro
1095	**Employes of Parke, Davis & Co**—Detroit, Mich.—54 feet. Showing the employes leaving the factory at noon.	Fusilabais

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
1098	**Male Prisoners Marching to Dinner**—Detroit, Mich.—54 feet. This picture was taken in the court-yard of the Detroit House of Correction. It shows the prisoners in the institution marching in double file.			Fusilareis
1103	**Female Prisoners; Detroit House of Correction**—Detroit, Mich.—27 feet. A companion picture to No. 1098, showing the female prisoners of the institution marching through a court-yard to the mess hall.			Fusillade
1170	**Miss Jewett and the Baker Family**—Boston, Mass.—28 feet. The young Boston philanthropist, and the family of negroes whom she rescued from a lynching party in the South.			Fustagno
1192	**Employes of Bausch, Lomb & Co.**—Rochester, N. Y.—42 feet. Taken at the noon hour, showing the large force of skilled workmen employed at the great manufactory of optical instruments.			Fustiger
1196	**The Makers of the Kodak**—Rochester, N. Y.—54 feet. Showing the rush at the dinner hour, by employes of the great Eastman factories at Rochester.			Fustuarium
1200	**Eggs Hatching**—Ridgefield Park, N. J.—54 feet. A remarkable picture, taken at the Red Dovecote Henneries, showing a number of eggs in the actual process of hatching. The chickens are seen bursting through their shells and tumbling out.			Fusuris
1201	**Two Hours after Hatching**—Ridgefield Park, N. J.—27 feet. This is a companion picture to No. 1200, and shows the same lot of chickens two hours after they have emerged from the shell. Although but a short time has elapsed they are very lively and cunning.			Fusurorum
1202	**Chickens Coming out of the Shell**—Ridgefield Park, N. J.—52 feet. Another hatching picture, taken at the Red Dovecote Henneries, showing little chicks bursting through their shells and tumbling out.			Fustabunt
1293	**Chinamen Returning to China**—Vancouver, B. C.—53 feet. Taken at the terminal of the Canadian Pacific Railroad, showing a large number of Chinamen who have made their fortunes in America, starting on the return trip across the Pacific. They carry their possessions in large bundles, and together form a very odd company.			Gabalitair
1427	**The Clown and the Mule**—Cincinnati, O.—38 feet. Taking during the out-door rehearsals of Robinson's Circus, showing a clown putting a trick donkey through his act.			Gaebest

All lengths given above are approximate

No. *Title* *Where taken* *Length* *Code word*

1428 **A Somersault on Horseback**—Cincinnati, O.—43 feet. Gaeffeln
A lady bare-back rider rehearsing her act out of doors, preliminary to the circus season.

1429 **A Four-Horse Circus Act**—Cincinnati, O.—54 feet. Gaegler
Being the leading horse feature of Robinson's Circus. Taken during an out-door rehearsal.

1431 **A Raid on a Chinese Opium Joint**—N. Y. Studio.—29 feet. Gaehnen
A Chinaman has lured a white girl into his den, and is teaching her to smoke opium, when the place is raided by the police. A very interesting and exciting scene.

1435 **A Raid on "Dago" Counterfeiters**—N. Y. Studio.—25 feet. Gaehnsucht
Showing how Italian counterfeiters work in the slums of New York, and the methods followed by the police in capturing them. Subjects true to life.

1436 **A Gun Play in the Klondike**—N. Y. Studio.—28 feet. Gaehntest
Illustrating a gambling scrape in a Klondike bar-room. A quarrel arises over a card game and promiscuous shooting follows.

1472 **The Downward Path. (The Cheeky Book Agent)**—N. Y. Studio.—30 feet. Gaetone
This series of five pictures is intended to convey a moral lesson in the career of a young country girl who succumbs to temptations, and becomes involved in the wickedness of a big city. The first view shows the entrance of the tempter into the farm house, in the shape of an agent. He makes love to the girl, and pictures to her the fascinations of the city.

1475 **The Downward Path. (She Ran Away with the City Man)**—N. Y. Studio.—28 feet. Gaetulicus
This is the second picture of the series. The girl elopes with a book agent. She descends from her room by a ladder. Her father attempts to detain her, but the window sash falls on his head. The flying couple are pursued by the mother and a farm hand in their night clothes.

1473 **The Downward Path. (The Girl who went Astray)**—N. Y. Studio.—28 feet. Gaetuler
The third picture of the series. The girl is now on the city streets. The book agent has in the meantime abandoned her, but is seen demanding money of her. Her aged father and mother, who have come to the city to

All lengths given above are approximate

No.	Title	Where taken	Length	Code word

look for her, arrive just in time to witness the scene. They attempt to save the girl, but the brute knocks the father down, and drags the victim away.

1471 **The Downward Path. (The New Soubrette)**—N. Y. Studio.—30 feet. Gaethacke
The fourth of the series. The girl has now descended to the depths, and is seen in a Bowery concert hall. She is under the influence of liquor, and takes part in a scene of riotous abandon.

1474 **The Downward Path. (In Suicide Hall)**—N. Y. Studio.—30 feet. Gaetuliam
The last of the series. The girl is now at the climax of her career. She is deserted by her lover and left to her fate. Carbolic acid is her only resort.

1511 **A Career of Crime, No. 1**—N. Y. Studio.—30 feet. Gagnolerai
The first of a series of five pictures, showing how a country boy became a criminal. This scene shows how he secured a position in a grocery store by outwitting and capturing a thief.

1523 **A Career of Crime, No. 2**—N. Y. Studio.—25 feet. Gaillone
The young man loses all his money at a horse race, and is about to commit suicide when a friend saves him.

1524 **A Career of Crime, No. 3**—N. Y. Studio.—27 feet. Gaincha
The young man has turned to burglary, and kills a banker who discovers him in the act of robbing his safe.

1526 **A Career of Crime, No. 4**—N. Y. Studio.—27 feet. Gainhar
Showing the young man in a disreputable resort, where he is arrested by officers of the law.

1527 **A Career of Crime, No. 5**—N. Y. Studio.—32 feet. Gainheria
The death chair. An accurate and thrilling representation of an electric execution at Sing Sing.

1532 **The Escape from Sing Sing**—N. Y. Studio.—27 feet. Gaitear
Showing the roof of the famous prison. Two convicts are making an attempt to escape. A guard shoots one; but is himself killed by an iron bar in the hands of the other, who succeeds in getting away.

1558 **Arrest of a Shoplifter**—N. Y. Studio.—25 feet. Galantoel
This is a lively picture intended to interest women in particular. The scene is laid in a big New York department store, and shows a shop-lifter at work during the rush at a bargain counter. Her arrest follows.

All lengths given above are approximate

No.	Title	Where taken	Length	Code word
1560	**The Fatal Wedding**—N. Y. Studio.—27 feet. This is the melodramic incident of a discarded woman interrupting the wedding ceremony, and shooting the groom, who is the father of her child. The acting is capital, and the scene of intense interest.			Galapago
1561	**A Raid on a Woman's Poolroom**—N. Y. Studio.—27 feet. Showing how the police broke up a fashionable gambling hell in New York City.			Galapiat
1573	**Execution of a Spy**—N. Y. Studio.—27 feet. Showing a firing squad executing a spy in a military prison.			Galbianos
1581	**The Convict's Punishment**—N. Y. Studio.—30 feet. A very dramatic and effective picture of some brutal keepers "paddling" an inmate of a State Reformatory.			Galbuizen
1585	**Rescue of a White Girl from the Boxers**—N. Y. Studio.—25 feet. A dramatic and timely scene based on the troubles in China.			Galeabit
1626	**Tortured by Boxers**—N. Y. Studio.—28 feet. Two Chinese Boxers drag in an American soldier, strip him to the waist, tie him to a stake, and build a fire at his feet.			Galeperdon
1628	**Indiana White Caps**—N. Y. Studio.—28 feet. The exterior of a house is shown. A party of White Caps come up to the house, drag forth a man, and cover him with tar and feathers.			Galerero
1636	**Capt. Paul Boyton Feeding his Pets**—Coney Island, N. Y.—70 feet. An excellent picture of Capt. Boyton and his sea-lions. The Captain walks out on a plank over the water with a basket of fish. The sea-lions clamber about him struggling for their food. One of them becomes very insistent, and succeeds in pushing Captain Boyton into the water, making a very laughable climax to the picture.			Galeruca
1784	**Sea Gulls**—Central Park, New York City.—25 feet. At the opening of the picture an enormous flock of gulls is seen resting on the ice at the edge of the open pool. A shot is fired, and immediately the gulls arise and take flight, swinging before the camera in circles as they mount upward.			Galliparos
1799	**Anawanda Club**—New York City.—45 feet. Showing the members of one of the big Democratic clubs of New York City at their club-house.			Galonammo

All lengths given above are approximate

No. *Title* *Where taken* *Length* *Code word*

1814 **Castellane-De Rodays Duel**—42 feet. Galluche

An accurate and interesting reproduction of the duel, arranged from photographs and descriptions of the original scene. Taken on a race track and showing the duel from the arrival of Castellane to the shaking of hands after the shot which wounded De Rodays in the thigh.

1911 **Ten Nights in a Barroom, No. 1—The Fatal Blow**—N. Y. Studio.—52 feet. Gambota

First of the series of dramatic scenes from the popular play. In a drunken brawl in Slade's saloon, Slade throws a beer glass at Joe Morgan, and hits his own child as she enters the door.

1910 **Ten Nights in a Barroom, No. 2—The Murder of Willie**—N. Y. Studio. 30 feet. Gambosum

A series of dramatic scenes from the well-known play. This is the second. Two men playing cards engage in a quarrel and one stabs the other. The murderer is arrested by Simple Switchel.

1912 **Ten Nights in a Barroom, No. 3—Vision of Mary**—N. Y. Studio.—37 ft. Gambreum

Scene 3. Morgan has reformed and is shown with his wife their happy home. The child Mary appears to them in a vision.

1913 **Ten Nights in a Barroom, No. 4—Death of Little Mary**—N. Y. Studio.—50 feet. Gambrils

This is the fourth scene. The little girl is lying on her cot. Morgan, the father, has delirium tremens and strikes at imaginary objects with a chair. The child rises up during the excitement and falls back dead.

1914 **Ten Nights in a Barroom, No. 5—Death of Slade**—N. Y. Studio.—35 ft. Gambrinus

Slade is killed by his son, who hits him over the head with a bottle while Slade is in a drunken stupor.

1935 **A Herd of Cattle**—T. B. Hood's Ranch.—59 feet. Gammoning

A herd of prime beef cattle at Central City, Neb., at the station ready for shipment to the Chicago abbatoirs.

1939 **A Great Flock of Sheep**—Grand Island, Neb.—54 feet. Gamomania

A flock of 2,600 sheep at A. J. Knollen & Co. Ranch.

1946 **The Wages of Sin—The Fatal Choice**—N. Y. Studio.—25 feet. Gamouli

No. 1.—Scene in the park. The father is trying to lead his daughter away from evil associates, but she chooses to go with her lover, and the parent casts her off.

No.	*Title*	*Where taken*	*Length*	*Code word*
1947	**The Wages of Sin—The Murder of Bess**—N. Y. Studio.—27 feet. No. 2—Scene: In a garret. The girl is reduced to degradation and is murdered by her drunken paramour.			Gampilon
1948	**The Wages of Sin—The Assassin's Escape**—N. Y. Studio.—28 feet. No. 3—The murderer endeavors to conceal his foul work and after hiding the body, escapes.			Gampsonyx
1949	**The Wages of Sin—A Mother's Grief**—N. Y. Studio.—25 feet. No. 4—The father and mother of the dead girl enter the garret and find her body.			Gamuceria
2050	**A Perilous Proceeding**—New York, N. Y.—54 feet. Workmen on a New York skyscraper descending from the roof by means of a derrick. This picture was taken by means of a special apparatus which enabled the camera to follow the men as they were lowered to the ground.			Ganoidal
2061	**A Mighty Tumble**—Jersey City, N. J.—25 feet. Razing a four story brick building. The structure is pushed over as a whole and falls with a terrific crash. The picture is very effective and unusual.			Ganteriez
2121	**B. F. Keith's New Million Dollar Theatre**—Philadelphia, Pa.—46 feet. Picture shows the placing of one of the large steel roof trusses.			Garangon
2122	**"When the Cat's Away, the Mice will Play"**—N. Y. Studio.—22 feet. Silhouette picture of mice playing in a cage. Effect obtained by photograpping against the light.			Garanhao
10024	**Rare Fish in an Aquarium**—Berlin, Germany.—27 feet. A remarkable picture taken through the glass and water of an aquarium, showing a number of rare fish swimming about. The effect of the intervening glass is entirely lost so that one obtains a view of the fish just as they appear in their natural surroundings.			Gazometre
10031	**A Blast in a Gravel Bed**—Germany.—30 feet. Excavating with dynamite in a pit near Berlin. Wonderful effects of smoke, and flying debris.			Gazorus

All lengths given above are approximate.

No.	*Title*	*Where taken*	*Length*	*Code word*
10139	**The Elephant's Bath**—Berlin.—35 feet. This is a hit picture, one that will make good on any programme. It was taken in the Berlin Zoölogical Gargens, and shows one of the big elephants taking a bath. The huge animal rolls about in the pool with a tremendous splashing of water, and then walks out directly toward the camera. From a photographic point of view this film is beyond criticism.			Gebroedsel
10140	**Children Playing with Lion Cubs**—Berlin.—27 feet. A rather remarkable picture, taken in the Berlin Zoölogical Gardens, showing two little children romping with a pair of lion cubs.			Gebroken
10141	**The Baby's Meal**—Berlin.—27 feet. This picture, taken in the Berlin Zoölogical Gardens, shows a young lion cub taking a meal from a suckling bottle of milk at the hands of one of the keepers. A very interesting and amusing subject.			Gebrokkeld
10176	**Ganswindt's Flying Machine**—Berlin.—25 feet. This picure shows the much talked-about inventor Ganswindt, wit[illegible] ing machine, in his experimental laboratory. The apparatus is put [illegible] action, and two children are carried up in a basket.			Gedessemd

All lengths given above are approximate

Form No. 270, April, 1903.

FILM CATALOGUE

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No.	Title	Where taken	Length	Code word
2217	**Old Volunteer Fire Department**—N. Y. City.—44 feet. An old Volunteer Fire Department on parade in 5th Avenue, near the Washington Arch.			Gargalone
2219	**Biograph Snapshots at the President**—Lynn, Mass.—74 feet. An interesting series of pictures taken of President Roosevelt during his summer trip through New England. The President is shown meeting the distinguished committeemen on the platform, being introduced to the audience, making his speech, leaving with escort, and finally the audience scrambling for the roses which decorated the speaker's stand. All very clear photographically.			Garganega
2221	**Coronation Parade**—London, England.—149 feet. The procession going to Westminister Abbey, London. Showing the King and Queen in the State Coach. A splendid spectacle.			Garantear
2222	**Coronation Parade**—London, England.—103 feet. The procession returning from Westminister Abbey. Showing the King and Queen in the State Coach.			Gargantuan
2224	**Savable Wins**—Sheepshead Bay.—117 feet. Showing the start of the Futurity; the sweep down the stretch of the pack of high bred colts under the whip; John A. Drake's Savable winning by a nose; the return of the horses to the post after the race; and finally the victorious jockey Lyne walking toward the paddock. A great horse racing picture.			Gargarici
9225	**The Futurity of 1902**—Sheepshead Bay.—18 feet. Showing the great crowd entering by the main gates.			Gargaricos
2226	**The Futurity Crowd**—Sheepshead Bay—10 feet. The mass of people lining the track during the running of the great race.			Gargaridis
2242	**Bombardment of Newport**—Fisher's Island off Newport.—77 feet. A remarkable picture taken during the war games on Long Island Sound, showing the flagship "Kearsage" and the battleships "Illinois", "Indiana" and "Massachusetts" steaming at full speed in single column formation, and firing from all of their batteries at the fortifications guarding the harbor of Newport. One of the greatest marine films ever made.			Garheit
2243	**A Ball on a Battleship**—34 feet. Sailors of the U. S. Flagship "Kearsage" waltzing on the deck of the battleship to the music of the ship's band. The goat mascot of the ship is on hand, and the ship's crew watch the fun.			Garherd

NOTE—All lengths given are of standard guage sprocket films.

No.	Title	Length	Code word
2246	**Down the Mountain Side**—	196 feet.	Gariglio

A view from the front of a car descending Mt. Beacon at rapid speed on the inclined railway. The villages of Matteawan and Fishkill appear in the distance, and the mountain scenery is very picturesque.

2247 **A Stern Chase**—141 feet. Garimatium

Showing a railway employee descending the mountain on a "Go-Devil" or small hand bicycle. He follows the car on which the camera is placed, and at times travels at terrific speed. Taken on the Mt. Beacon inclined railway. A very novel and exciting subject.

2249 **From the Crow's Nest**—30 feet. Gariofilo

An interesting view from the lookout of the steamer "Columbia" at sea, on a clear day following a heavy storm.

2250 **General Booth**—25 feet. Garishly

The venerable Commander-in-Chief of the Salvation Army reviewing the New York City battalion from the veranda of the National American Headquarters in 14th Street.

2251 **The Eighth Wonder**—58 feet. Garishness

A view of New York's latest sky-scraper, the remarkable Flatiron Building, at the junction of Broadway, Fifth Ave., and 23d St., New York, with a panorama of the surroundings.

2252 **"Seeing New York"**—47 feet. Garissoles

A view of several six-horse coaches full of sight-seers, passing Columbia College.

2253 **An Unsinkable Skimmer**—75 feet. Gariteros

Showing a new type of racing sail-boat, having air-tight compartments. The boat is shown under full headway, and is several times overturned and righted, the crew going into the water each time.

2254 **"All Hot"**—54 feet. Garites

A juvenile potato-bake in the woods. A party of children are shown about an open fire in which they are baking potatoes, which they pull from the fire and eat. Very amusing.

2255 **A Romp on the Lawn**—29 feet. Gariwald

A little girl and her baby brother playing with a dog on the lawn.

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No.	Title	Length	Code word
2256	**The Boyville Fire Brigade**—59 feet. It responds to a quick alarm of fire from the playhouse, and does heroic work in the rescue of furniture, dolls, etc. A very amusing and naturally worked-out scene. Sure to please the children.		Garizim
2260	**A Remarkable Fire**—49 feet. Panoramic view of the new East River Bridge, New York, taken the morning after the fire which destroyed the frame scaffolding, and did considerable damage to the structure itself.		Garlicky
2261	**New York's New Subway**—59 feet. A view of the work in the big excavation for the Rapid Transit Tunnel at Union Square, New York.		Garlindeu
2262	**After the Service**—191 feet. Congregation leaving the "Church of Our Lady of Grace" 9:30 and 10:30 services. Sunday, Nov. 23, 1902. Local picture.		Garlitos
2263	**The Horse Market**—64 feet. A typical scene at one of the big sales following the Horse Show in New York.		Garlopa
2265	**A Corner in the Play-Room**—51 feet. An excellent picture of a group of happy children at play with their toys.		Garmeister
2266	**"Chums"**—108 feet. A little child sharing his bowl of bread and milk with a handsome setter dog. Excellent in photography and action.		Garmented
2267	**After the First Snow**—30 feet. A spirited coasting picture, showing a crowd of school children enjoying the sport to the utmost.		Garmenture
2268	**A Midwinter Blaze**—45 feet. Ice and smoke make bitter work for the firemen in a fire in an excelsior warehouse on the Bowery, New York.		Garmond
2294	**25 Stories Up**—48 feet. A view of Broadway, New York, from the roof of the St. Paul Building, one of the most noted of the metropolitan sky-scrapers.		Garnrolle
2295	**A Sweep Across New York**—46 feet. Panoramic view from the North River to the Brooklyn Bridge from the roof of the St. Paul Building, 25 stories high.		Garnsack
2296	**Children Coasting**—52 feet. A pretty winter scene in Manhattan Park, New York.		Garnspule

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Pacific Coast and Alaskan Northwest Series

THE only complete set of subjects from these countries ever presented, including a series from the Valvez and Copper River districts, where two $20,000,000 railroads are now being projected, and to which point thousands of people are now preparing to stampede to the rich copper, gold, platinum, and oil strikes.

They are up-to-date—up to the minute!

These subjects have never before been listed or exhibited to to the general public, as they were made for private exhibition purposes by the Miles Brothers, who are now on our staff of official operators, securing for us new films of scenes and events throughout the world.

The enormous expenditure of time and money, and the great element of personal danger involved in the securing of this series can be appreciated only when the wonderful scenes are thrown upon the screen to receive the applause or breathless approval of your audiences.

No.	Title	Length	Code word
2304	**Panorama of Taku Glacier**—Alaska.—95 feet. This is a magnificent view of one of the icy monsters of the North. Swinging from left to right, there is unfolded to the astonished eye of those unfamiliar with these sights a mammouth mountain wall of white, shimmering ice, a mile and a half wide, and from one hundred to three hundred feet high. With its columns and domes, spires and minarets reflecting the sun's iridescent glow, it is a thing of imposing beauty. Then as you hear the rumbling thunderous sound like cannonading, the glacier takes on animal forms, and as our camera reaches the very center of the monster, you see it hurl from itself a hundred thousand large and small whirling, rolling, writhing white objects that crash into the green water, and churn it to a creamy mass. An altogether unique subject.		Garoeneum
2305	**Blasting in Treadwell Mines**—50 feet. The Treadwell Mine, situated on Douglas Island, Alaska, is the largest gold mine in the world. With an inexhaustible supply of ore, it has produced millions of dollars annually, and will continue to do so for years. The view shows men running to seek shelter from flying debris, then the masses of rock hurled out from across what is known as the "Glory Hole", which is an excavation a mile square and a quarter of a mile deep.		Garofanano
2306	**Leaving Skagway for the Golden North**—26 feet. This shows a train on the famous White Pass & Yukon Railway leaving Skagway, Alaska, with miners and their wives for the Land of the Golden Fleece.		Garofanare
2307	**Tunnel Scene on the White Pass Route**—65 feet. A most difficult piece of railroad engineering is presented, showing a trestle three hundred feet long with a tunnel through the mountain. From the tunnel, a train soon emerges, and as it grows to actual size our two operators are shown on the pilot making a moving picture of the beautiful scene that unfolds itself. A clever and novel idea, and very effective when used in connection with the following subject. (See Nos. 2335 and 2336.)		Garofanava
2308	**Through Tunnel on the White Pass Route**—139 feet. From the pilot of an engine as described in the preceding subject, two of our operators make a fine film through a three hundred foot tunnel, 14 miles north of Skagway, Alaska. As the engine approaches the tunnel around an abrupt curve, Old Saw Tooth Mountain, snow capped and towering, is seen in the background, while below can be seen the location of		Garofano

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the terrible White Pass Trail and Dead Horse Gulch, where before the railroad was built, thousands of horses and many men perished from fatigue every year, while carrying packs of supplies to the Land of Quick Riches. Through the tunnel we dash, and out across trestles, past the two operators who made the preceding subject, and around the sheer bluffs of blasted rock, where men had to be suspended by ropes from above while making the shelf for the railroad.

2309 **Two Miles of the White Pass & Yukon Railroad**—154 feet. Garontolo

This is the most expensively constructed railway of its length in the world. It is 114 miles in length, and contains more cuts and fills, trestles and bridges, tunnels and snowsheds, than any 114 miles of continuous track in existence. The two miles shown in this subject give one an excellent idea of some of the difficulties of construction encountered.

2310 **Through Miles Canyon on a Cattle Scow**—185½ feet. Garosella

Never has there been made a scenic moving picture that will hold the attention of every one like this subject. Miles Cañon in the Upper Yukon is a box cañon that narrows the river from a quarter of a mile wide, down to 60 feet. It has a drop of 18 feet in a mile and a quarter, and a current of 16 miles an hour. The scows going through the dangerous stretch of water must be steered by large sweeps from front and back, each sweep handled by two men. Our camera was so placed as to show the front sweepers constantly in action, and at the same time to show the rushing, whirling waters striking the black frowning basalt walls and by them dashed back to the center of the current, making a veritable Whirlpool Rapids, which can be navigated in safety only by the most experienced pilots.

This is without doubt one of the greatest interest-sustaining subjects of natural scenery ever made.

2311 **Panorama of "Miles Canyon"**—52 feet. Garotice

This is a swinging view made down in the box cañon of the Upper Yukon, next to the water edge. It gives a good view of the whirling impact of waters through the narrow confines of the cañon, and shows a great scow hurled past like a chip, with men holding on and waving their hats. A most stirring subject.

2312 **Through White Horse Rapids**—48 feet. Garouenne

The White Horse rapids are just below Miles Cañon. This is the swiftest stretch of waters in the Yukon River, and probably the roughest piece of

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inland waters navigated by man. The constant rocking of the scow as shown by the heaving of the picture on the screen, is so realistic as to cause many spectators to feel a genuine touch of sea-sickness.

2313 **Captain Allard Shooting White Horse Rapids**—54⅓ feet. Garouille

Before the construction of the White Pass & Yukon Ry., there were thousands of dollars worth of supplies lost in these rapids every year, and that many lives also were here sacrificed to the Yellow God, is attested by the little grave yard not far from its banks, where lie the bodies of 19 victims, that have been recovered from time to time.

Our picture is a swinging one of Capt. Allard, the famous Alaskan voyager, performing the perilous feat of shooting these treacherous rapids, in a 14-foot skiff. The skiff is canvas-decked, and the necessity for this precaution is realized as the little skiff with its intrepid pilot is seen to be swallowed by the turbulent element, only to reappear and ride to the crest of the rolling torrent.

2314 **Panorama of White Horse Rapids**—24 feet. Garoupa

A short swinging view made from the shore of this whirling, tumbling mass of foam and water.

2315 **Steamer "Yukoner" Leaving Dawson**—42½ feet. Garpa

An immense typical Mississippi River stern-wheeler pulling away from Dawson Wharf with all flags flying and crowded with happy people bound for their homes in the States. Including the private "pokes" (gold dust bags), the treasure carried on this trip was estimated at about six million dollars. The wharf is black with people waving and answering fond farewells. A parting in that country is strangely different from one anywhere else. Leaving behind a friend or acquaintance whose only capital may the last hundred dollars to which you have staked him, you return in the Spring to find him with a mine worth a million, one-half of which is yours. On the other hand, he may have perished in the long winter or succumbed to the temptations of a great mining camp and frittered or gambled away the prospect of an amount of money that would have satisfied you for the rest of your life. All these and other thoughts play their part in the farewells in the North.

No better view can be had of the type of vessel, passing its full length close in front of the camera.

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No.	*Title*	*Length*	*Code word*

2316 **Steamer Susie Excursion to Moosehide**—99½ feet. Garpfanne

There are women and children a-plenty in Dawson, and where you find women and children, you find excursions, balls, parties, picnics, and things to amuse. This picture shows the steamer "Susie" with a gay crowd of excursionists, backing away from the Dawson Wharf and then passing under a full head of steam, bound for the Siwash Indian village of Moosehide.

2317 **Panorama of No. 2 Eldorado**—103½ feet. Garprobe

Eldorado, true to its name, is one of the richest creeks in the golden North. It has probably made more millionaires out of poor men than any one gold stream in the world. This view shows all phases of operating a claim of this description; loading in the pit the dump buckets which are hoisted to the "mud box" where the pay dirt is dumped and shovelled into the sluice boxes. The action of the water on the conglomerate mass disintegrates it, and causes the heavy particles of gold to seek the bottom of the boxes between the "riffle boards" and washes away the lighter rocks and minerals. The heavier rocks are thrown out by hand. This claim is said to net about a quarter of a million dollars annually.

2318 **$35,000 Clean-up on Eldorado No. 10**—77 feet. Garracicao

Here we show the process of saving the gold after the water is turned off. It is very simple, and consists of lifting the "riffle-boards" and scooping up the gold with an ordinary coal shovel. All this is shown, and the two great pans full of gold as it is piled up in view, and the plentiful $10.00 and $150.00 nuggets handled by the men in the picture are enough to arouse envy in the heart of a stone image.

2319 **Old Method of Mining, No. 11 Eldorado**—57 feet. Garrafales

Before the advent of the steam engine and derrick hoist, the method of mining practiced on the rich creeks, was called "drifting and windlass" work. A fire was built in the ground to thaw out a quantity of pay dirt; this was hoisted to the surface by means of a hand windlass and then dumped into the sluice boxes. The extreme richness of the dirt made the method profitable, and in order to keep on the full pay streak, and prevent great loss of time and expensive fuel, sample pans of dirt are frequently sent up to be tested. All this is shown in this subject.

2320 **Operation on the Famous Chechawko Hill**—102 feet. Garrafinha

"Chechawko" means newcomer. The story goes that in the 1899 days of discoveries, a "chechawko" went out on the rich "Bonanza" creek, 14 miles from Dawson, and finding everything staked and claimed, asked the

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men working there where he could go to locate a good claim. They pointed to this great wash gravel hill, and directed him to the top. He went up and began operations. In three weeks, he had taken out $20,000 by the crudest methods possible, and then accepted $30,000 for his claim. The man that bought it took out $300,000. This view shows tram cars taking the pay dirt out of the hillside to the brow of the hill, where it is shot 500 feet down to Bonanza Creek below, and the gold washed from it.

This subject also gives a swinging panorama along the entire hill, and down the great Bonanza Creek.

2321 **Winter Sport on Snake River, Nome**—54 feet. Garrafones

Snake River runs through the great boom city of Nome, Alaska. It sprang to a population of 3,500 in thirty days in 1900. This view was made in the middle of winter, and shows "Malamoot" and "Huskie" dog teams; also skaters, cyclists, women on skis, and Eskimo women fishing for cod through holes in the ice. Nome City is seen in the background.

2322 **Pack Train Leaving Valdez for the Copper Mines**—80 feet. Garrana

Valdez is the headquarters for the rich Copper River country that lies in the Eastern part of the great Alaskan Northwest. The only means of transporting supplies to this district at present is by pack train, or on the backs of men and dogs. This view shows a heavily laden pack train in charge of long haired Western cowboy packers passing up the main street of Valdez, Alaska, bound for the Bonanza and Nicoli Copper Mines. A most typical scene.

2323 **Panorama of Kennicott Glacier Pot Hole**—94½ feet. Garrancha

Kennicott Glacier is rightfully entitled to be called the eighth wonder of the world. When a railroad is built within its vicinity, thousands of tourists will visit it annually. All phases and stages of ice-formation are here shown, and in our view of the Pot Hole we show the birth of the Kennicott River, a wide, rushing, unfordable stream, that springs seemingly from the bowels of the earth at the foot of the Moraine at the end of the glacier.

2324 **Horses Swimming Copper River**—95½ feet. Garrancho

Copper River, Alaska, the widest and swiftest stream in that part of the country, must be swum by the horses and crossed in boats by the men. Our view shows 14 of the poor beasts swimming the rapid current with just their noses and ears protruding, finally emerging from the water and scrambling up the bank. Then the Siwash Ferry in charge of Dr. Billam,

NOTE—All lengths given are of standard guage sprocket films.

No.	Title	Length	Code word

an eccentric Siwash Indian, is seen pulling against the strong current. It lands in the front of the camera, the men and Indians jump for the shore, and file in close review past the instrument.

2325 **A Pack Train in the Copper River Country**—201½ feet. Garranier

This is a very pleasing illustration of the various modes of transporting men and merchandise in that pioneer country before wagon roads and railroads are provided. We show "mushers" (pedestrians) and dogs with packs on their backs, men on horseback, and pack trains crossing a corduroy bridge over Stewart River, a tumbling mountain stream in a beautiful setting of moss-covered rocks and foliage, a most surprising sight to those who have always considered Alaska a land of eternal snow and ice.

2326 **Dog Baiting and Fighting in Valdez**—93½ feet. Garraou

The Malamoot and husky dogs of the North are peculiar to that region, and will not thrive in any other clime. They have a strain of the timber wolf in them, and when not at work pulling a load, are always quarrelling or fighting. We show fifty or more of them in McKinley Street, Valdez, Alaska, snarling and snapping at each other, and then in a general mix-up.

2327 **First Snow Storm of the Season, Valdez**—102½ feet. Garrapateo

Here we show dog teams, sleds, school children, miners, prospectors, sports, camp followers and loafers on McKinley Street, Valdez. The snow has just become packed, and the men with their dog teams, and their "best girls" turn out in numbers, while those not so fortunate as to have "best girls" in that far north, take their amusement in the form of pelting each other with snowballs. Finely illustrative of one phase of life in the Northwest.

2328 **Through Cascade Tunnel**—203 feet. Garrapatos

This tunnel is three miles long through the Cascade Mountains in the State of Washington. It is absolutely straight, and so perfect was the engineering that when the two gangs of workmen met in the heart of the mountain, there was less than an inch variation in their calculations. Our picture, made from the pilot of the engine, starts through two high banks of snow just after a ten foot snow fall had been cut away by the rotary snow-plow. Passing Wellington Station, we enter the East portal and remain in darkness until the small pin head of light indicates that we are coming nearer and nearer to the opposite portal. The light is seen shimmering on the rails and on the damp ceiling of the tunnel. Then comes a beautiful snow scene that grows and grows in size until we burst out into the open snow-covered country once more, and after passing around a double reverse curve,

No.	Title	Length	Code word

we come to a stop at Cascade Station, with icicles hanging from its eaves. The sharp contrast between the white snow scenes and the impenetrable darkness in the tunnel, together with the great length of the tunnel and the time it takes to reach the opposite portal after it shows on the screen, combine to make this one of the best tunnel pictures ever made. This is a subject that will never grow stale.

2329 **A Rotary Snow Plow in the Great Northwest**—111 feet. Garrasso

After noting a long stretch of track that has just been cleared, we see the giant rotary with all steam on, approaching on a parallel track, and throwing a continuous stream of snow into the air. While the rotary is drawing nearer, two lively young fellows engage in a snowballing and then a wrestling match. By this time, the huge fan of the rotary may be seen swiftly revolving and eating its way through the great bank of snow in front of it. Formerly a snowfall like the one shown in this scene would have delayed transcontinental traffic for a week, but in this instance, there was no delay whatever.

2330 **Snow-Plow Bucking a 15-foot Snow Slide**—68 feet. Garrevole

This illustrates one of the great dangers and difficulties of railroading in the mountain districts. The rotary, throwing out great clouds of black smoke and white steam, rounds a curve and strikes a great snow slide upon which a gang of fifty or more men have been working for hours. The machinery stops, the rotary backs off and comes ahead again and again, and continues bucking the great mass of hard packed snow until in fifteen minutes the track is once more open to traffic.

2331 **Willamette Falls**—69¼ feet. Garridice

Located in the Willamette River, near Portland, Ore., these falls are seen and admired through the car windows of the Southern Pacific railway trains. Ours is a close view, made from one of the numerous mills that get their power from Mother Nature at this point.

2332 **Kalama Railroad Ferry Crossing the Columbia River**—143¼ feet. Garridos

Next to the ferry at Benecia, Calif., this is the largest ferry boat in the world. Timing our approach with the camera mounted on a swiftly moving car, we reach the end of the track just as the mammouth ferry boat enters the slip. It is carrying a twelve coach passenger train, and the passengers are seen moving about and waving as the boat comes to a standstill immediately in front of our instrument.

NOTE—All lengths given are of standard guage sprocket films.

Supplemental List of Standard Guage Films

. . PRODUCED BY . .

The Warwick Trading Company

Of London, England.

THE subjects comprising the attached list of standard guage films have been selected by us from the stock of the Warwick Trading Co., with a view to their value, both photographically and in respect to their interest to an American audience. We believe they represent the cream of the Warwick list and that they may be ordered freely.

No. *Title* *Length*

5572 **A Kiss in the Tunnel**—50 feet.
A humorous subject intended to be run as a part of a railroad scene during the period in which the train is passing through a tunnel.

5677 **A Spanish Bull Fight**—500 feet.
A wonderfully spectacular scene giving the complete detail of a bull fight in Madrid, Spain, from start to finish. The bulls are very fierce and full of fight, and the picture abounds in thrilling incidents, including the killing of a horse and the final death of the bull itself. The picture was taken with a very broad angle lens, and practically the whole amphitheatre is included in the field. This is not an arranged picture for photographic purposes, but a genuine bull fight given in the presence of the Royal Family of Spain, with immense crowds of spectators attending.

5785 **Through the Telescope**—75 feet.
The Professor brings his telescope to bear on a young couple who have dismounted from their wheels in the distance. The young man is tying the young lady's shoe-lace. The picture shows what the professor saw through the telescope, and afterwards what the young man did to the professor. A very laughable subject.

5788 **The House that Jack Built**—50 feet.
A cleverly conceived picture of a little boy and girl playing with building blocks. The little girl has erected a pretty structure, which the boy proceeds to demolish with pokes of his fingers. When the demolition of the house is completed, the film is shown in reverse, and the little building comes back to its original form in a most marvellous manner.

5816 **Panorama of Queenstown**—125 feet.
Showing the harbor, city front, cathedral, etc. A very interesting and picturesque view.

5824 **Coaching in Ireland**—75 feet.
Showing tourists coaching through the wild and romantic pass of Keim-an-eigh on the route to Killarney. A scene of intense interest and beauty.

5827 **Coaching through the Tunnel on the Kenmere Road**—50 feet.
Another effective film showing coaches of tourists passing through the picturesque tunnels which connect County Cork and County Kerry.

5830 **On Horseback, Killarney**—150 feet.
Showing a party of tourists on horseback and on foot proceeding through the picturesque gap of Dunloe, followed by a panoramic view of the wild mountain region in the vicinity.

NOTE—All lengths given are of standard guage sprocket films.

No. *Title* *Length* *Code word*

5832 **The River Shannon**—100 feet.
A beautiful panorama of the River Shannon at Tillaloe, Ireland, including the weir, salmon leap, cathedral, hotel, etc.

5948 **A Paper Chase**—100 feet.
A splendid sporting picture showing the game of Hare and Hounds as it is played in England. The first part shows the pack of young athletes plunging through a swamp, the second crossing a pond, and the third, descending a steep embankment into the water. This picture is decidedly a hit of its kind, and contains many humorous features.

6125 **On the Grand Canal, Venice**—75 feet.
A panoramic view of the most beautiful section of Venice, namely St. Marks Square and the Doge's Palace as seen from a passing gondola. Very fine photographic effects.

6127 **The Grand Canal, Venice**—100 feet.
A magnificent panoramic view, showing the beautiful Rialto Bridge and the surrounding palaces as seen from a gondola on the Grand Canal.

6130 **The Grand Canal, Venice**—150 feet.
Another panoramic view of one of the most picturesque sections of Venice; namely, from the Pesaro to the Ghetto district.

6298 **Panorama of Grindelwald**—150 feet.
This is the first of a great series of pictures showing every feature of mountain climbing in the Alps. The series is unusually strong, and can be heartily recommended in its entirety. This film is a panorama of Eagle's Wing, Grindelwald and the Wetterhorn, showing the Glacier and snow peaks.

6312 **Panorama on the St. Gothard Railway**—125 feet.
The spectacular railroad panorama in the Alps, taken from a train passing through various tunnels, and over the great Wassen Loops.

6330 **Panorama of Lucerne Lake**—125 feet.
A picturesque view of the Lake of Lucerne, showing one of the small steamers that ply its surface, and a number of old chalets and ruins.

6435 **Stag Hunting in England**—125 feet.
Showing a typical English hunt; the stag pursued by the hounds having been driven into the water. The stag is killed, and the hunt comes to an end with the feeding of the dogs. A very spirited sporting picture.

6442 **An English Prize-Fight**—125 feet.
Fifth round and wind-up of a lively bout between two English "pugs".

NOTE—All lengths given are of standard guage sprocket films.

Special.---The Horitz Passion Play

A complete reproduction of the "Life and Passion of Christ". As enacted annually since 1816 by the peasants of the mountain town of Horitz, Bohemia.

* * *

This magnificent production cost over $10,000 and required over three weeks of constant labor on the part of a large staff of operators. About 300 people take part in the play, which is staged and costumed in a most elaborate manner. This is the finest reproduction of the Passion Play that has ever been made, and it is well to remember that the Ober-Amergau Passion Play has never been reproduced in its original form by motion-photography. The Horitz play is more graphic and more replete with interesting situations.

No.		*Title*	*Length.*
6500	1	**Stone Cutters working in quarries at Horitz**—	50 feet.
6501	2	**Peasants in the Field at Horitz**—	50 feet.
6502	3	**Peasants Dance at a Wedding in Horitz**—	75 feet.
6503	4	**Women Washing Clothes at Horitz**—	50 feet.
6504	5	**Adam and Eve in the Garden of Eden**—	50 feet.
6505	6	**Adam and Eve after Expulsion**—	60 feet.
6506	7	**Moses in the Bullrushes**—	55 feet.
6507	8	**Manna in the Wilderness**—	70 feet.
6508	9	**Angel appearing to Mary**—	55 feet.
6509	10	**Magi, the Three Wise Men in the Desert**—	55 feet.
6510	11	**Flight into Egypt**—	110 feet.
6511	12	**The Holy Family**—	50 feet.
6512	13	**Baptism of Christ**—	50 feet.
6513	14	**Christ Blessing Little Children**—	60 feet.
6514	15	**Resurrection of Lazarus**—	50 feet.
6515	16	**Christ's Entry into Jerusalem**—	110 feet.
6516	17	**The Last Supper**—	50 feet.
6517	18	**The Washing of Feet**—	110 feet.
6518	19	**Blessing Bread and Wine**—	80 feet.
6519	20	**Judas receiving Money**—	110 feet.
6520	21	**The Garden of Olives**—	115 feet.
6521	22	**Christ before Caiaphas**—	110 feet.
6522	23	**Peter denying Christ**—	100 feet.
6523	24	**Christ before Pilate—First Time**—	115 feet.
6524	25	**Christ before Herod**—	50 feet.
6525	26	**Christ before Pilate—Second Time**—	110 feet.
6526	27	**The Condemnation of Christ**—	115 feet.
6527	28	**The Way of the Cross**—	110 feet.
6528	29	**The Crucifixion**—	75 feet.
6529	30	**Taking down from the Cross, Burial and Resurrection**—	110 feet.

Total length (30 films) 2,300 feet. With each set is supplied a copy of a Lecture on the Series, prepared with greatest care, including the names of the villagers impersonating the principal Biblical Characters in the Play. This Series of Films will be supplied only in its entirety.

NOTE—All lengths given are of standard guage sprocket films.

No.	Title	Where taken	Length	Code

6547 **The Monk in the Monstery Wine Cellar**—50 feet.
Comedy subject.

6788 **A Triple Balloon Ascent**—75 feet.
Three ballons of the Areo Club in a simultaneous ascension. A very interesting and exciting scene.

6813 **A Majestic Stag**—50 feet.
A rare and highly interesting picture of a giant stag within 20 feet of the camera. Taken at Exmoor, England.

6814 **Mountain Torrents**—60 feet.
An all inspiring picture of wild Nature, taken in Norway.

6832 **England's Colonial Troops**—50 feet.
The royal review of selected troops representing every one of Great Britain's colonies, before Her Majesty, Queen Alexandra, on the Horse Guards Parade, London, at the conclusion of the Boer War. A splendid picture of a remarkable and unusual gathering of soldiers.

6871 **Pa's Comment on the Morning News**—75 feet.
A new and amusing comedy subject.

6879 **A Two Handed Sword Contest**—60 feet.
Taken aboard the Japanese flagship "Asama".

6882 **A Japanese Wrestling Match**—100 feet.
Taken aboard the Japanese flagship "Asama".

6899 **Looping the Loop**—75 feet.
Taken at the Crystal Palace, London.

6927 **Coster Sports**—100 feet.
Including water pail head balancing, sack, bicycle, wheel-barrow, and donkey cart races.

6929 **Coster Sports**—50 feet.
Coster girls running race. Very funny.

6930 **Coster Sports**—75 feet.
Basket head balancing race.

6931 **Acquatic Sports**—100 feet.
Down the water slide and high driving at the Tunbridge Wells, Bath, England.

NOTE—All lengths given are of standard guage sprocket films.

No. *Title* *Length* *Code word*

6946 **A Water Carnival**—125 feet.
1. The walking pole.
2. Tub paddling race.
3. Punt lance duel.

Taken at an English summer resort.

6949 **A Duel with Knives**—100 feet.
Reproduction from the well-known scene of "The Two Orphans".

6952 **Weary Willie and the Policeman**—100 feet.
Comedy subject.

6954 **"The Devil of the Deep" and the Sea Urchins**—50 feet.
Comedy subject.

6963 **A Swiss Carnival**—125 feet.
Parade of gaily decorated floats, etc., through the streets of Zurich, Switzerland.

6974 **A Devonshire Fair**—250 feet.
Ten lively scenes as follows:
The swings and big wheel; Specialty dance in front of show; Panorama of crowds and booths; Front of boxing booth; Crowds at a living picture show; An open air skirt dance; Another view of the swings; Merry go-rounds; Galloping horses; The gondolas.

6981 **Looping the Loop**—75 feet.
Another view of this popular amusement at the Crystal Palace, London.

6982 **A Visit to the London Zoo**—177 feet.
A series of interesting shots at various groups of animals, including a splendid picture of some fine specimens of giraffes. A very interesting picture for children.

6984 **With the Stag Hounds**—75 feet.
An English hunt passing through a village street.

6994 **Landing Guns**—50 feet.
Marines effecting a landing from a warship on a hostile coast.

6999 **A Kennel Club Parade**—60 feet.
Ladies in fancy dress with their pet dogs on parade in the Botanical Gardens, Regents Park, London.

NOTE—All lengths given are of standard guage sprocket films.

No.	Title	Length	Code wo

MONT BLANC AND THE ALPS

The following films constitute the most wonderful series of mountain climbing pictures ever taken, and were only secured at great risk and expense. The films are all of a very high grade, both pictorially and photographically.

7002 **Panorama of Alpine Peaks**—125 feet.
Showing a party of two guides and a climber scaling the very difficult ice walls on the glacier of the great Schreckhorn at an altitude of 10,500 feet.

7006 **Grand Panorama from the Summit of the Schreckhorn**—150 ft.
A gorgeous sweeping view from the summit of the great Schreckhorn, including the whole Oberland Range. Showing a climber and two guides crossing the Wetterhorn couloir. One of the most dangerous spots in the Alps.

7009 **Ascending a Rock Chimney on the Grandes Charmoz, 11,293 feet high**—50 feet.
A thrilling incident showing a climber ascending a cleft or chimney by hanging on with his finger tips and pushing his back and knees into opposite walls of rock.

7010 **Ascent and Descent of the Aiguilles Des Grandes Charmoz**—141 feet.
The most difficult rock climbing in the world, and the most wonderful climbing picture ever taken. Sheer precipices of thousands of feet are on either side.

7011 **Ascent of Mont Blanc**—300 feet.

7012 **Ascent of Mont Blanc**—266 feet.

7013 **Ascent of Mont Blanc**—236 feet.
The above films include a series of eighteen pictures covering all the interesting climbing scenes, incidents and experiences of a party making the ascent of this, the highest mountain in Europe. The various scenes are as follows:

1. Preparations for the ascent and departure of party.
2. Crossing a mountain torrent.
3. Party leaving the Pierre Pointue Inn, 6,800 feet.
4. Crossing the Glacier des Bossons.
5. The "juncture" of glaciers de Taconnaz and des Bossons.

NOTE—All lengths given are of standard guage sprocket films.

No.	Title	Length	Code word

6. Traversing the glacier de Taconnaz.
7. Climbing ice pinnacles on the same glacier.
8. Reaching the Grand Mulets, 10,120 feet.
9. Arrival of the party at the Grand Mulets.
10. Life at the Grand Mulets. Partaking of refreshments.
11. Sunset panorama from the Grand Mulets, 7 P. M. (unique).
12. Leaving by moonlight for the summit, 1:30 A. M.
13. Ascending the snow slopes towards the Petit Plateau, 3 A. M.
14. A cloud sea from the Petit Plateau, 4 A. M. A wonderful sight photographed from above the clouds.
15. Crossing a snow bridge near the Grand Plateau, 15,000 feet.
16. Finding a way over a great crevasse near La Tournette, 15,300 feet.
17. Ascending the slope below the summit over a snow bridge during a snow storm, 15,500 feet.
18. The summit of Mont Blanc, 15,781 feet.

7014 **Man's Best Friend**—325 feet.
A series of fifteen studies of the prize dogs at the Kennel Club Show, Crystal Palace, London.

7015 **Push Ball**—177 feet.
A splendid and most interesting picture of a new game by two teams, using a ball 6 feet in diameter. Taken at the Crystal Palace, London.

7020 **Over London Bridge**—200 feet.
A splendid parade picture showing King Edward VII and Queen Alexandra in their chariot of state, accompanied by a showy troop of Horse Guards.

7023 **Over London Bridge**—150 feet.
Another fine view of the same subject as No. 7020.

7027 **"Mary Jane's Mishap," or Don't fool with the Paraffin**—250 feet.
SYNOPSIS.—Mary Jane rises early, enters kitchen yawning. Notices time of morning—hurriedly builds fire, blacks the boots—smudges her face—admires herself in a hand mirror—Grimaces (large)—discovers the fire's out—Happy idea!—Paraffin applied, strikes a light, applies same—Explosion—Mary Jane blown up the chimney. *Scene*—House tops—Mary Jane blown through chimney-tops amidst volumes of smoke—Mary Jane descends in pieces—*Scene*—Cemetery. Appropriate epitaph on tombstone—Visitors seeking M. J.'s resting place—Overcome with emotion—fright through

No.	Title	Length	Code

appearance of M. J.'s ghost arising. Ghost seeks something. Found at last?—the Paraffin Can. M. J.'s ghost re-enters tomb contented. *Finale* —M. J.'s cat the only mourner.—Curtain and Moral. Extremely funny.

7071 **In a Canadian Logging Camp**—375 feet.
A great series of pictures taken in a lumber camp on the Bear River, Canada. Showing the progress of the log from the felling of the tree to the departure of the lumber trains for the mills.

7073 **Branding Wild Horses**—246 feet.
An exciting scene on a Northwestern Ranch, Canada. Showing cowboys driving wild horses into the corral and afterward inspecting and branding colts.

7074 **Breaking a Broncho**—100 feet.
Another great picture of cowboy work on a ranch in the Northwest territory, Canada. One of the best broncho busting pictures ever made.

7076 **The Broncho Horse Race**—150 feet.
Indians, mounted police and cowboys in an exciting broncho race.

7077 **Spearing Salmon**—154 feet.
A wonderful picture taken on a salmon river in the Northwest territory, Canada. Full of life and excitement.

7083 **The Pines of the Rockies**—100 feet.
A view of a Rocky Mountain forest in winter time, as seen from a passing railroad train.

THE GREAT CORONATION DURBAR AL DELHI, INDIA

Scenes of Oriental splendor occuring but once in a lifetime.

7129 **The Delhi Camp Railway**—75 feet.
A most interesting and novel view of a train of light oaken carriages coming to a temporary station at the Durbar camp, and leaving off and taking aboard a crowd of Indian princes in their magnificent carnival costumes. One of the most novel and interesting views of the series.

7133 **A Gorgeous Pageant of Princes**—150 feet.
A magnificent parade of gloriously caparisoned elephants bearing English dignitaries and Indian princes. The most wonderful spectacle of the century. A magnificent film photographically and pictorially.

NOTE—All lengths given are of standard guage sprocket films.

No.	*Title*	*Length*	*Code word*

7172 **Review of Native Chiefs at the Durbar**—175 feet.

A most wonderful film. Showing men in chain armour, armed men on enormous stilts, gold and silver cannon drawn by oxen, huge elephants loaded down with cloth of gold. A remarkable assemblage of the chiefs of the savage tribes of India.

7173 **Review of the Chiefs at the Durbar**—150 feet.

A continuation of the previous picture. Words can hardly describe the gorgeousness of the scene. It must be seen to be appreciated. Both films are of good photographic quality.

7143 **Ski Jumping Competition**—147 feet.

A wonderfully successful film taken in Switzerland and showing experts in the great annual competition. In three parts:

1. Jumping from a stage.
2. The descent and mix-up in the snow.
3. The race down hill of the successful jumpers.

SPECIAL—Just received: Launch of Shamrock III—100 feet.

A very fine launching picture of Sir Thomas Lipton's third cup challenger.

NOTE—All lengths given are of standard guage sprocket films.

MELIES STAR FILMS

THE following is a selected list of the very best films produced by G. Melies of Paris with special decorations, machinery and accessories. They constitute the finest series of fantastic subjects in the world, and we have given great care to their selection. Any of these subjects may be ordered with confidence. Full descriptions of individual subjects will be furnished to intending purchasers on application.

No.	*Title*	*Length*	*Code word*
4185	**The Sign of the Cross**	180 feet.	
4219	**Cinderella**	400 feet.	
4237	**Miracles of Brahmin**	250 feet.	
4264	**Joan of Arc**	800 feet.	
4281	**Rajah's Dream**	150 feet.	
4284	**Artist and the Dummy**	75 feet.	
4285	**The Sorcerer, Prince and the Good Fairy**	120 feet.	
4295	**The Miser**	200 feet.	
4298	**Christmas Dream**	525 feet.	
4318	**Conjurer and 100 Tricks**	150 feet.	
4322	**How He Missed the Train**	70 feet.	
4329	**Bewitched Dungeon**	180 feet.	
4332	**Brahmin and Butterfly**	122 feet.	
4335	**Dislocation Extraordinary**	106 feet.	
4337	**Red Riding Hood**	500 feet.	
4345	**The House of Mystery**	180 feet.	
4350	**Bachelor's Paradise**	112 feet.	
4352	**Temple of the Sun**	101 feet.	
4357	**Prince of Magicians**	120 feet.	
4360	**Blue-Beard**	680 feet.	
4371	**Hat of Many Surprises**	157 feet.	
4382	**A Swelled Head**	153 feet.	
4384	**Gigantic Devil**	122 feet.	
4386	**The Long and Short of It**	57 feet.	
4394	**Marvellous Egg Producing**	183 feet.	
4399	**Trip to the Moon**	800 feet.	
4412	**Twentieth Century Conjuring**	100 feet.	
4413	**Devil's Money Bags**	167 feet.	
4415	**Human Fly**	137 feet.	
4417	**Marvellous Suspension and Evolution**	126 feet.	
4419	**The Impossible Feat of Balancing**	81 feet.	
4420	**What Befell the Inventor's Visitor**	162 feet.	

NOTE—All lengths given are of standard guage sprocket films.

No.	*Title*	*Length*	*Col*
4422	**Sure Cure for Indigestion**—260 feet.		
4426	**Gulliver's Travels**—250 feet.		
4430	**Robinson Crusoe**—850 feet.		

1. The Shipwreck.
2. The Raft.
3. Progress up the River.
4. Three Days After.
5. The Last Hope.
6. The Signal of Distress.
7. Constructing the Hut.
8. The Cannibals.
9. The War Dance.
10. Rescue of Friday.
11. Robinson's Flight.
12. The Pursuit.
13. The Attack on the Hut.
14. After the Battle.
15. Building the Canoe.
16. The Earthquake.
17. Sailing Around the Island.
18. The Meeting.
19. The Rescue.
20. Robinson Leaves the Island.
21. The Quay at Southampton.
22. Robinson's Return.
23. Home, Sweet Home.
24. The Increased Family.
25. The Apotheosis.

The Melies version of " Robinson Crusoe " is not a Pantomime or fantastical series, *but is a play* depicting incidents from De Foe's story, to which lines it strictly adheres except in the " Apotheosis " (scene 25), which is added to give a bright finish to the picture.

Legal Box 106
Folder 1

FORM NO. 1142 BULLETIN 33, Oct. 10, 1904

THE ESCAPED LUNATIC

$1000.00 REWARD

For Proof that we did not originate and make the biggest Comedy Hit of the season

THE ESCAPED LUNATIC

And if there is any non-dyspeptic person who will not shriek with laughter at this picture, he is

CRAZY!!

WARNING! A DANGEROUS LUNATIC, who imagines himself to be Emperor Napoleon I, escaped from the Bloomingdale Asylum at 9 o'clock this morning by smashing the iron bars of his cell and leaping to the ground from a third story window. By a miracle he escaped death, and at once started on a mad chase across country, closely pursued by a posse of keepers. We regret to say that one of the keepers was seriously, if not fatally injured by being hurled from a bridge into a raging stream in the ravine below. The lunatic after this awful deed again thwarted his pursuers by recklessly crossing a river on a wire cable, from which he was suspended by two light cords. In another instance he ascended a precipitous cliff by climbing hand over hand up a swaying rope, and time and again risked life and limb in his mad flight. Finally, when almost captured by the exhausted and desperate keepers, the lunatic made his way back to the asylum, and by a superhuman effort leaped back from the ground into his third story window. His keepers, disheveled and muddy, rushed into his cell, only to find him calmly seated in his chair reading a paper. Fortunately there were a number of Biograph cameras situated about the country in the vicinity of the asylum, and this most astonishing episode was completely covered in moving pictures. The films are clear, sharp and distinct, and the lunatic's flght is shown in such wonderful realism that every audience which has seen the production has gone into paroxysms of laughter imagining it a comedy scene arranged by actors. However that may be, the demand for the film has been so great that the Biograph Company has decided to sell it at 15 cents per foot. The length is 617 feet—just about right.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

11 East 14th Street, New York City.

Legal Box 106
Folder 1

FORM NO. 1144 BULLETIN 34, Oct. 17, 1904

NEW ENGLISH SUBJECTS

IN STANDARD GUAGE

We are just in receipt of a new shipment of Gaumont Films, all of which are unusually attractive.

G. 209 **The Masher's Dilemma** 70 feet

A swell young gentleman is waiting on the verandah of a city house for two young ladies to accompany him on a walk. He consents to hold a colored baby for a moment, and the mother, of course, runs away. There is an amusing complication when the young ladies come out.

G. 210 **Cruelty to Horses** *(Copyrighted)* 115 feet

A stable hand who has been reproved by his master takes revenge by beating an inoffensive horse. The outraged master attempts to punish him, but he succeeds in getting away. He is chased about the place by other grooms who finally succeed in catching him, and then nearly drown him in a horse-trough. This subject is one that will appeal strongly to all lovers of horses. The action and photographic quality are fine.

G. 211 **Revenge** *(Copyrighted)* 375 feet

This is a thriller. A young mechanic, whose wife has been wronged by an officer, is arrested after a hard struggle, and finally escapes and proceeds to take the law into his own hands. A series of thrilling chases and fights follows, during the course of which the woman is shot and the officer is strangled by the husband. While the subject is exceedingly melodramatic, the action is well done, and the film is one that will doubtless get a great applause from the galleries.

G. 214 **Shooting the Rapids of Killarney** 160 feet

All lovers of beautiful Irish scenery will appreciate the magnificent photographic value and splendid composition of this picture. It shows a number of small boats shooting the famous Killarney Rapids. In one scene the camera is placed in a boat, and the spectator enjoys the sensation of shooting the rapids himself.

G. 221 **A Railway Tragedy** *(Copyrighted)* 325 feet

This is another melodramatic subject full of exciting situations. A professional thief robs a young woman on an English Railway coach and murderou ly throws her from the coach while the train is running at full speed The young woman is rescued by some farm hands just as an express train approaches. The police at the next station are notified, and a running fight ensues, and the thief is finally captured. One of the most exciting chase pictures ever made.

G. 223 **Kissing the Blarney Stone** 155 feet

This is the Genuine Thing. There has been an imitation of this famous scene, but this is the first time the quaint ceremony has been shown in motion pictures just as it occurs at Blarney Castle. The picture opens with a panoramic view of the Castle grounds, and ends with a close view of tourists being held by the heels over the wall in order that they may kiss the Blarney Stone.

E. S. 246 **A Little Boy Called "Taps"** 505 feet

We believe this will make a decided hit in this country. It covers the adventures of a recently released convict who finds a little curly-headed boy asleep in the snow and protects him as best he can during several scenes, until finally the little boy is starving. The ex-convict then steals to save the little boy's life and is again arrested and thrown in jail. He gets out just as the youngster is at the point of death. Through the assistance of a good-samaritan he saves the little boy, and is himself started on a new lease of life, and is given employment as a carpenter. The action of the piece is exceeding impressive, and we can recommend it very highly.

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

11 East 14th Street, New York City.

Legal Box 106
Folder 1

FORM NO. 1146 BULLETIN 36, Oct. 26, 1904

THE LOST CHILD

ANOTHER GREAT COMEDY CHASE

BY THE ORIGINATORS OF

"Personal" and "The Escaped Lunatic"

IN FULL CRY

BRIGHTER, FUNNIER AND BETTER

THAN THE OTHERS

FOUNDED ON FACT

Produced and Controlled Exclusively by the

American Mutoscope & Biograph Co.

11 East 14th Street, New York City.

SYNOPSIS

• • •

The story of THE LOST CHILD is founded on a recent happening in Brooklyn. A youngster crawled under a porch and went to sleep. The mother missing it immediately set up a cry of "Kidnappers," and soon the whole neighborhood was wild with excitement. The police reserves were called out, and an enterprising newspaper came out with an "extra" offering a reward for the ruffian. The laugh was on everybody concerned when the child was finally discovered.

So it is in THE LOST CHILD. The scene starts in the dooryard of a pretty suburban home. A young mother brings her baby out on the lawn, leaves it with some toys and a kitten and goes back into the house. The youngster plays for a little while, and then crawls into a dog-kennel and goes to sleep.

The mother comes out shortly and frantically rushes about the yard searching for the child. It is nowhere to be seen. She hurries out to the street, and there at her very gate is a mysterious man putting something into a large basket. It is the kidnapper, of course! The woman does not hesitate an instant, but assaults him with all the fury of a desperate mother. The astonished man succeeds in breaking away before he is totally demolished, and thinking the woman is crazy, starts off on a dead run.

The mother pursues hot-foot. She is joined in the hue and cry by her colored cook and Irish washerwoman.

Around the corner is a policeman chatting with a nursemaid. A crusty old gentleman is being wheeled up and down in an invalid's chair, and a couple of girls are strolling along chatting gaily. The chase bursts into this group full tilt, and everyone joins in, even the old gentleman in the chair. As the chase progresses it goes through a corn field. The villian escapes temporarily by hiding behind a corn stack where a farmer's family are shucking corn, but he is discovered by the old man and the whole crowd run back in pursuit, joined this time by the farmer's family.

Next we see the supposed kidnapper speeding down a country road with the pack in full cry, augmented this time by a dago pushing a junk cart and a one-legged boy hopping along on crutches.

The chase breaks next into a deep cut. The kidnapper plunges down the bank at breakneck speed, followed by the whole crowd. Invalid's chair, baby-carriage, junk-cart and all go rolling from top to bottom; about as ludicrous a situation as anyone could imagine.

The kidnapper is finally caught hiding in a brush heap, and although he vehemently protests his innocence, is dragged back to the house by the policeman followed by the clamoring mob. In the meanwhile the scene goes back to the dooryard where the baby is seen at the dog kennel peacefully playing with the pup. The mob arrives on the scene. The mother clasps her lost child to her arms and the chagrined policeman finds that the kidnapper has nothing in his basket but a guinea-pig.

The film is without a flaw photographically, and is just right as to length.

Each scene is snappy and full of life, and the laugh is continuous.

LENGTH 538 FEET ***CLASS "A"***

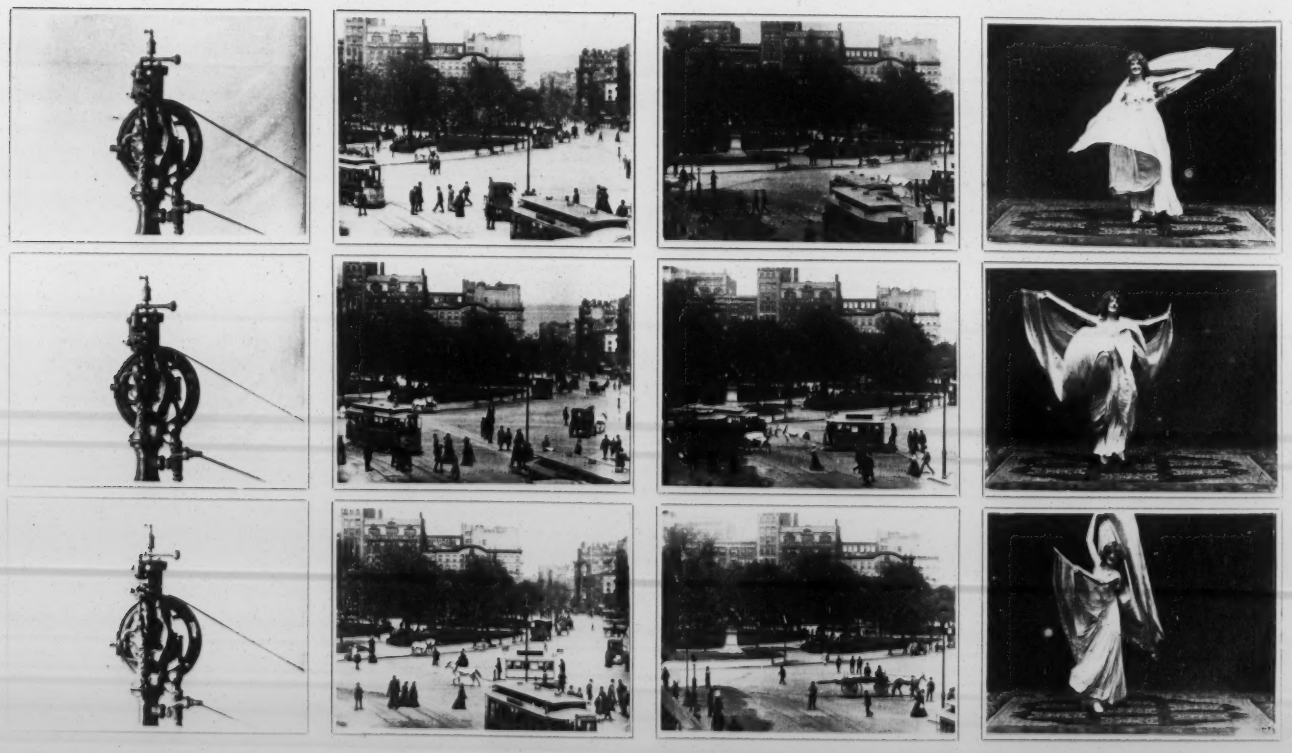
NEW YORK FILM EXCHANGE,
N. POWER, MGR.
117 NASSAU ST., - N. Y.

No. 1
Title *Sparring Contest at Canastota.*
Length *132 ft.*
Code Word *Minutaglia.*

No. 2
Title *Sparring Contest at Canastota.*
Length *138 ft.*
Code Word *Miratrix.*

No. 3
Title *Sparring Contest at Canastota.*
Length *133 ft.*
Code Word *Mirrastes.*

No. 4
Title *Sparring Contest at Canastota.*
Length *127 ft.*
Code Word *Mirtidano.*



No. 6
Title *Engine and Pump.*
Length *[illegible] ft.*
Code Word *Misciare.*

No. 7
Title *Union Square.*
Length *144 ft.*
Code Word *Miscidilo.*

No. 8
Title *Union Square.*
Length *140 ft.*
Code Word *Miscredino.*

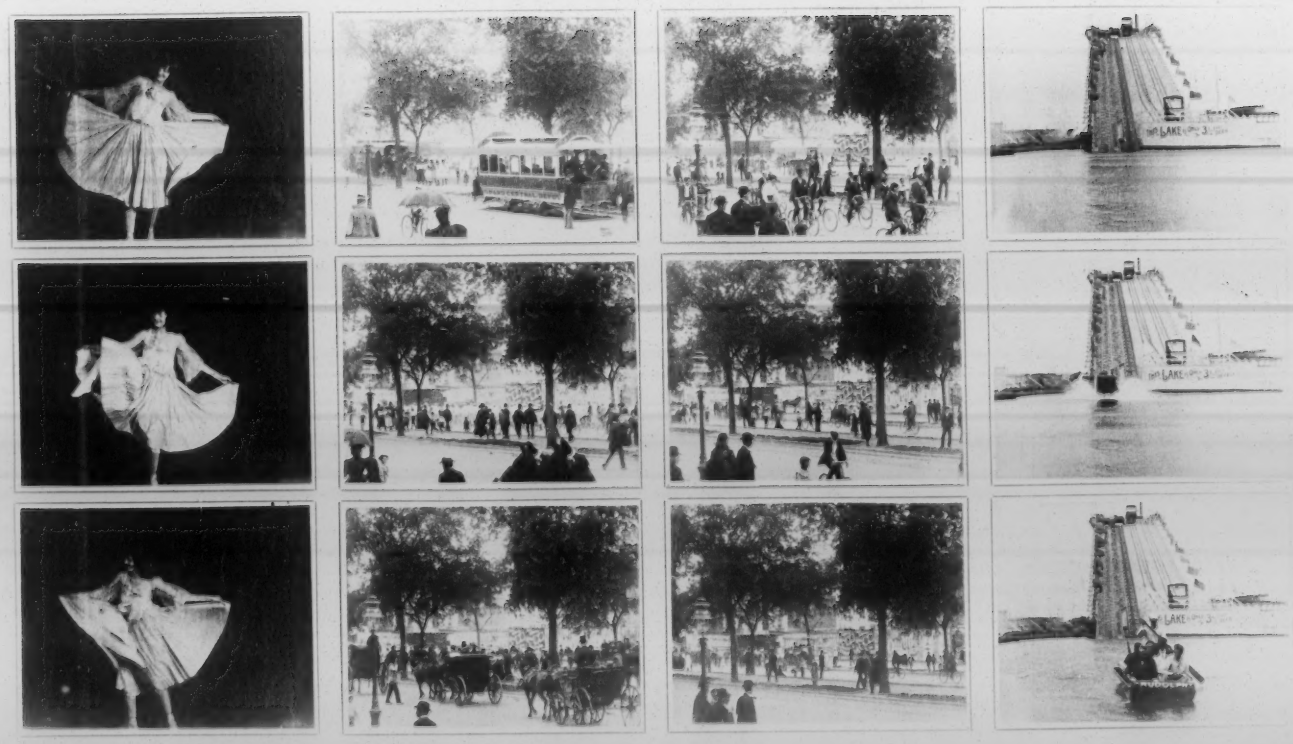
No. 9
Title *Skirt Dance by Annabelle.*
Length *154 ft.*
Code Word *Misemiere.*

No. 10
Title *Tamboutrine Dance by Annabelle*
Length *118 ft.*
Code Word *Misgradip*

No. 11
Title *Sawing Wood.*
Length *11 ft.*
Code Word *Misperava.*

No. 12
Title *Sandow.*
Length *118 ft.*
Code Word *Mispregio.*

No. 13
Title *Sandow.*
Length *129 ft.*
Code Word *Misturnate.*

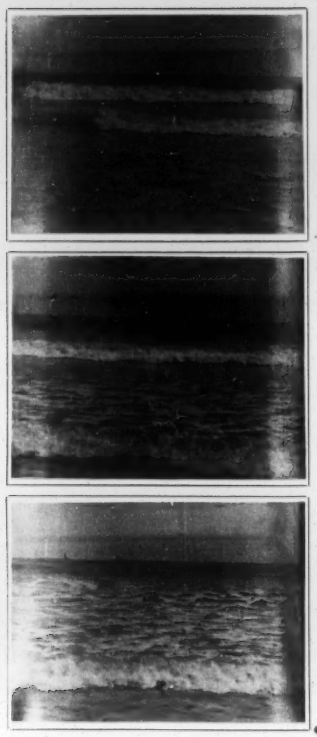


No. 14
Title *Skirt Dance by Pitatelle*
Length *[illegible] ft.*
Code Word *[illegible]*

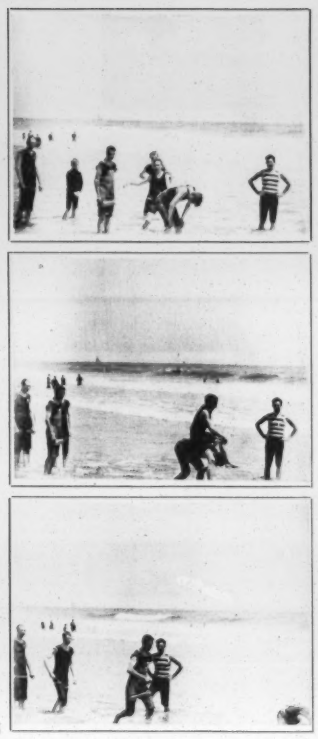
No. 15
Title *Bicycle Parade on the Boulevard.*
Length *142 ft.*
Code Word *[illegible]*

No. 16
Title *Bicycle Parade on the Boulevard.*
Length *181 ft.*
Code Word *Mustagero*

No. 17
Title *Shooting the Chute at Atlantic City*
Length *[illegible] ft.*
Code Word *[illegible]*

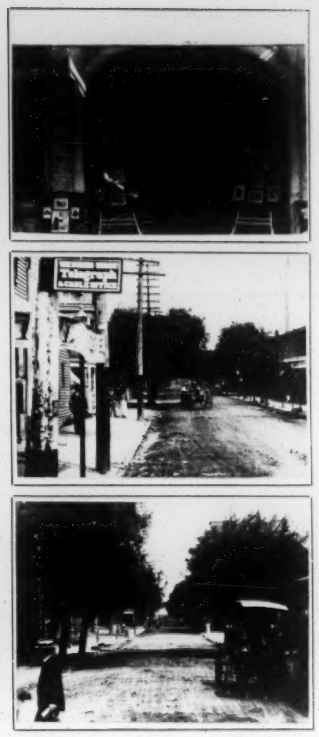


No. 19
Title *Sea Scene.*
Length *108 ft.*
Code Word *Mitedant.*



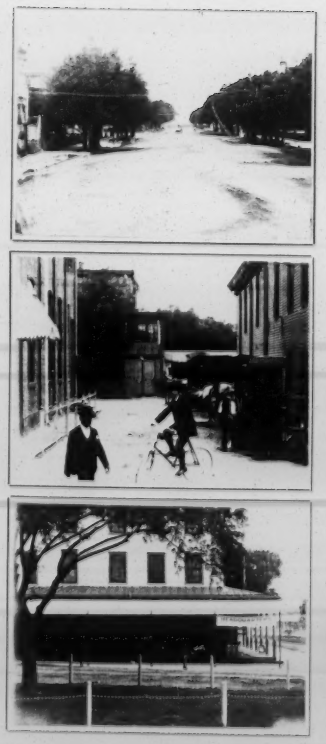
No. 20
Title *Boys Bathing at Atlantic City.*
Length *149 ft.*
Code Word *Mitichero.*

No. 21
Title *Atlantic City Bathers.*
Length *78 ft.*
Code Word *Mitigamus.*

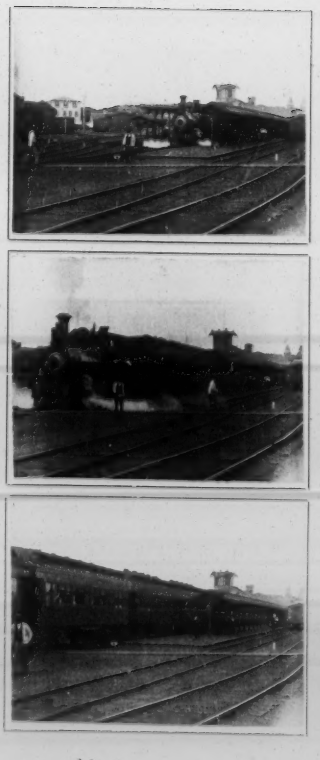


No. 22
Title *Panoramic View from Trolley; Atlantic City.*
Length *156 ft.*
Code Word *Mitologo.*

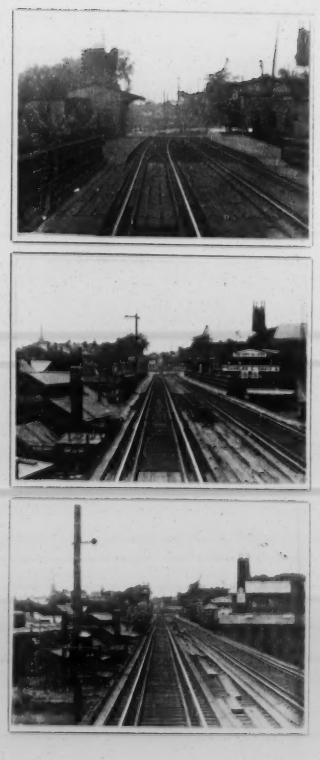
No. 23
Title *Fire Engine at Work.*
Length *8 ft.*
Code Word *Mitreson.*



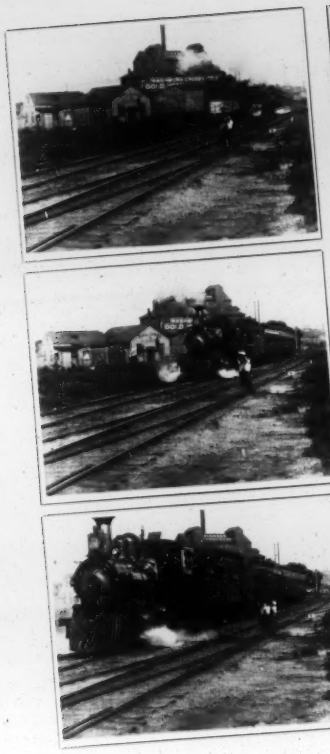
No. 24
Title *Panoramic View from Trolley: Atlantic City.*
Length *149 ft.*
Code Word *Mitriava.*



No. 25
Title *Train Leaving Station, Philadelphia.*
Length *151 ft.*
Code Word *Mobiliter.*

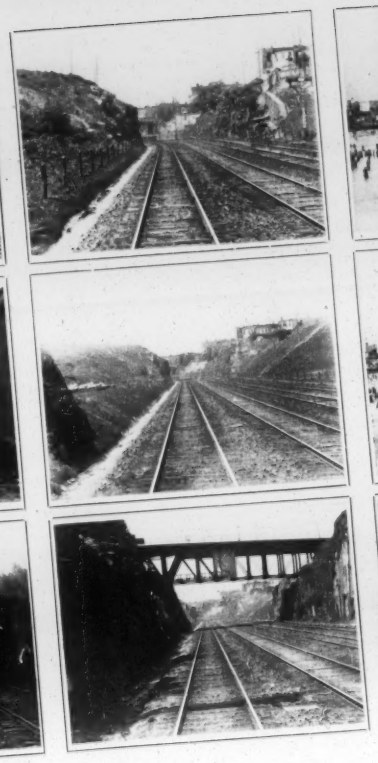


No. 26
Title *Penn. R.R at New Brunswick, N.J.*
Length *142 ft.*
Code Word *Mocadero.*



No. 27
Title *Penn. R.R. near Philadelphia.*
Length *154 ft.*
Code Word *Moccolino.*

No. 28
Title *Penn. R.R. near Haddonsfield.*
Length *151 ft.*
Code Word *Mocoabais.*



No. 29
Title *Penn. R.R. Cliffs.*
Length *152 ft.*
Code Word *Mocotonas.*

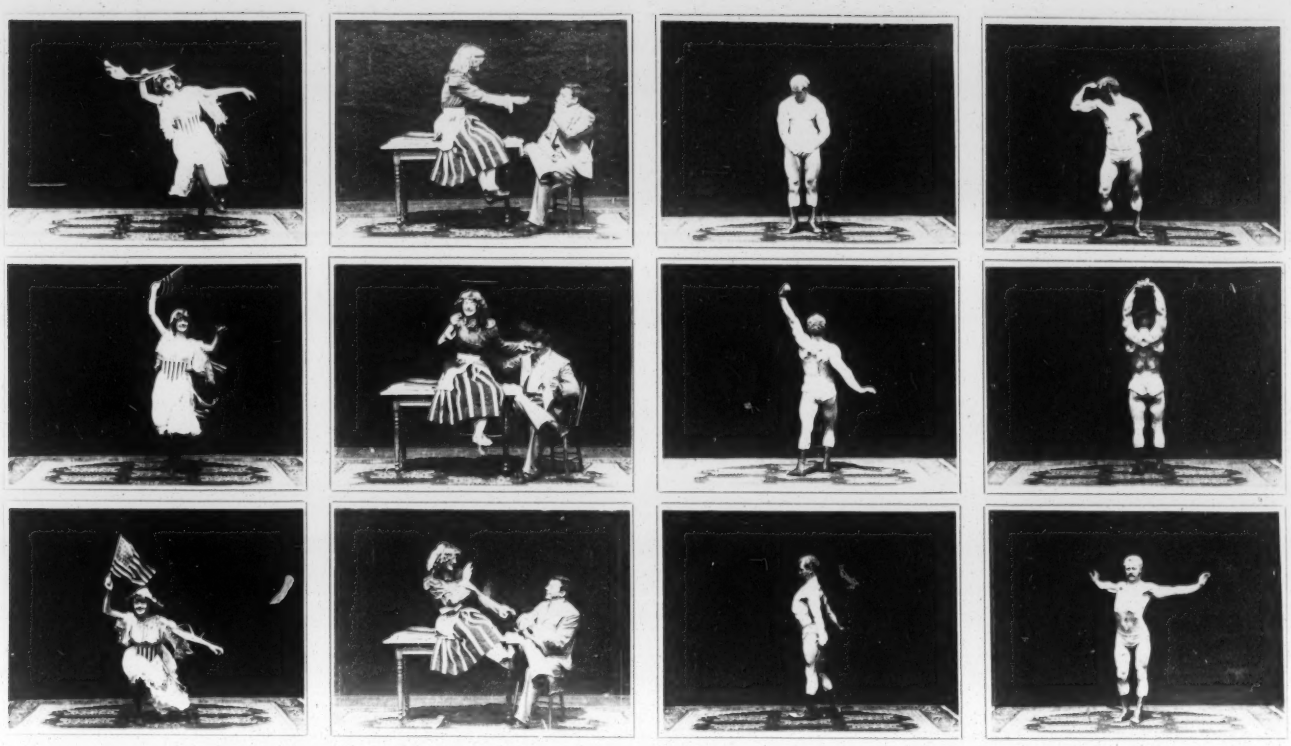
No. 30
Title *Bathers and Life-boat, Atlantic City.*
Length *155 ft.*
Code Word *Mochadura.*

No. 31
Title *Bathers at Atlantic City.*
Length *154 ft.*
Code Word *Mochiler.*

No. 32
Title *Monkies' Feast.*
Length *147 ft.*
Code Word *Modelado.*

No. 33
Title *Getting off Trolley, Atlantic City.*
Length *158 ft.*
Code Word *Modelaria.*

No. 34
Title *Busses Leaving Depot, Atlantic City.*
Length *146 ft.*
Code Word *Moderadora.*



No. 35
Title *The Dance by Annabelle*
Length *129 ft.*
Code Word *Modiglione*

No. 36
Title *Trilby and Little Billee*
Length *150 ft.*
Code Word *Modibard*

No. 37
Title *Sandow*
Length *136 ft.*
Code Word *Modiglione*

No. 38
Title *Sandow*
Length *145 ft.*
Code Word *Modoliano*

No. 39
Title *Hard Work*
Length *139 ft.*
Code Word *Modiraken*

No. 40
Title *Watermelon Feast*
Length *155 ft.*
Code Word *Modibagel*

No. 41
Title *Dancing Darkies*
Length *138 ft.*
Code Word *Modulirem*

No. 42
Title *Wrestling Pony*
Length *141 ft.*
Code Word *Moodagem*

No. 43
Title *Wrestling Ponies.*
Length *136 ft.*
Code Word *Moerbezie.*

No. 44
Title *Stable on Fire.*
Length *137 ft.*
Code Word *Mofarras.*

No. 45
Title *Rip's Toast.*
Length *135 ft.*
Code Word *Mofetten.*

No. 46
Title *Rip Meeting the Dwarf.*
Length *142 ft.*
Code Word *Mofletudo.*

No. 47
Title *Exit of Rip and Dwarf.*
Length *138 ft.*
Code Word *Mogargas.*

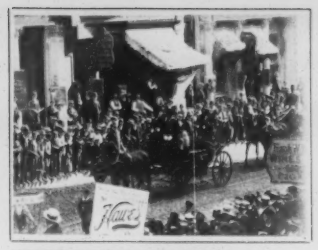
No. 48
Title *Rip Passing Over the Mountain.*
Length *146 ft.*
Code Word *Mogarino.*

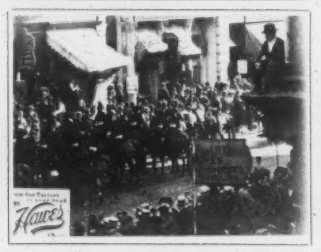
No. 49
Title *Rip's Toast to Hudson and Crew.*
Length *144 ft.*
Code Word *Mogliama.*

No. 50
Title *Rip's Twenty Years Sleep.*
Length *136 ft.*
Code Word *Moglicla.*

No. 51
Title *Awakening of Rip.*
Length *234 ft.*
Code Word *Mogrollo.*

No. 52
Title *Rip Leaving Sleepy Hollow.*
Length *141 ft.*
Code Word *Mohalinase.*





No. 53
Title *Li Hung Chang.*
Length *204 ft.*
Code Word *Moharilla.*

No. 54
Title *Li Hung Chang.*
Length *148 ft.*
Code Word *Mohatronex.*

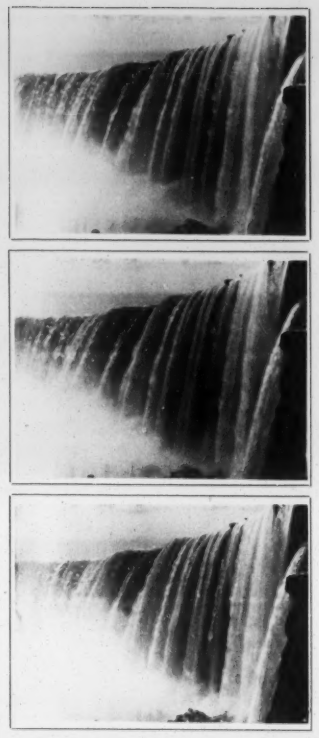
No. 55
Title *Li Hung Chang at Grants Tomb.*
Length *198 ft.*
Code Word *Mohiento.*

No. 56
Title *West Point Cadet Cavalry.*
Length *147 ft.*
Code Word *Moinante.*

No. 57
Title *West Point Cadet Cavalry.*
Length *142 ft.*
Code Word *Moinillon.*

No. 58
Title *West Point Cadet Drill.*
Length *148 ft.*
Code Word *Moirirung.*

No. 59
Title *West Point Cadet Drill.*
Length *143 ft.*
Code Word *Mojigato.*



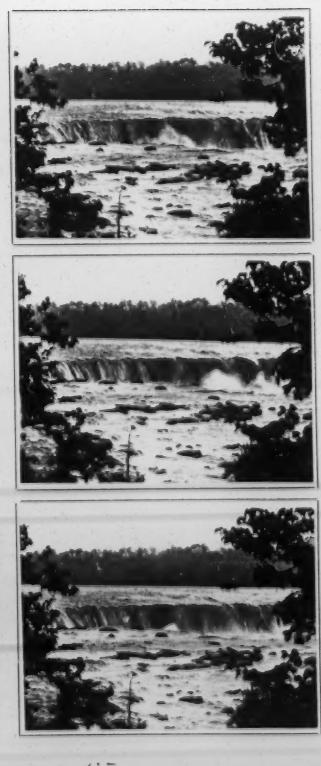
No. 60
Title *Canadian Falls, Table Rock.*
Length *138 ft.*
Code Word *Mojonero.*

No. 61
Title *Canadian Falls, Table Rock.*
Length *142 ft.*
Code Word *Molagem.*

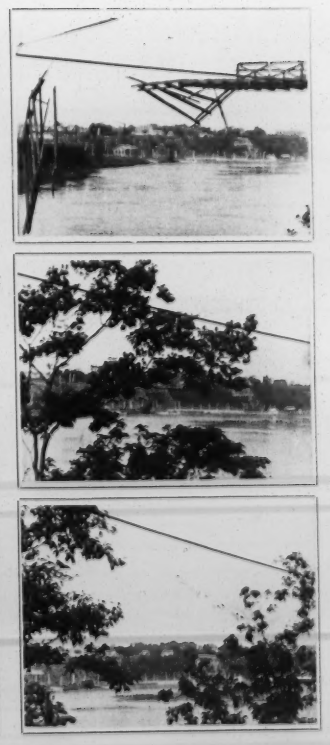
No. 62
Title *Niagara Falls from Michigan Central R.R.*
Length *142 ft.*
Code Word *Molciamo.*

No. 63
Title *American Falls, Luna Island.*
Length *139 ft.*
Code Word *Maldunba.*

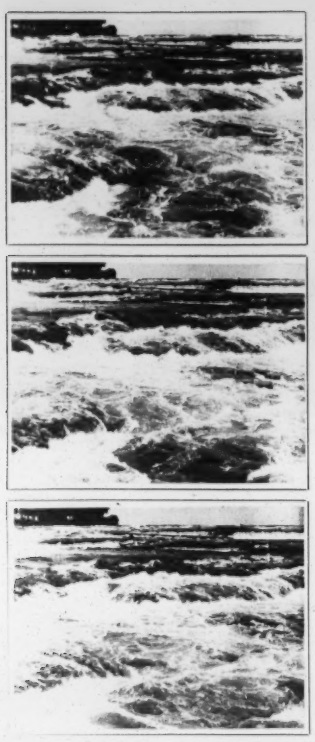
No. 64
Title *American Falls, Goat Island.*
Length *135 ft.*
Code Word *Molecole.*



No. 65
Title *Canadian Falls from American Side.*
Length *141 ft.*
Code Word *Moledero.*

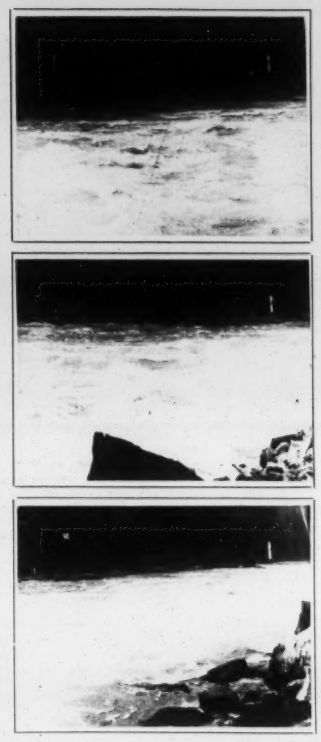


No. 66
Title *Niagara Gorge from Erie R.R.*
Length *142 ft.*
Code Word *Molenda.*

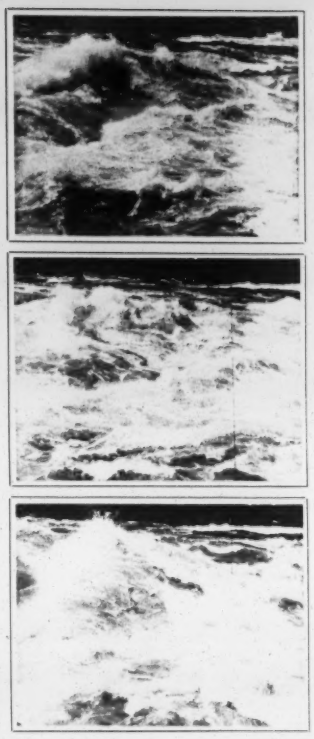


No. 67
Title *Lower Rapids, Niagara Falls*
Length *141 ft.*
Code Word *Magbate.*

No. 68
Title *Looking Down Gorge, Niagara Falls*
Length *135 ft.*
Code Word *Molimus.*



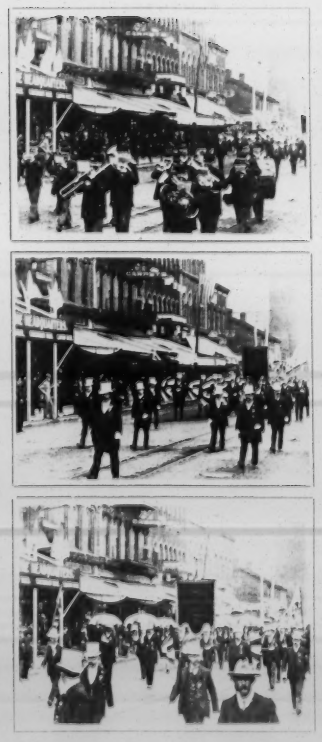
No. 69
Title *Panoramic View from Trolley in Gorge*
Length *142 ft.*
Code Word *Molinismo.*



No. 70
Title *Upper Rapids from Bridge, Niagara Falls.*
Length *140 ft.*
Code Word *Molinitos.*

No. 71
Title *[illegible] Falls*
Length *[illegible] ft.*
Code Word *Mollegia.*

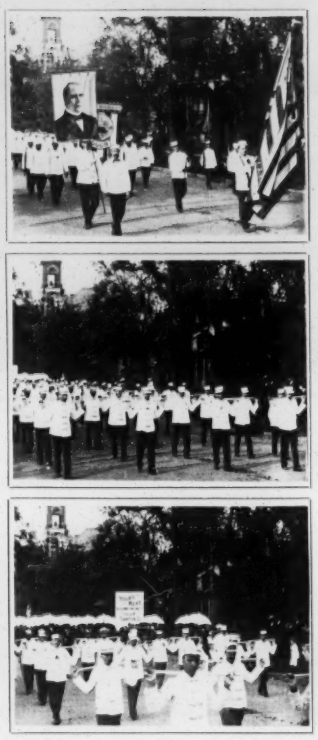
No. 72
Title *McKinley at Home, Canton, Ohio.*
Length *158 ft.*
Code Word *Mollegria.*



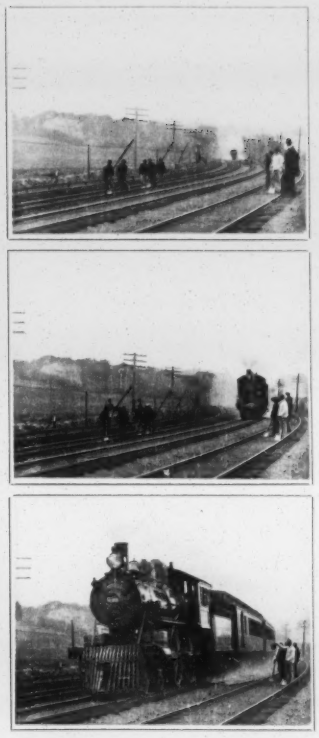
No. 73
Title *Parade, American [illegible] at Canton, Ohio.*
Length *191 ft.*
Code Word *Molleria.*

No. 74
Title *Parade, [illegible] McKinley's Canton*
Length *245 ft.*
Code Word *Mollerias.*

No. 75
Title *Parade, Canton, Ohio; Athens Cadets.*
Length *141 ft.*
Code Word *Mollitiger.*

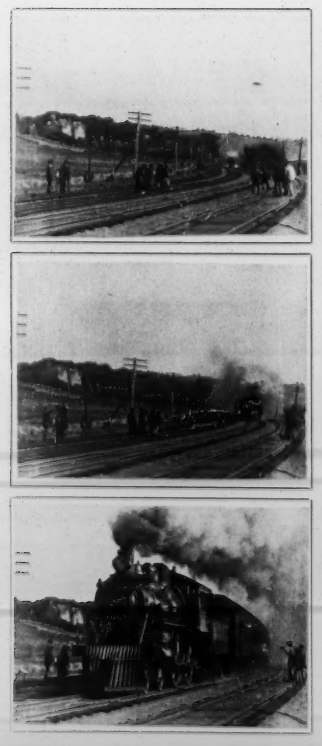


No. 76
Title *Parade, Canton, Ohio; Sound Money Club.*
Length *349 ft.*
Code Word *Mollipes.*

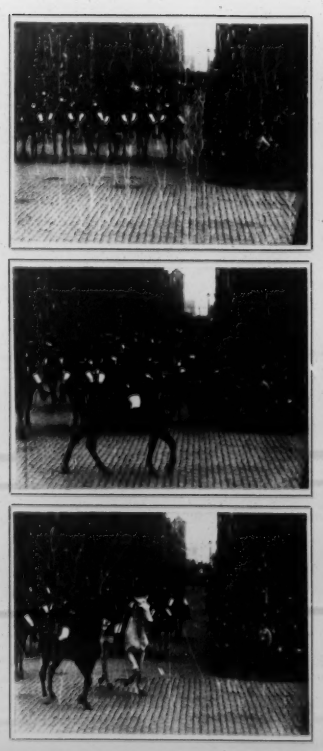


No. 77
Title *Empire State Express.*
Length *160 ft.*
Code Word *Molliscomo.*

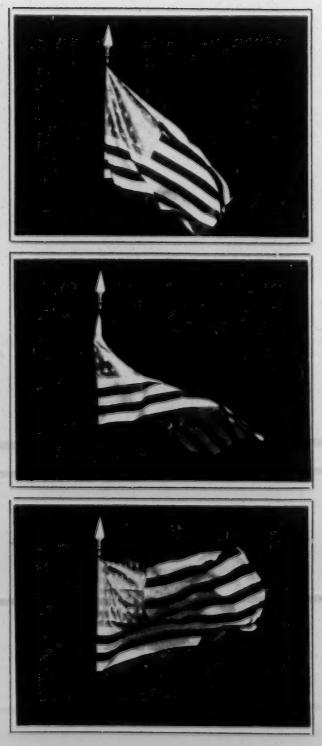
No. 80
Title *Train Taking Water N.Y.C. R.R.*
Length *144 ft.*
Code Word *Moltiplici.*



No. 81
Title *Empire State Express.*
Length *147 ft.*
Code Word *Molybdan.*



No. 82
Title *Parade, First Brigade.*
Length *152 ft.*
Code Word *Momordiga.*



No. 83
Title *United States Flag.*
Length *152 ft.*
Code Word *Monacanda.*

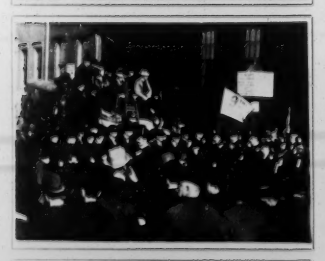
No. 84
Title *Imro Fox, Conjurer.*
Length *146 ft.*
Code Word *Monacillo.*

No. 85
Title *Imro Fox, Rabbit Trick.*
Length *152 ft.*
Code Word *Monandran.*

No. 86
Title *Imro Fox, Human Hen Trick.*
Length *150 ft.*
Code Word *Monasticon.*

No. 87
Title *New York Fire Department.*
Length *279 ft.*
Code Word *Monatario.*

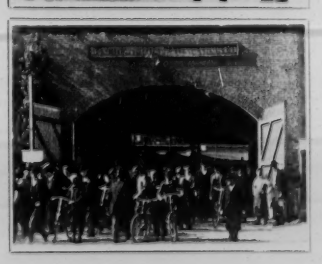
No. 88
Title *New York Fire Department.*
Length *161 ft.*
Code Word *Monchkin.*



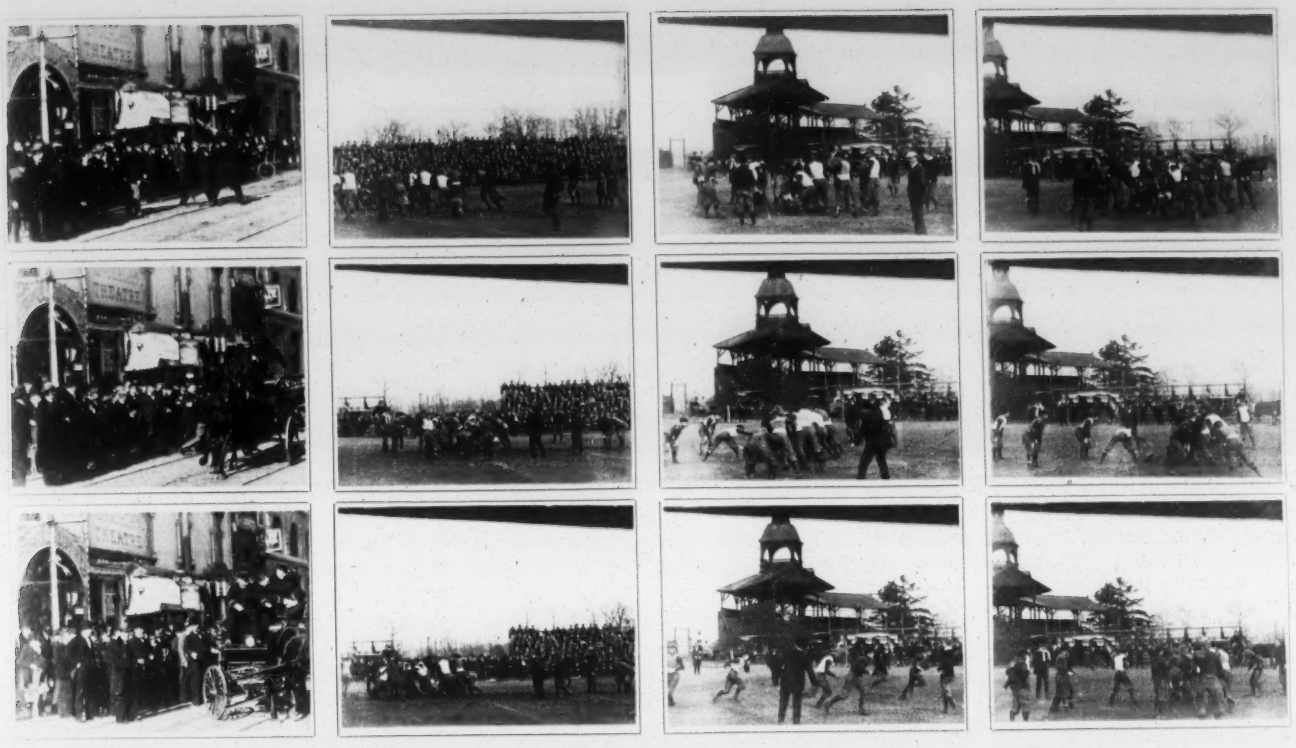
No. 89
Title *Sound Money Parade.*
Length *131 ft.*
Code Word *Mondacity.*

No. 90
Title *Sound Money Parade.*
Length *153 ft.*
Code Word *Mondatore.*

No. 91
Title *Fire Department Run, New Haven, Conn.*
Length *157 ft.*
Code Word *Mondazione.*



No. 92
Title *Winchester Arms Factory at Noon.*
Length *160 ft.*
Code Word *Mondifichi.*

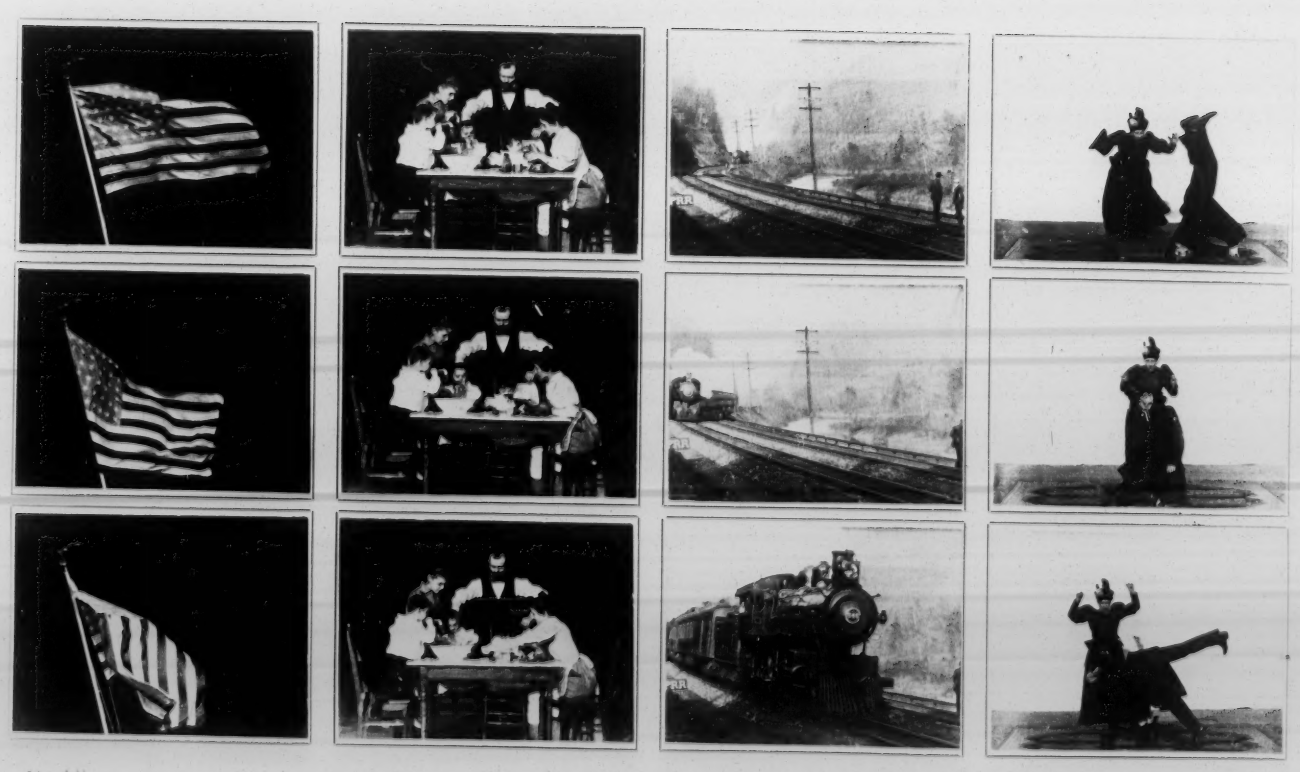


No. [illegible]
Title *New Forest*
Length *[illegible] ft.*
Code Word *Monadelph*

No. 94
Title *Yale Football Team*
Length *145 ft.*
Code Word *Monederm*

No. 95
Title *Yale Football Team*
Length *143 ft.*
Code Word *Monetaria*

No. 96
Title *Yale Football Team*
Length *162 ft.*
Code Word *Mongrel*



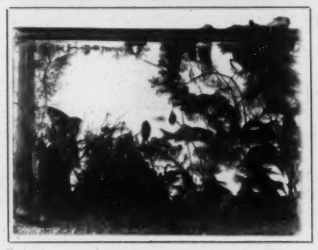
No. 98
Title *United States Flag*
Length *143 ft.*
Code Word *Monfiume*

No. 99
Title *A Happy Family*
Length *140 ft.*
Code Word *Monivate*

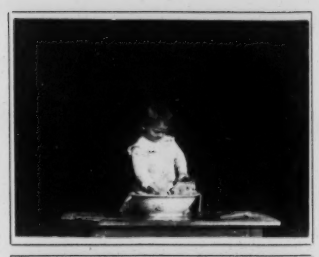
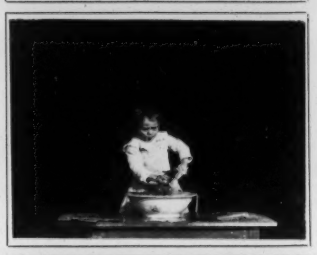
No. 100
Title *Limited Express, Penn. R.R.*
Length *152 ft.*
Code Word *Monocerus*

No. 101
Title *The Drunken Acrobat*
Length *147 ft.*
Code Word *Monogynia*

No. 102
Title *Board Walk, Atlantic City*
Length *197 ft.*
Code Word *Monopistes*



No. 103
Title *Aquarium.*
Length *161 ft.*
Code Word *Monstrabo.*

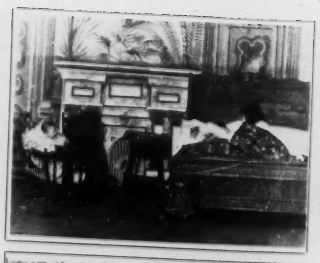
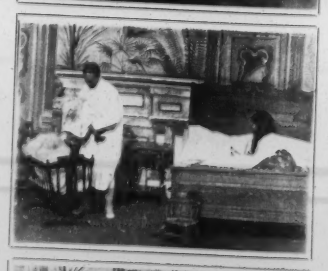



No. 104
Title *Pussy's Bath*
Length *152 ft.*
Code Word *Monstravit*

No. 105
Title *Street Scene, New York City.*
Length *133 ft.*
Code Word *Montanesco.*

No. 106
Title *Snow Men.*
Length *284 ft.*
Code Word *Montantada*

No. 107
Title *The Prodigal's Return 3 A.M.*
Length *155 ft.*
Code Word *Montanada*

No. 108
Title *Why Papa Can't Sleep*
Length *155 ft.*
Code Word *Montatigo*

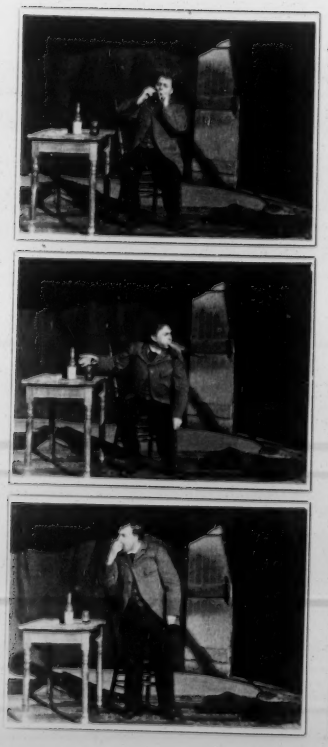
No. 109
Title *Sack Race*
Length *156 ft.*
Code Word *Montecitos.*

No. 110
Title *Ye Merry Sleigh Bells.*
Length *152 ft.*
Code Word *Montiania.*

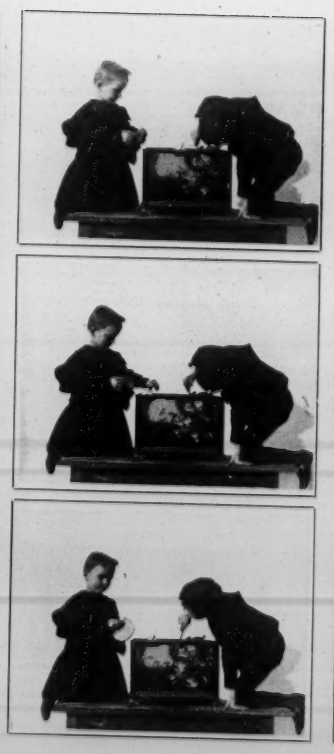
No. 111
Title *New England Church Scene.*
Length *152 ft.*
Code Word *Monticule.*

No. 112
Title *"Boys will be Boys."*
Length *150 ft.*
Code Word *Montirung.*

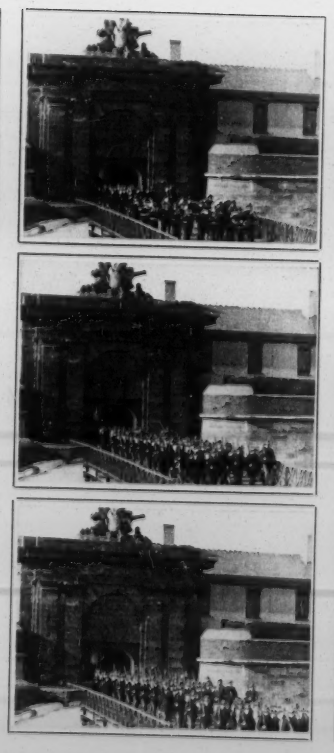
No. 113
Title *Street Scene, New York City.*
Length *150 ft.*
Code Word *Montoncino.*



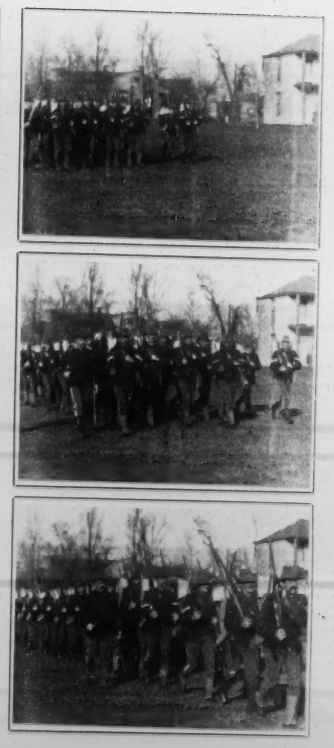
No. 114
Title *Smoking, Eating and Drinking.*
Length *155 ft.*
Code Word *Moguzado.*



No. 115
Title *Children Playing with Fish.*
Length *155 ft.*
Code Word *Moquitero.*

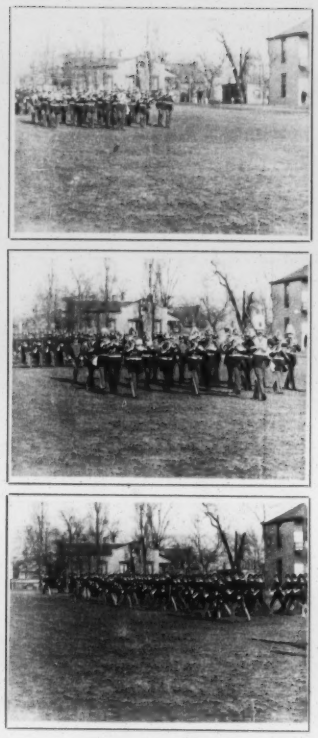


No. 116
Title *Marching Through the Sallyport.*
Length *156 ft.*
Code Word *Morabtano.*

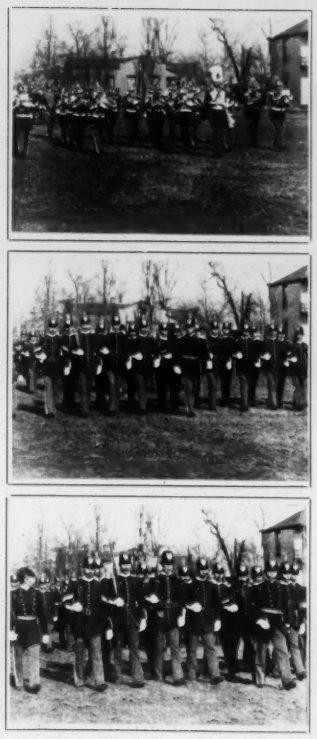


No. 117
Title *In Heavy Marching Order; 18th Infantry, U.S.A.*
Length *113 ft.*
Code Word *Morailles.*

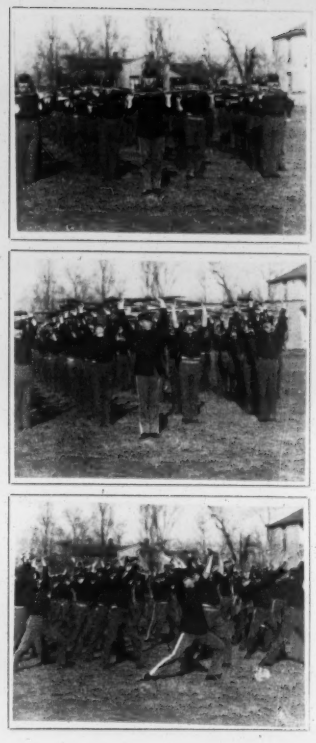
No. 118
Title *Countermarching*.
13th. Infantry, U.S.A.
Length *132 ft.*
Code Word *Moraleggio.*



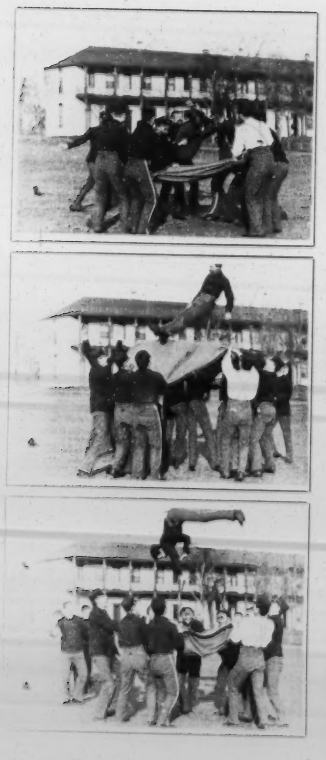
No. 119
Title *Full Dress Parade*.
13th. Infantry, U.S.A.
Length *311 ft.*
Code Word *Morampal.*



No. 120
Title *Full Dress Parade*.
13th. Infantry, U.S.A.
Length *149 ft.*
Code Word *Moratoria.*



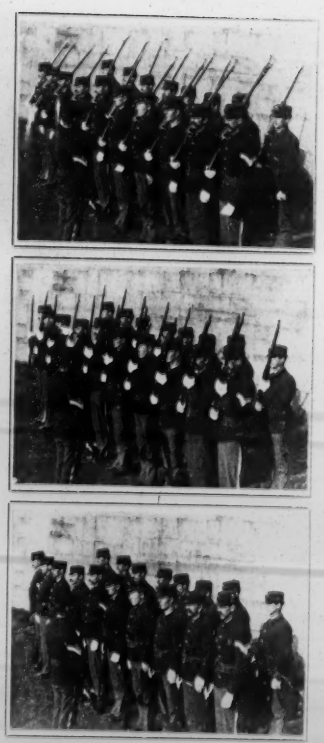
No. 121
Title *Musical Drill*.
13th. Infantry, U.S.A.
Length *160 ft.*
Code Word *Morbidato.*



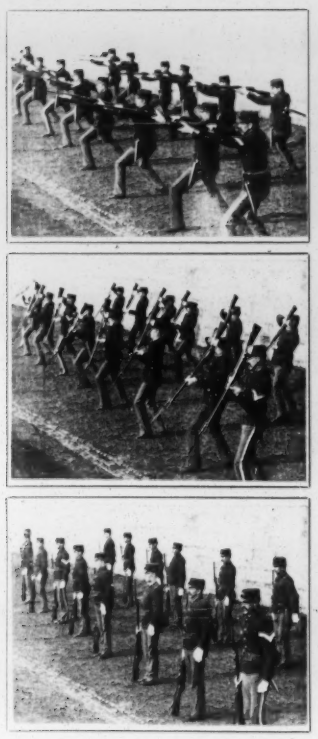
No. 122
Title *A Blanket Court-Martial*.
Length *113 ft.*
Code Word *Morbillosa.*

No. 123
Title *Scaling Wall in Retreat*.
Length *113 ft.*
Code Word *Morbonia.*

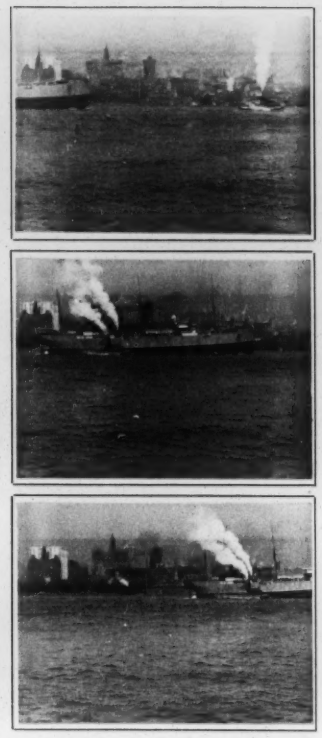
No. 124
Title *Scaling Wall with Wounded*.
Length *150 ft.*
Code Word *Morchioso.*



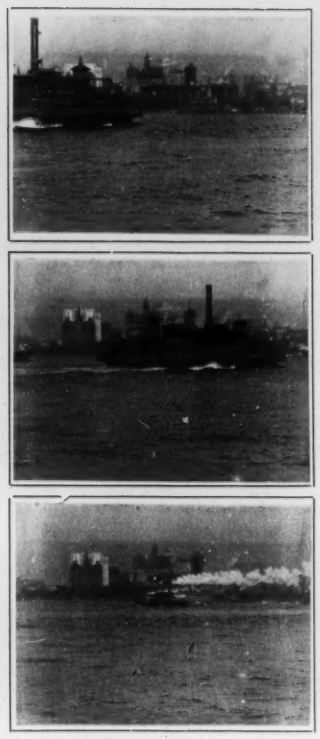
No. 125
Title *Manual of Arms*.
13th. Infantry, U.S.A.
Length *160 ft.*
Code Word *Morcillas.*



No. 126
Title *Bayonet Exercise; 13th Infantry, U.S.A.*
Length *159 ft.*
Code Word *Mordeham.*

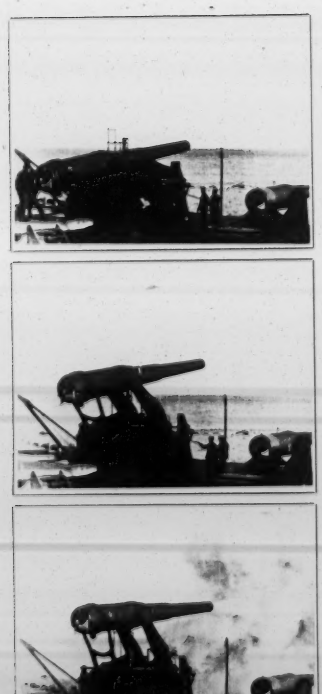


No. 127
Title *An Outward Bound Vessel.*
Length *156 ft.*
Code Word *Mordechin.*

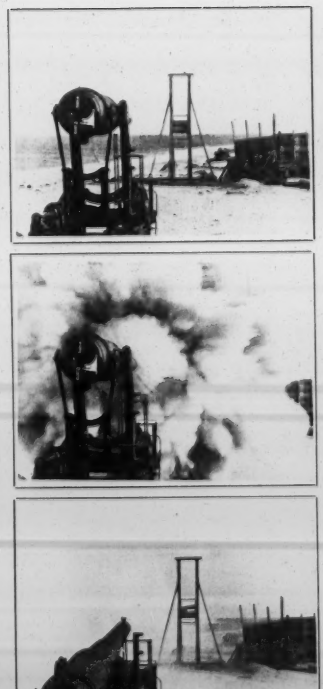


No. 128
Title *Scene in New York Harbor.*
Length *158 ft.*
Code Word *Mordevate.*

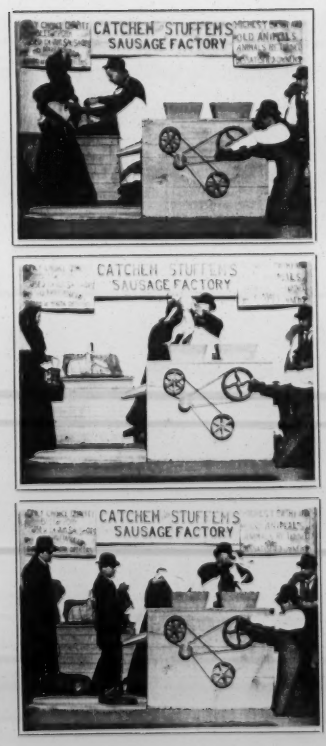
No. 129
Title *Rolla O'Heikes.*
Length *159 ft.*
Code Word *Mordicus.*



No. 130
Title *Ten inch Disappearing Gun, Sandy Hook.*
Length *155 ft.*
Code Word *Mordisare*



No. 131
Title *Projectile Striking Water, Sandy Hook.*
Length *159 ft*
Code Word *Mordit*



No. 132
Title *Sausage Machine.*
Length *160 ft.*
Code Word *Morenuta.*

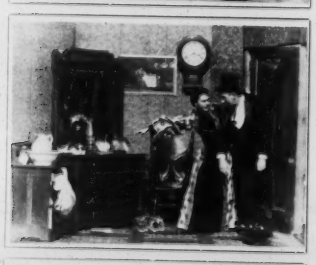
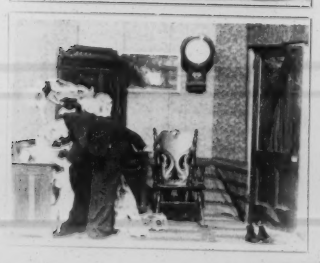
No. 133
Title *Sausage Machine.*
Length *152 ft.*
Code Word *Moretum.*

No. 134
Title *The Electric Typewriter*
Caught in the Act
Length *146 ft*
Code Word *Vivefundit*

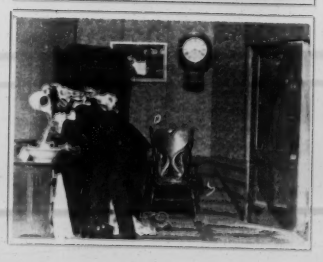
No. 135
Title *The Oration*
Length *129 ft.*
Code Word *Morigerato*

No. 136
Title *Little Egypt*
Length *151 ft.*
Code Word *Moriantur*

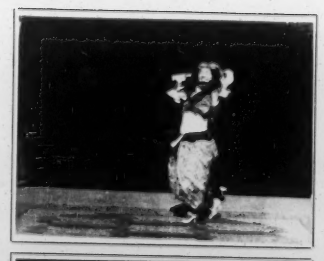
No. 137
Title *Sausage Machine*
Length *150 ft.*
Code Word *Mornaimos*

No. 138
Title *Waiting for Hubby*
Length *158 ft.*
Code Word *Morniado*

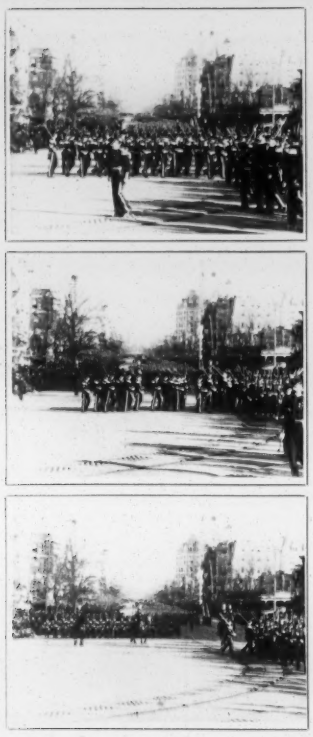


No. 139
Title *Waiting for Hubby*
Length *155 ft.*
Code Word *Moronicho*



No. 140
Title *Little Egypt*
Length *159 ft.*
Code Word *Morosilas*

No. 141
Title *Little Egypt*
Length *155 ft.*
Code Word *Morrooy*

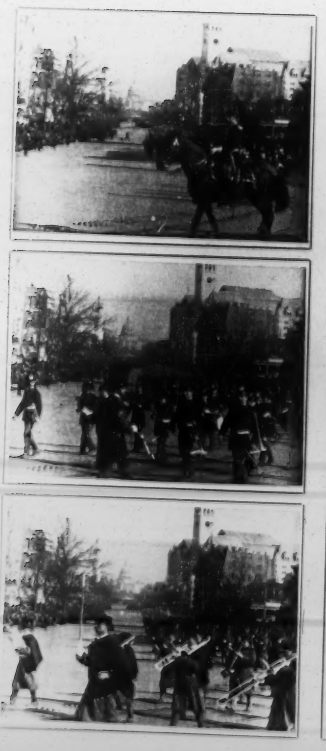


No. 142
Title *Seventy-first Regiment N.G.S.N.Y.*
Length *156 ft.*
Code Word *Morsellato.*

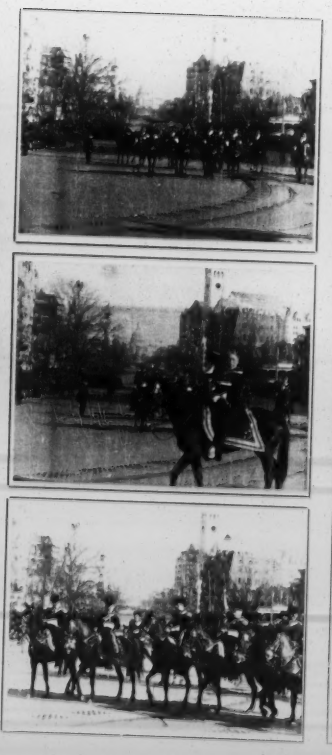
No. 143
Title *Troop "A" of Cleveland, O.*
Length *151 ft.*
Code Word *Mortadella.*

No. 144
Title *President McKinley.*
Length *287 ft.*
Code Word *Mortario.*

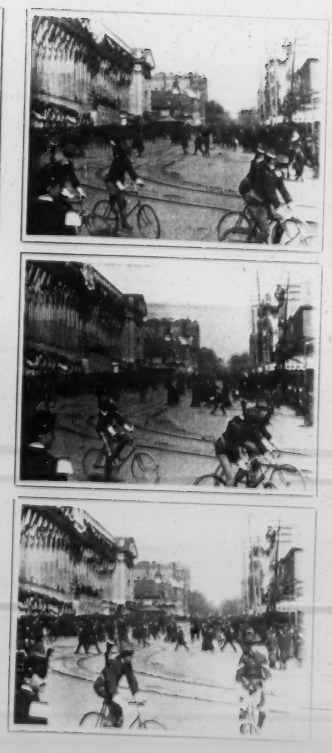
No. 145
Title *Review of Artillery.*
Length *143 ft.*
Code Word *Mortecino.*



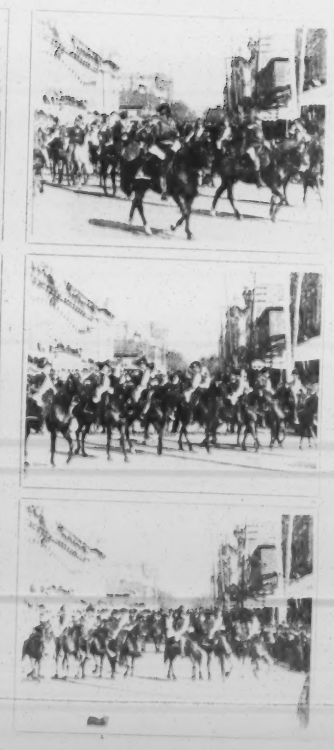
No. 146
Title *A Part of Inaugural Parade, Washington.*
Length *153 ft.*
Code Word *Mortenda.*



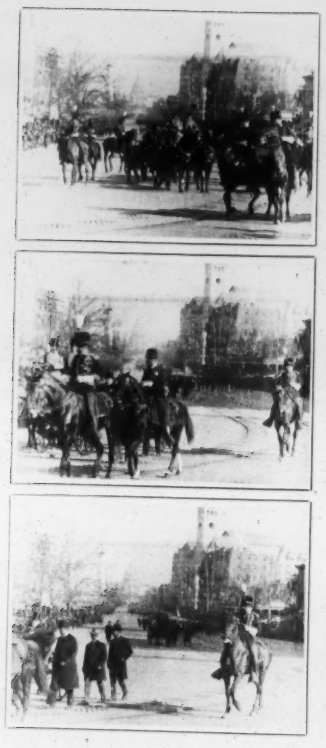
No. 147
Title *The Governor of Ohio, and Staff.*
Length *199 ft.*
Code Word *Morteruelo.*



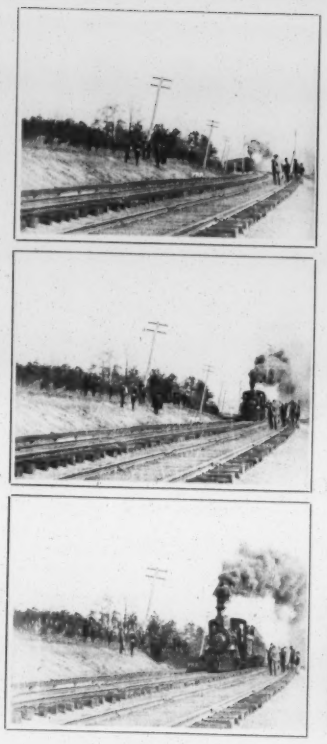
No. 148
Title *Bicyclers in Inaugural Parade.*
Length *81 ft.*
Code Word *Mortuaba.*



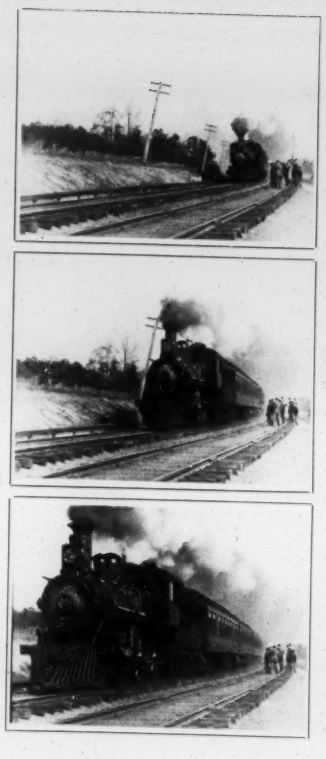
No. 149
Title *Troop "A" O. [illegible] Parade.*
Length *287 ft.*
Code Word *Mostardo.*



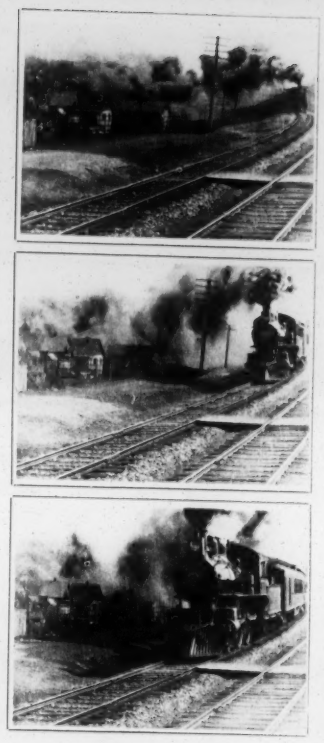
No. 150
Title *McKinley and Others in Carriage.*
Length *175 ft.*
Code Word *Moscarding.*



No. 151
Title *McKinley Train, Penn. R.R.*
Length *149 ft.*
Code Word *Moscouade.*

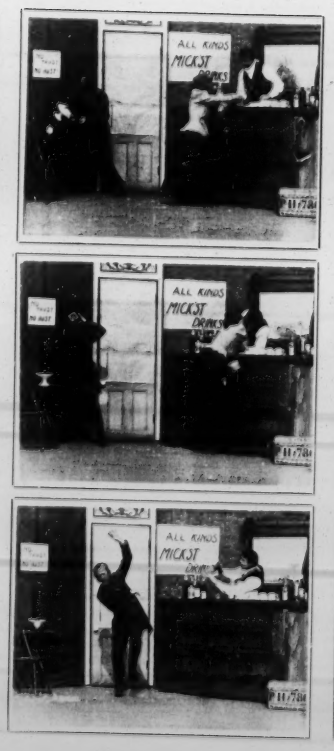


No. 152
Title *McKinley Train, Penn R.R.*
Length *114 ft.*
Code Word *Mostaccino.*

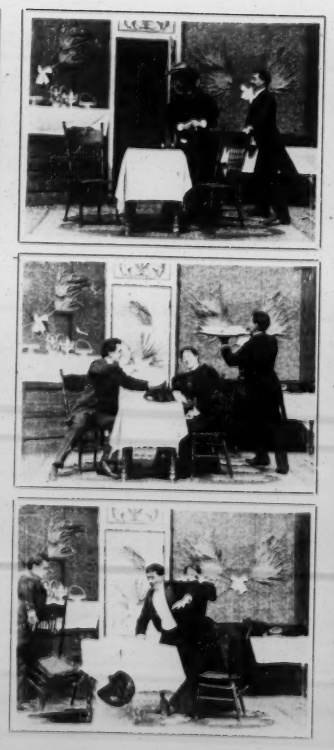


No. 153
Title *Keystone Express.*
Length *125 ft.*
Code Word *Mostachoso.*

No. 154
Title *Telephone Young Dream.*
Length *147 ft.*
Code Word *Mostacion.*



No. 155
Title *A Bowery Cafe'*
Length *141 ft.*
Code Word *Mostcarron.*



No. 156
Title *The Bungling Waiter*
Length *158 ft.*
Code Word *Mostchiro.*

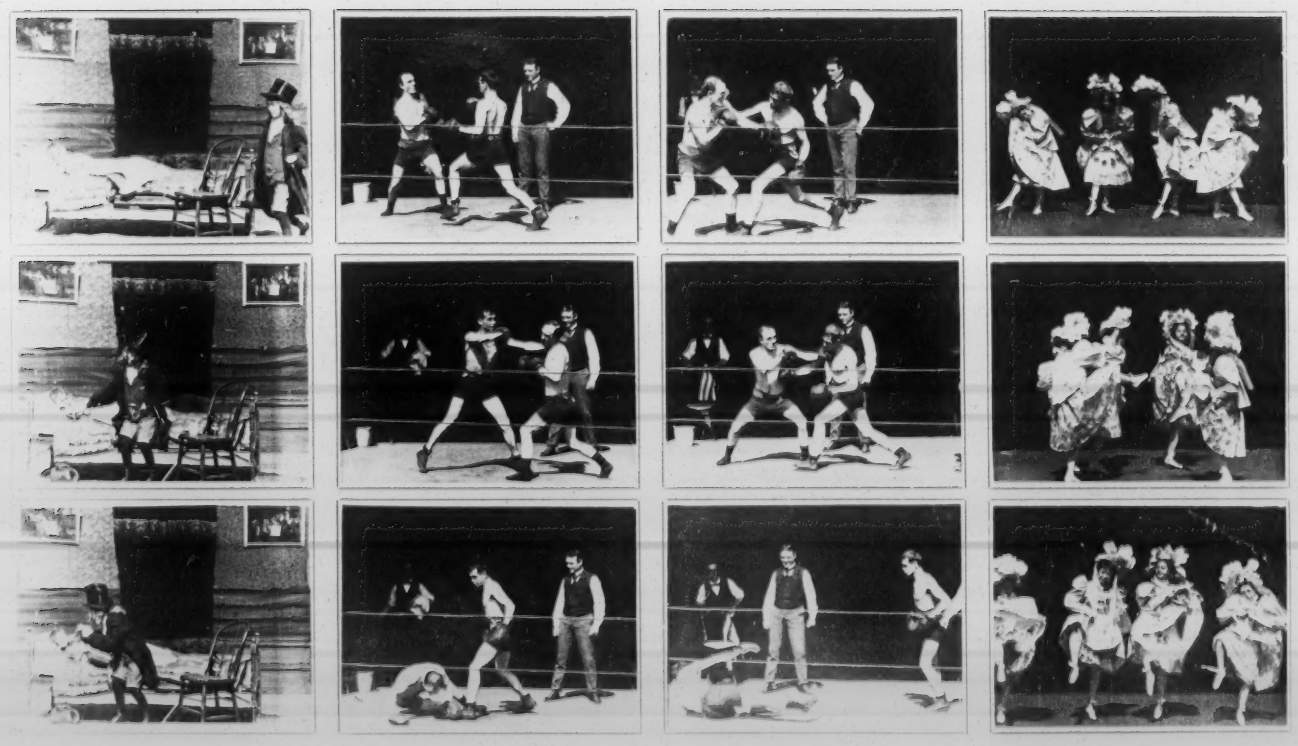
No. 157
Title *His First Smoke.*
Length *148 ft.*
Code Word *Mostrubula.*

No. 158
Title *A Pillow Fight.*
Length *152 ft.*
Code Word *Mostrutore.*

No. 159
Title *The Theatre Hat.*
Length *150 ft.*
Code Word *Mostrengo.*

No. 160
Title *The Miser.*
Length *152 ft.*
Code Word *Motacenes.*

No. 161
Title *A Good Story.*
Length *153 ft.*
Code Word *Motamus.*

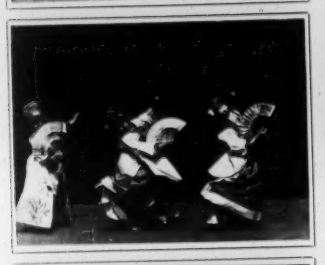


No. 162
Title *Doctor*
Length
Code Word

No. 163
Title *Prize Fight, Dempsey vs. Monahan.*
Length *154 ft.*
Code Word *Motiaro.*

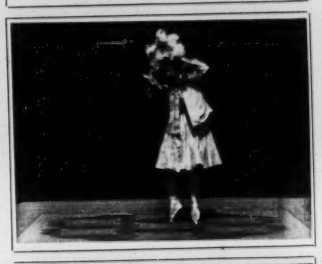
No. 164
Title *Prize Fight, Dempsey vs. Monahan.*
Length *155 ft.*
Code Word *Motiaro.*

No. 165
Title *Parisienne Girls.*
Length *154 ft.*
Code Word *Motolita.*



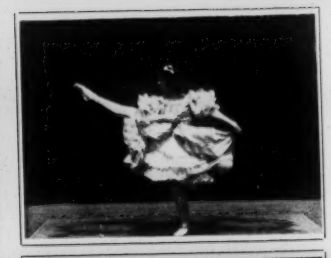
No. 166
Title *Geisha Girls.*

Length *135 ft.*
Code Word *Motoneria.*



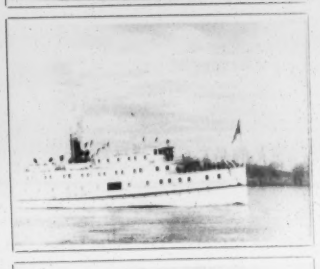
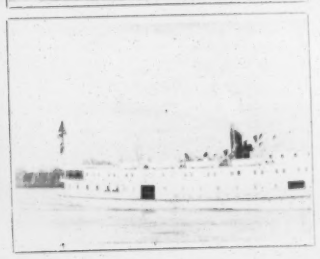
No. 167
Title *Gaiety Dance.*

Length *146 ft.*
Code Word *Montrego.*



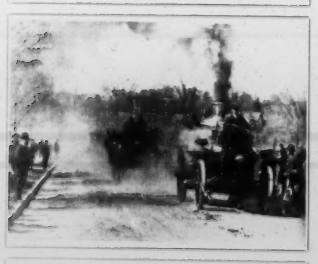
No. 168
Title *Devo.*

Length *156 ft.*
Code Word *Motterig.*

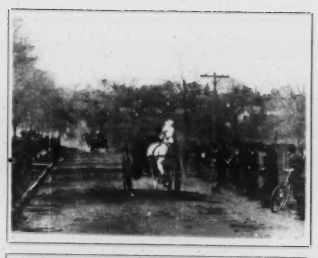
No. 169
Title *S.S. "Middletown."*

Length *144 ft.*
Code Word *Moucarrice.*



No. 170
Title *"Jumbo."*

Length *158 ft.*
Code Word *Moutilage.*



No. 171
Title *"Jumbo."*

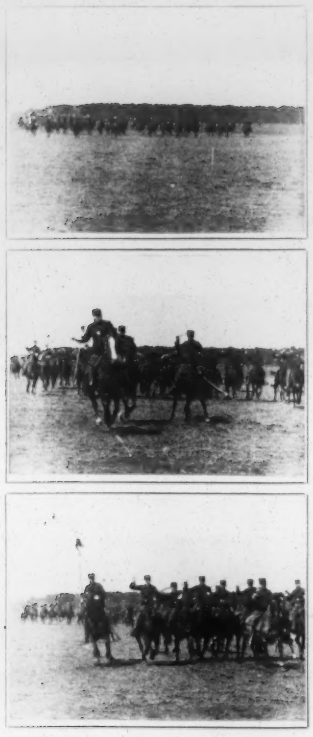
Length *126 ft.*
Code Word *Moulinames.*

No. 172
Title *Columbia Bicycle Factory.*

Length *158 ft.*
Code Word *Moulinames.*

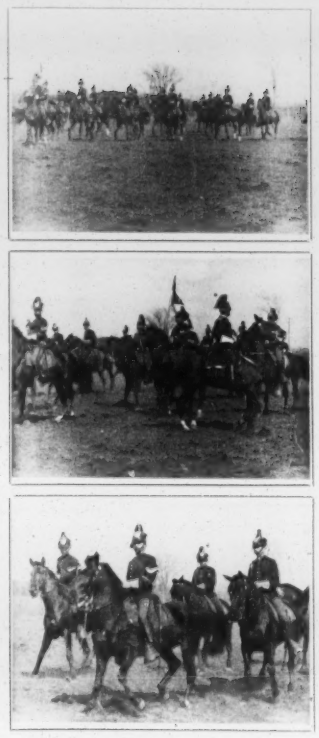
No. 173
Title *A Newsboys' Scrap.*

Length *144 ft.*
Code Word *Mousqueton.*



No. 174
Title *Cavalry Charge.*
Length *164 ft.*
Code Word *Moutardier.*

No. 175
Title *Cavalry Charge.*
Length *125 ft.*
Code Word *Movendum.*



No. 176
Title *Musical Drill; Troop A., 3rd. Cavalry.*
Length *110 ft.*
Code Word *Movibili.*

No. 177
Title *Musical Drill; Troop A., 3rd. Cavalry.*
Length *164 ft.*
Code Word *Movilidad.*

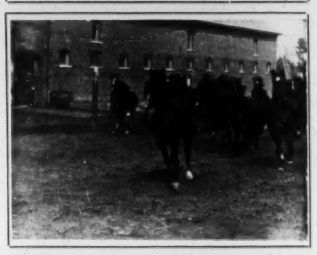
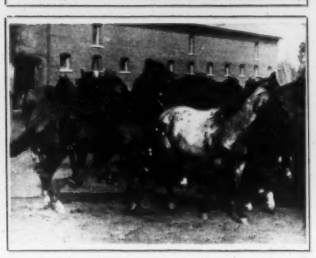
No. [illegible]
Title *Leaping over Hurdles.*
Length [illegible]
Code Word [illegible]

No. 179
Title *Leaping over Hurdles. Eight Abreast.*
Length *159 ft.*
Code Word *Moximerin.*

No. 180
Title *Charging Through Intervals of Skirmishers.*
Length *159 ft.*
Code Word *Moximorzo.*

No. 181
Title *Fencing on Horseback. 3rd Cavalry.*
Length *159 ft.*
Code Word *Moyaron.*

No. 182
Title *Wrestling, Bareback: 3rd Cavalry.*
Length *161 ft.*
Code Word *Moyaste.*

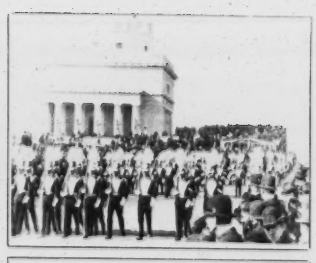
No. 183
Title *Recess at Fort Ethan Allen*
Length *155 ft.*
Code Word *Mozallon.*

No. 184
Title *Standing in Stirrups, Jumping Hurdles.*
Length *115 ft.*
Code Word *Mozuelo.*

No. 185
Title *Seventy first Regiment N.G.S.N.Y.*
Length *162 ft.*
Code Word *Mozzicoda.*

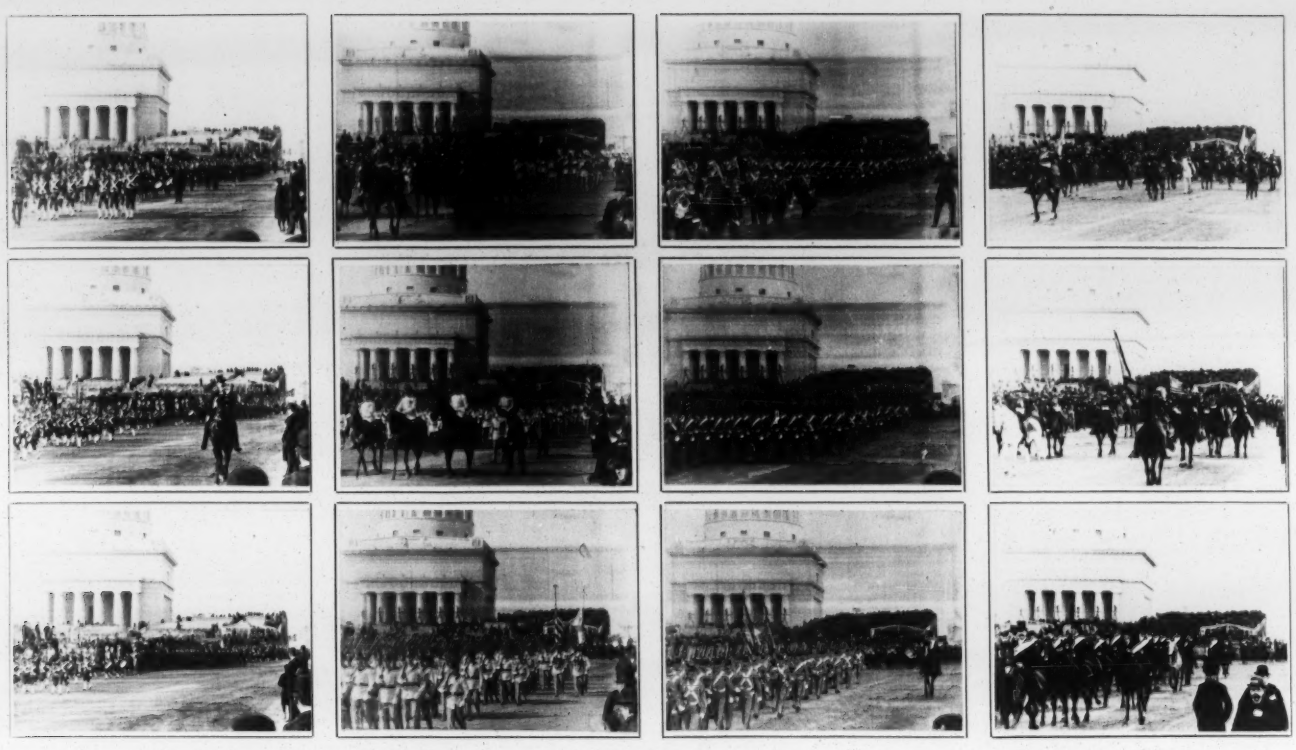
No. 186
Title *Snatches of the Grant Parade.*
Length *160 ft.*
Code Word *Mukango.*

No. 187
Title *The Old Guard of New York.*
Length *134 ft.*
Code Word *Mucchero.*



No. 188
Title *Gov. John A. Tanner, of Virginia, and Staff.*
Length *119 ft.*
Code Word *Mucescere.*

No. 189
Title *Maj-Gen. O. Howard U.S.A. and Staff.*
Length *158 ft.*
Code Word *Mucharia.*

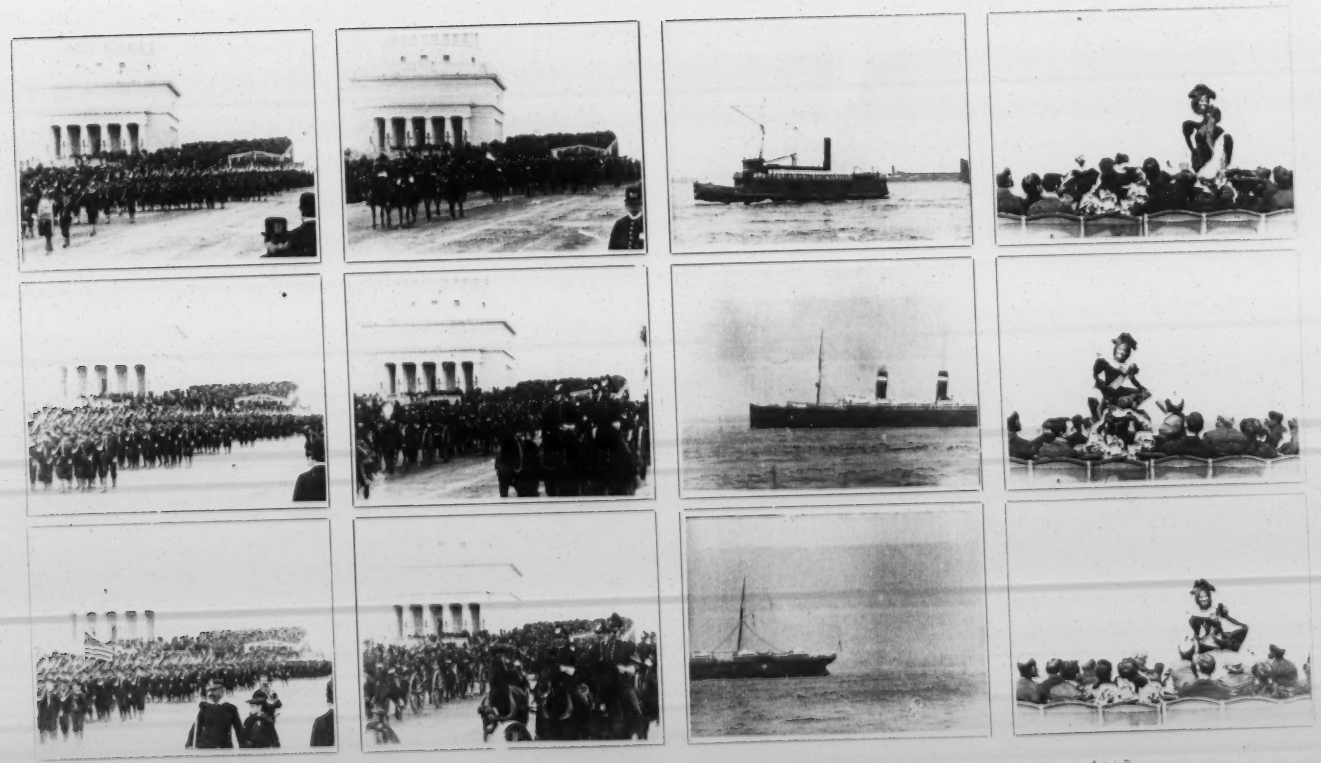


No. 190
Title *Columbia School Cadets.*
Length *155 ft.*
Code Word *Mucidaglia.*

No. 191
Title *First Corp Cadets; Mass. National Guards.*
Length *149 ft.*
Code Word *Mucivora.*

No. 192
Title *West Point Cadets.*
Length *109 ft.*
Code Word *Mudadura.*

No. 193
Title *Maj-Gen. Dodge and Staff.*
Length *194 ft.*
Code Word *Mudiliar.*



No. 194
Title *U.S. Sailors.*
Length *181 ft.*
Code Word *Mudlado.*

No. 195
Title *U.S. Cavalry and Artillery.*
Length *141 ft.*
Code Word *Mudingas.*

No. 196
Title *Steamship St. Paul Outward Bound.*
Length *191 ft.*
Code Word *Muerdan.*

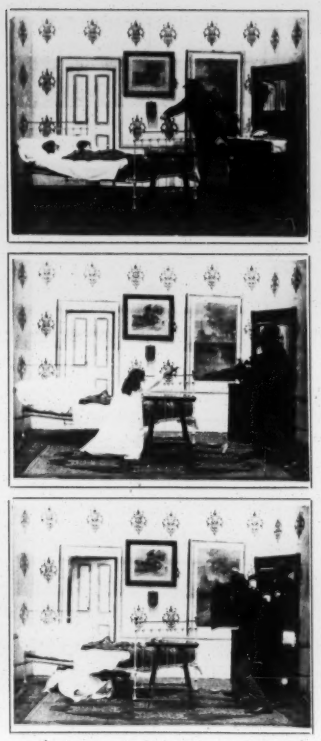
No. 197
Title *Theatre Hats Off.*
Length *188 ft.*
Code Word *Muerdapo.*

No. 198
Title *A Country Dance.*

Length *144 ft.*
Code Word *Muermosa.*

No. 199
Title *A Practical Joke.*

Length *150 ft.*
Code Word *Muestran.*



No. 200
Title *Caught Napping.*

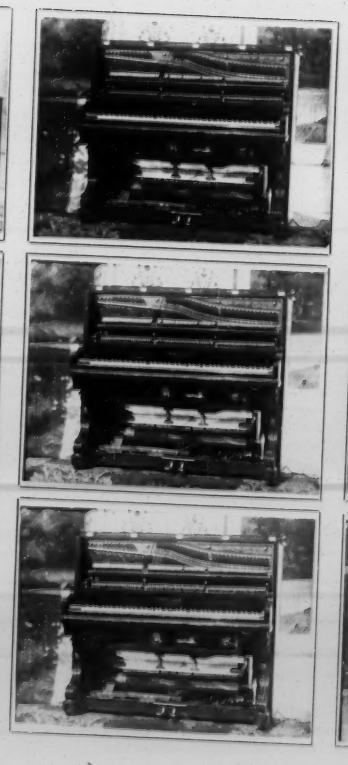
Length *143 ft.*
Code Word *Muffavamo.*

No. 201
Title *Foiled Again.*

Length *151 ft.*
Code Word *Mufferemo.*

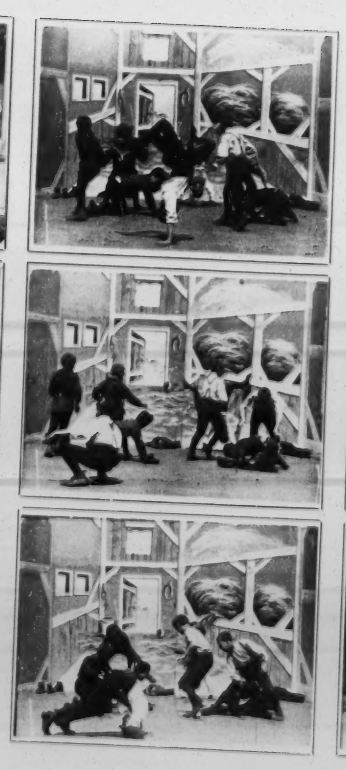
No. 202
Title *Automatic Piano.*

Length *153 ft.*
Code Word *Mufloste.*



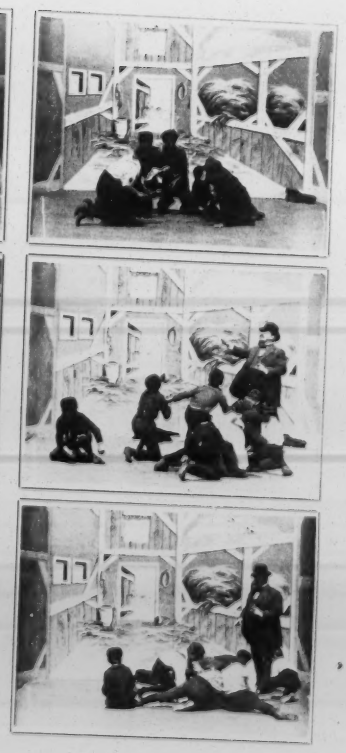
No. 203
Title *Automatic Piano.*

Length *148 ft.*
Code Word *Mugavero.*



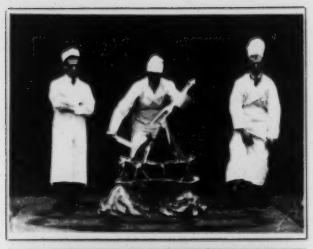
No. 204
Title *The Day After the Circus.*

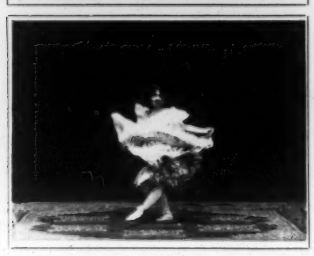
Length *153 ft.*
Code Word *Mugilem.*



No. 205
Title *Hard Scrabble.*

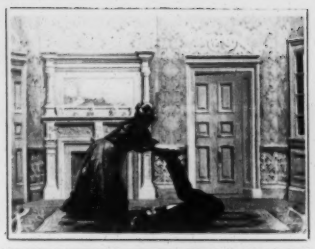
Length *154 ft.*
Code Word *Mugiras.*

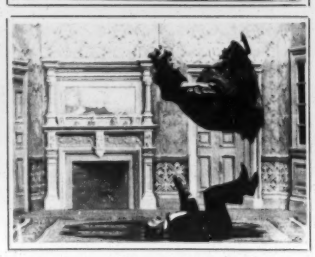




No. 206
Title *La Petite Adelaide*
Length *142 ft*
Code Word *Mugissant*.

No. 207
Title *A Darkey Cake Walk*
Length *125 ft*.
Code Word *Mugitoris*.





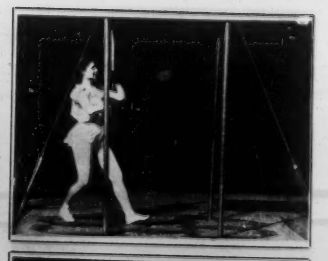
No. 208
Title *Acrobatic Comedy by Lina and Vani*.
Length *141 ft*.
Code Word *Mugliava*.

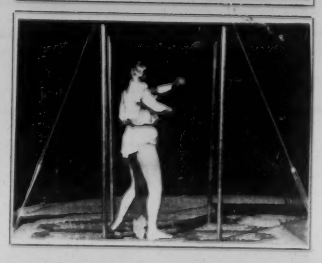
No. 209
Title *Six Furlong Handicap*.
Length *158 ft*.
Code Word *Mugnitore*.

No. 210
Title *Going to the Post*.
Length *162 ft*.
Code Word *Mugoiava*.

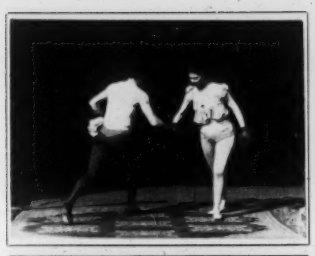
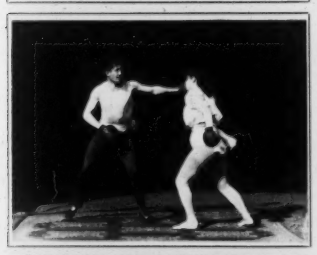
No. 211
Title *Finish of the Brooklyn Handicap*.
Length *147 ft*.
Code Word *Mugriento*.

No. 212
Title *Hurdle Race*.
Length *158 ft*.
Code Word *Mujeracha*.

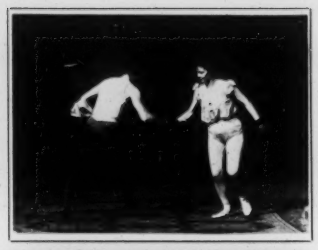
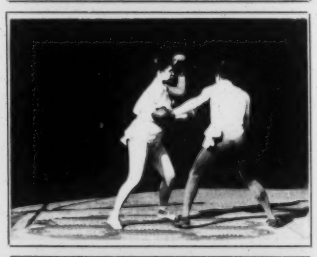
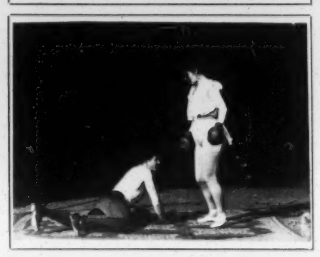




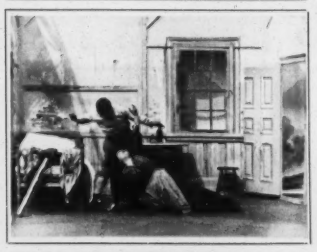
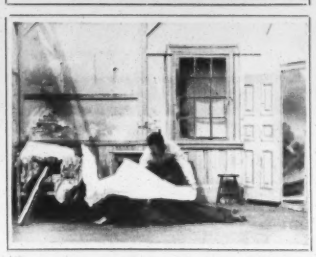
No. 213
Title *Bag Punching by Sadie Leonard*.
Length *158 ft*.
Code Word *Mujeriles*.

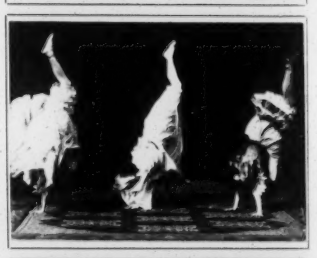
No. 214
Title *First Leonard Bout.*
Length *154 ft.*
Code Word *Mulerona.*

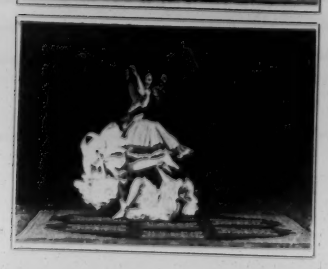
No. 215
Title *Second Leonard Bout.*
Length *159 ft.*
Code Word *Mulacchia.*

No. 216
Title *Death of Nancy Sykes.*
Length *221 ft.*
Code Word *Muladares.*

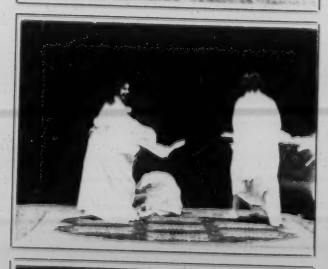
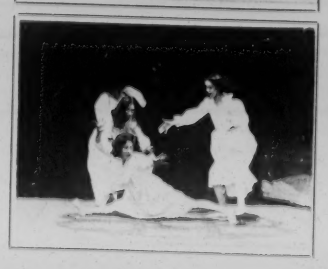


No. 217
Title *Dance; Franchenette Sisters.*
Length *133 ft.*
Code Word *Malateiro.*



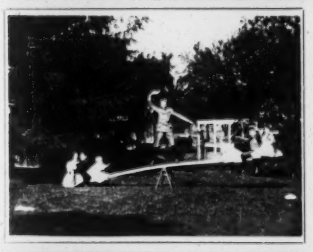
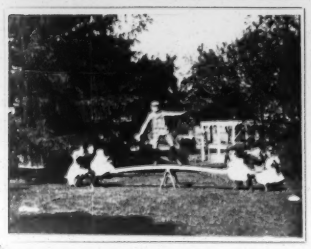
No. 218
Title *French Acrobat Dance.*
Length *157 ft.*
Code Word *Mulcebo.*

No. 219
Title *Kicking Willie's Hat.*
Length *150 ft.*
Code Word *Mulcemus.*

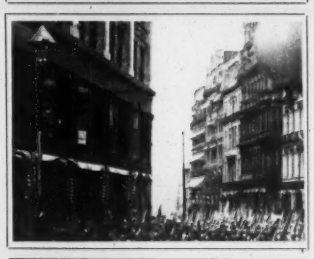
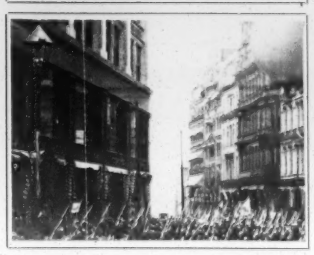
No. 220
Title *Girls' Boarding School.*
Length *157 ft.*
Code Word *Mulcendo.*

No. 221
Title *"Ring Around a Rosie."*
Length *152 ft.*
Code Word *Mulctrum.*

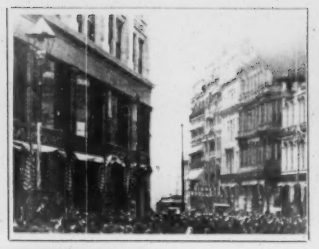
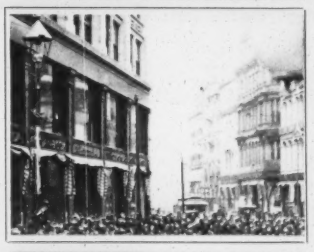
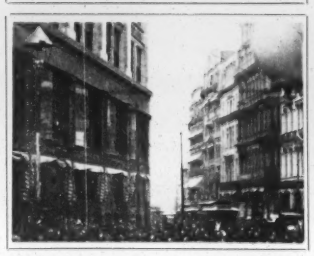



No. 222
Title *See Saw.*

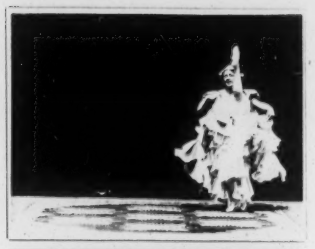
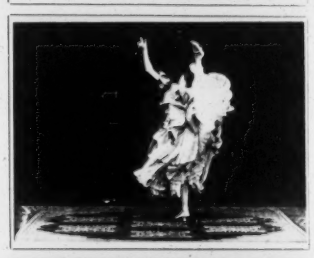
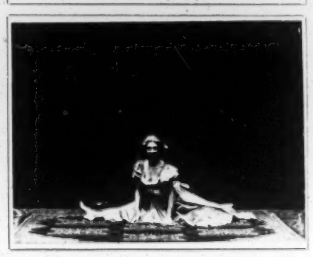
Length *146 ft.*
Code Word *Mulesche.*

No. 223
Title *Ancient and Honorable Artillery Parade.*
Length *168 ft.*
Code Word *Mulettino.*

No. 224
Title *Ancient and Honorable Artillery Parade.*
Length *157 ft.*
Code Word *Mulgebat.*

No. 225
Title *Saharet.*

Length *155 ft.*
Code Word *Mulgemur.*

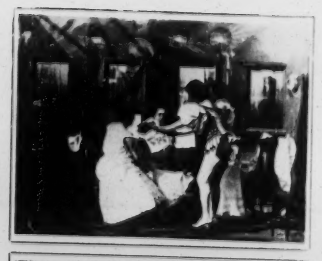
No. 226
Title *The Restless Girl.*

Length *154 ft.*
Code Word *Mulgenus.*

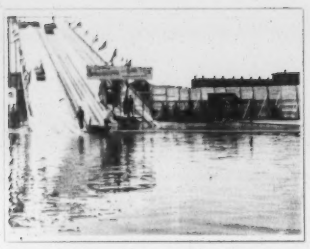
No. 227
Title *The Daisy Guard.*

Length *166 ft.*
Code Word *Mulherigo.*

No. 228
Title *A Dressing Room Scene.*
Length *149 ft.*
Code Word *Mulliebrity.*



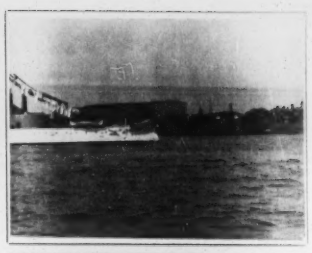
No. 229
Title *A "Standard" Picture Animated.*
Length *136 ft.*
Code Word *Mulinaya.*



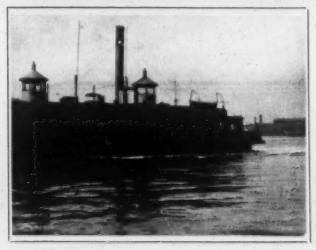
No. 230
Title *Shooting the Chutes.*
Length *146 ft.*
Code Word *Mulinerete.*

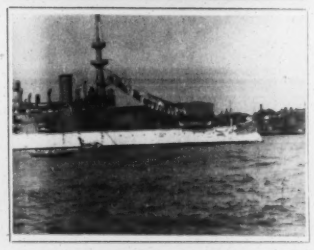
No. 231
Title *Throwing over a Wall.*
Length *140 ft.*
Code Word *Mulleresel.*

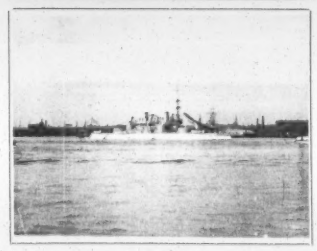
No. 232
Title *Ferryboat "Winthrop."*
Length *151 ft.*
Code Word *Mulsitur.*

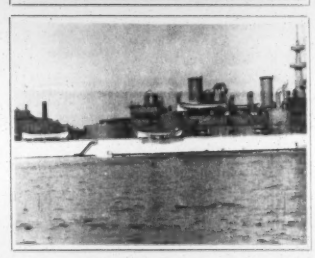


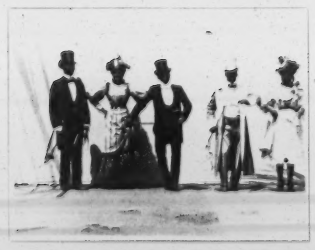
No. 233
Title *U.S.S. "Massachusetts."*
Length *143 ft.*
Code Word *Multanda.*











No. 234
Title *Comedy Cake Walk.*
Length *158 ft.*
Code Word *Multesimo.*

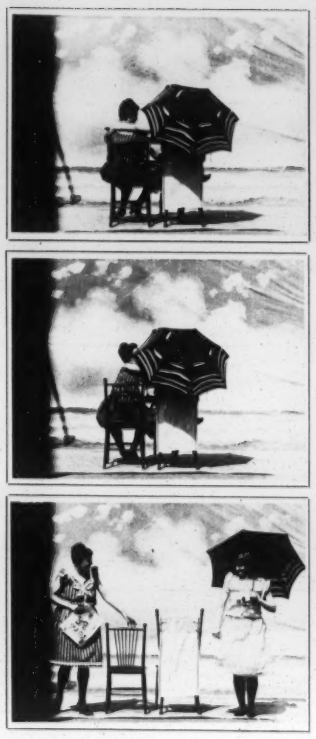
No. 235
Title *Pickanninies' Dance.*
Length *138 ft.*
Code Word *Multimodo.*

No. 236
Title *Bicycle Girl*
Length *158 ft.*
Code Word *Multivago.*

No. 237
Title *Girls Wrestling on the Beach.*
Length *159 ft.*
Code Word *Multocular.*

No. 238
Title *An Affair of Honor.*

Length *155 ft.*
Code Word *Multopere.*



No. 239
Title *On the Beach.*

Length *149 ft.*
Code Word *Mulviano.*

No. 240
Title *A Rural Courtship.*

Length *158 ft.*
Code Word *Mumbanda*

No. 241
Title *The Troubadour.*

Length *146 ft.*
Code Word *Mundicia.*

No. 242
Title *The Tramp and the Father*
Length *158 ft.*
Code Word *Mundinova*

No. 243
Title *Still Waters Run Deep.*

Length *143 ft.*
Code Word *Munequeria*

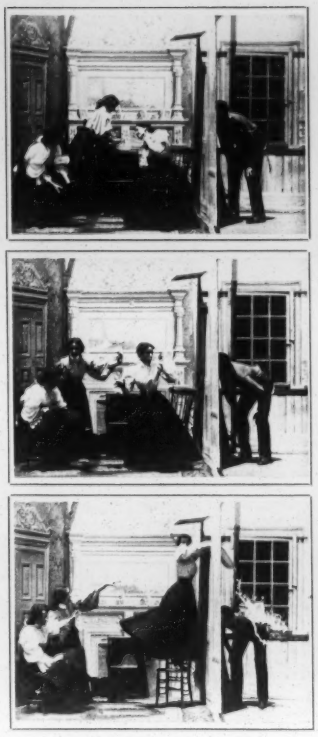
No. 244
Title *Two Girls Swinging.*

Length *152 ft.*
Code Word *Munerabo.*

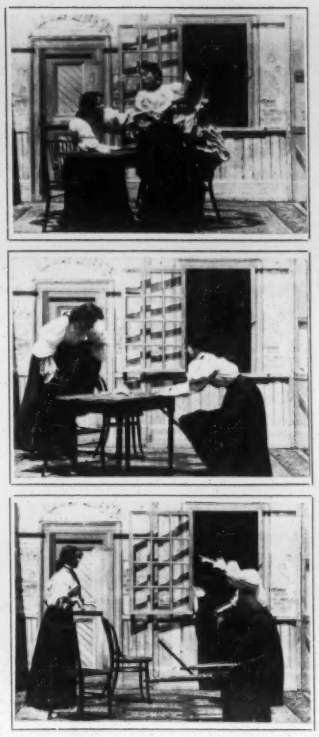
No. 245
Title *Peeping Tom.*

Length *153 ft.*
Code Word *Mungumos*

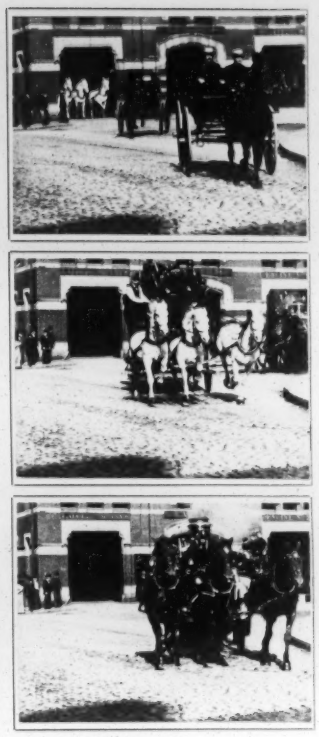
No. 246
Title *One Girl Swinging.*
Length *157 ft.*
Code Word *Mungoado.*



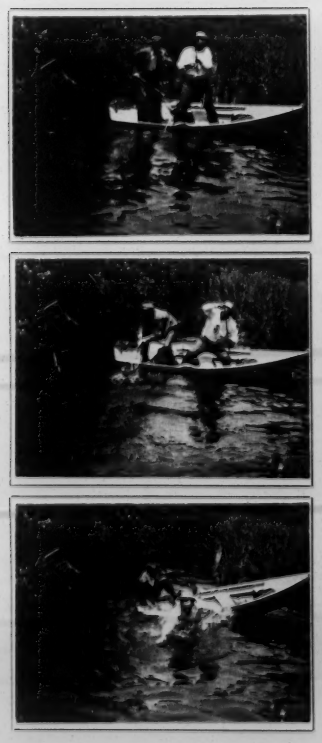
No. 247
Title *A Surprise Party.*
Length *150 ft.*
Code Word *Muniarum*



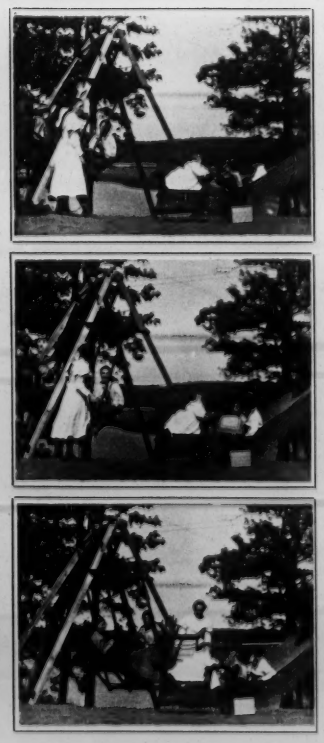
No. 248
Title *A Romp.*
Length *151 ft.*
Code Word *Munifiche*



No. 249
Title *Fort Hill Fire Station.*
Length *141 ft.*
Code Word *Munirent.*



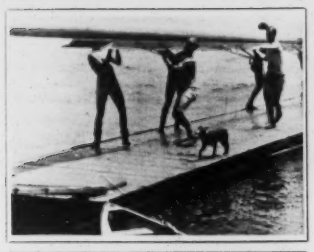
No. 250
Title *The Biggest Fish He Ever Caught.*
Length *135 ft.*
Code Word *Munitabat.*

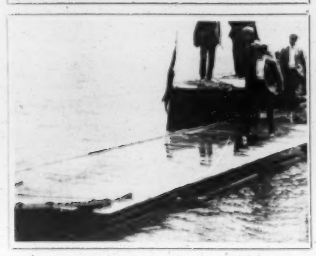


No. 251
Title *The Picnic.*
Length *117 ft.*
Code Word *Munitanda*

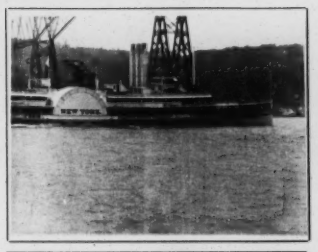
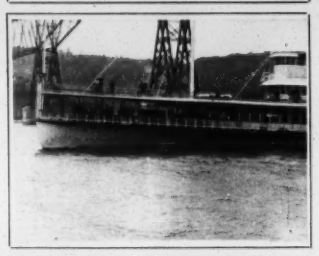
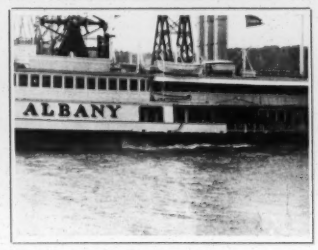
No. 252
Title *Young America.*
Length *188 ft.*
Code Word *Munonera.*

No. 253
Title *Trout Poachers.*
Length *156 ft.*
Code Word *Munuscoli.*

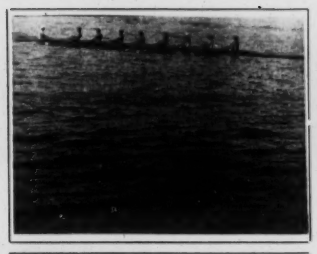


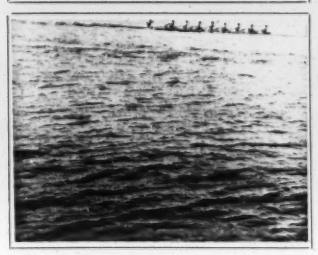


No. 254
Title *Harvard Crew.*
Length *156 ft.*
Code Word *Murador.*

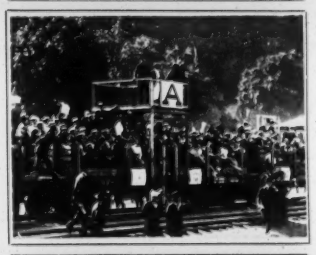




No. 255
Title *Albany Day Boat.*
Length *152 ft.*
Code Word *Muraglione*

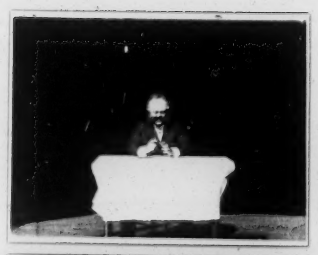


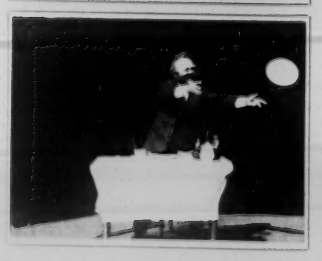


No. 256
Title *Cornell-Harvard-Yale Boat Race.*
Length *135 ft.*
Code Word *Muramento*



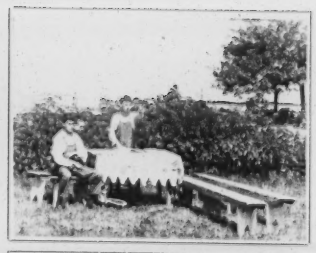
No. 257
Title *Observation Train at Boat Races.*
Length *810 ft.*
Code Word *Murcharas.*



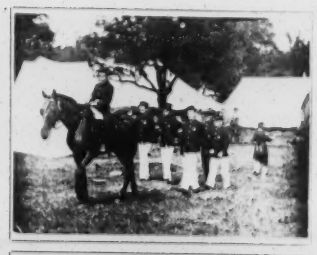


No. 258
Title *Quick Lunch.*
Length *304 ft.*
Code Word *Murciana.*

No. 259
Title *Loading Hay.*
Length *151 ft.*
Code Word *Muresides.*



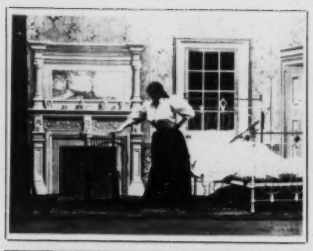
No. 260
Title *Trial Scene.*
Length *140 ft.*
Code Word *Muricino.*



No. 261
Title *The Junior Republic on Parade.*
Length *196 ft.*
Code Word *Muracuya.*

No. 262
Title *A Chicken Farm.*

Length *127 ft.*
Code Word *Mutschioso.*



No. 263
Title *Quick Dressing.*

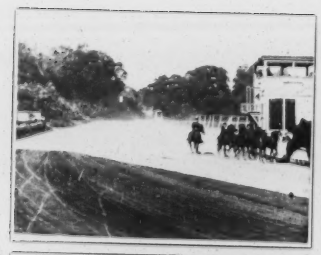
Length *151 ft.*
Code Word *Muscipula.*

No. 266
Title *Sprague Electric Train.*

Length *150 ft.*
Code Word *Muscosity.*

No. 267
Title *Sprague Electric Train.*

Length *225 ft.*
Code Word *Muserolle.*



No. 268
Title *Expert Driving.*

Length *151 ft.*
Code Word *Musolieri.*

No. 269
Title *Bad Boy and Poor Old Grandpa.*

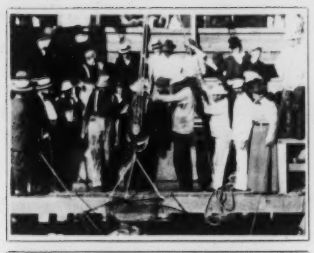
Length *118 ft.*
Code Word *Mustarius.*

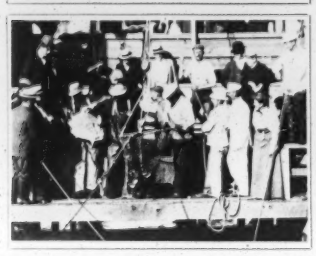
No. 270
Title *In a Chinese Laundry.*

Length *132 ft.*
Code Word *Mutabilis.*

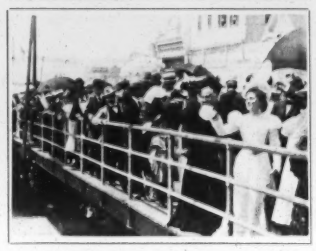
No. 271
Title *The Vanishing Lady.*

Length *258 ft.*
Code Word *Mutagioni.*





No. 272
Title *Hauling a Scoop Net.*
Length *129 ft.*
Code Word *Mutatura.*



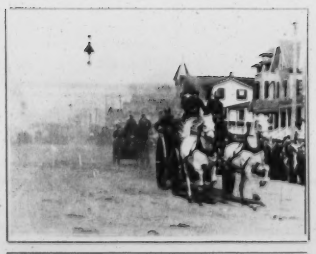
No. 273
Title *On the Board Walk, Atlantic City, N.J.*
Length *147 ft.*
Code Word *Myagros.*

No. 274
Title *Beach Scene, Atlantic City, N.J.*
Length *165 ft.*
Code Word *Myopathy.*

No. 275
Title *A Jolly Crowd of Bathers.*
Length *157 ft.*
Code Word *Myriorama.*

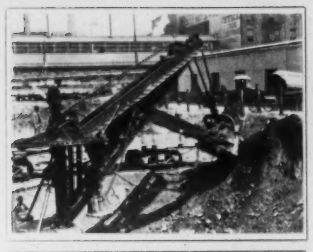
No. 276
Title *Promenading on the Beach.*
Length *77 ft.*
Code Word *Tergerian.*

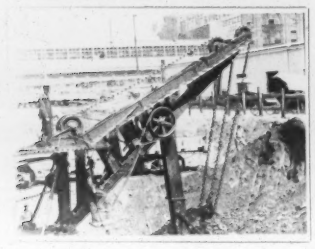
No. 277
Title *In the Surf.*
Length *213 ft.*
Code Word *Tergisteis.*



No. 278
Title *Atlantic City Fire Department.*
Length *311 ft.*
Code Word *Teriacal.*

No. 279
Title *High Diving.*
Length *189 ft.*
Code Word *Ternecita.*





No. 280
Title *Giant Steam-shovel*
Length *[illegible] ft.*
Code Word *Ternerucos.*

No. 281
Title *Philadelphia Mounted Police at Drill.*
Length *181 ft.*
Code Word *Ternerveln.*

No. 282
Title *Rough Riding. Philadelphia Mounted Police.*
Length *129 ft.*
Code Word *Ternilloso.*

No. 283
Title *Making an Arrest.*
Length *135 ft.*
Code Word *Terolero.*

No. 284
Title *Catching a Runaway Team.*
Length *147 ft.*
Code Word *Terrafigu.*

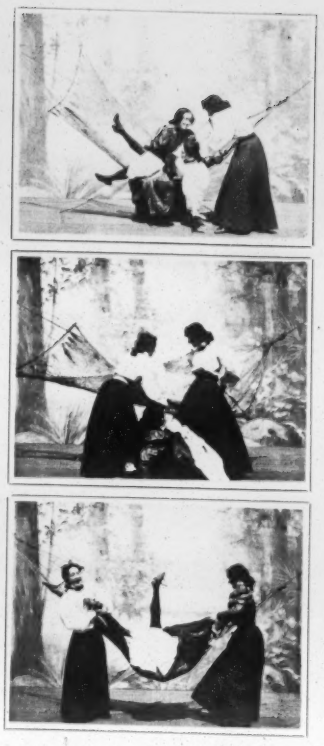
No. 285
Title *Returning from Drill.*
Length *99 ft.*
Code Word *Terragnolo.*

No. 286
Title *Philadelphia Fire Department.*
Length *268 ft.*
Code Word *Terregoso.*

No. 287
Title *Street Scene, Philadelphia.*
Length *184 ft.*
Code Word *Terreplein.*

No. 288
Title *Fire Boat Edwin S. Stuart*
Length *92 ft.*
Code Word *Ferrigina*

No. 289
Title *Pretty Girls and the Ball Fence*
Length *152 ft.*
Code Word *Terrontera.*



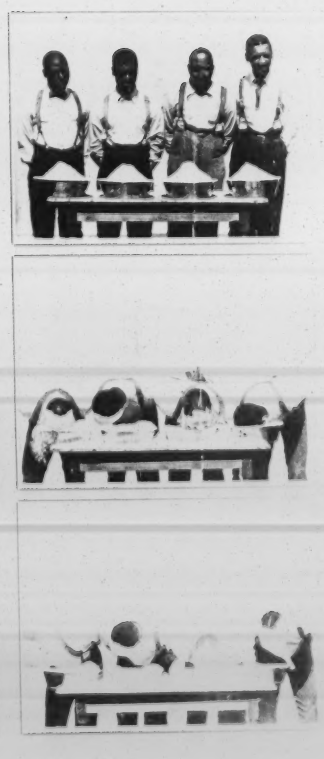
No. 290
Title *Girls Battling for a Hammock.*
Length *157 ft.*
Code Word *Terrosidad.*

No. 293
Title *Dancing Girls Lining up.*
Length *155 ft.*
Code Word *Fertenint.*

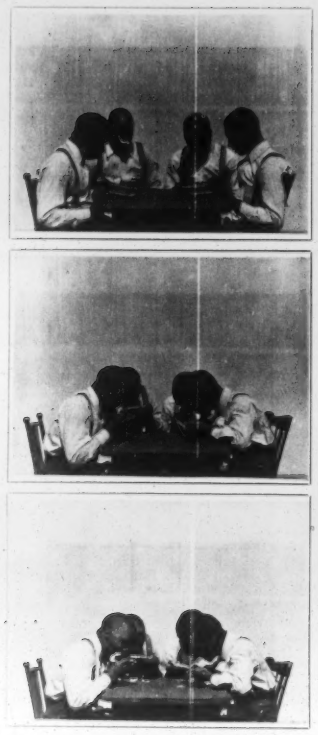
No. 294
Title *Society Girls Playing*
Length *162 ft.*
Code Word *Ferrialo*

No. 295
Title *Girls' Acrobatic Feats*
Length *184 ft.*
Code Word *Ferunculus*

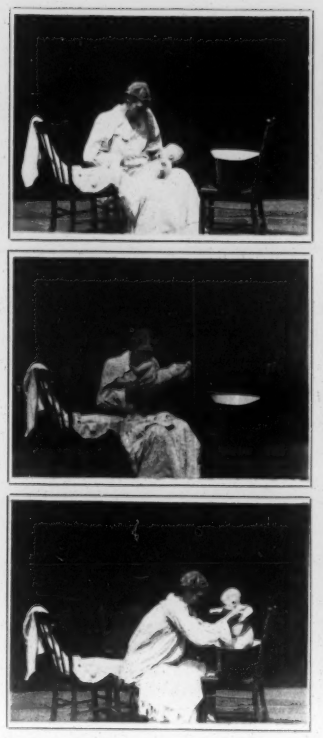
No. 296
Title *Threshing Machine at Work.*
Length *162 ft.*
Code Word *Ferrovalo*



No. 297
Title *Hallow E'en Town.*
Length *300 ft.*
Code Word *Ferrotero.*

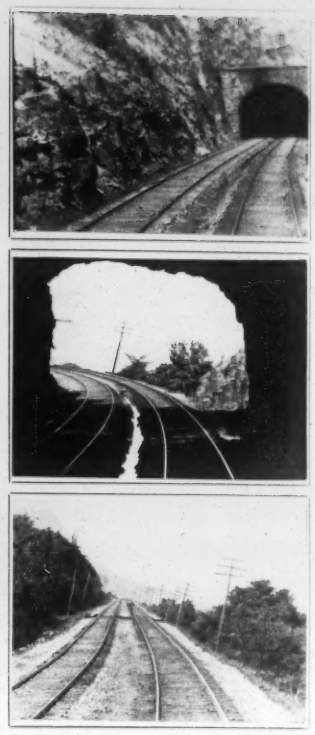


No. 298
Title *Pie Eating Contest.*
Length *309 ft.*
Code Word *Tesbigue.*



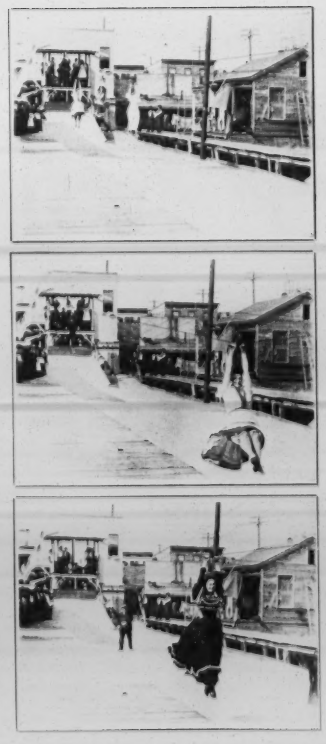
No. 299
Title *Washing the Baby*
Length *304 ft.*
Code Word *Tesoneria.*

No. 300
Title *Soap Bubbles.*
Length *129 ft.*
Code Word *Tesserula.*



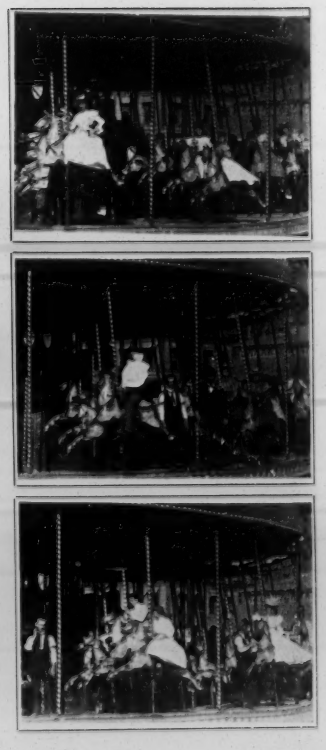
No. 301
Title *The Haverstraw Tunnel*
Length *343 ft.*
Code Word *Tessitrice.*

No. 303
Title *Fatima.*
Length *152 ft.*
Code Word *Testafetro.*

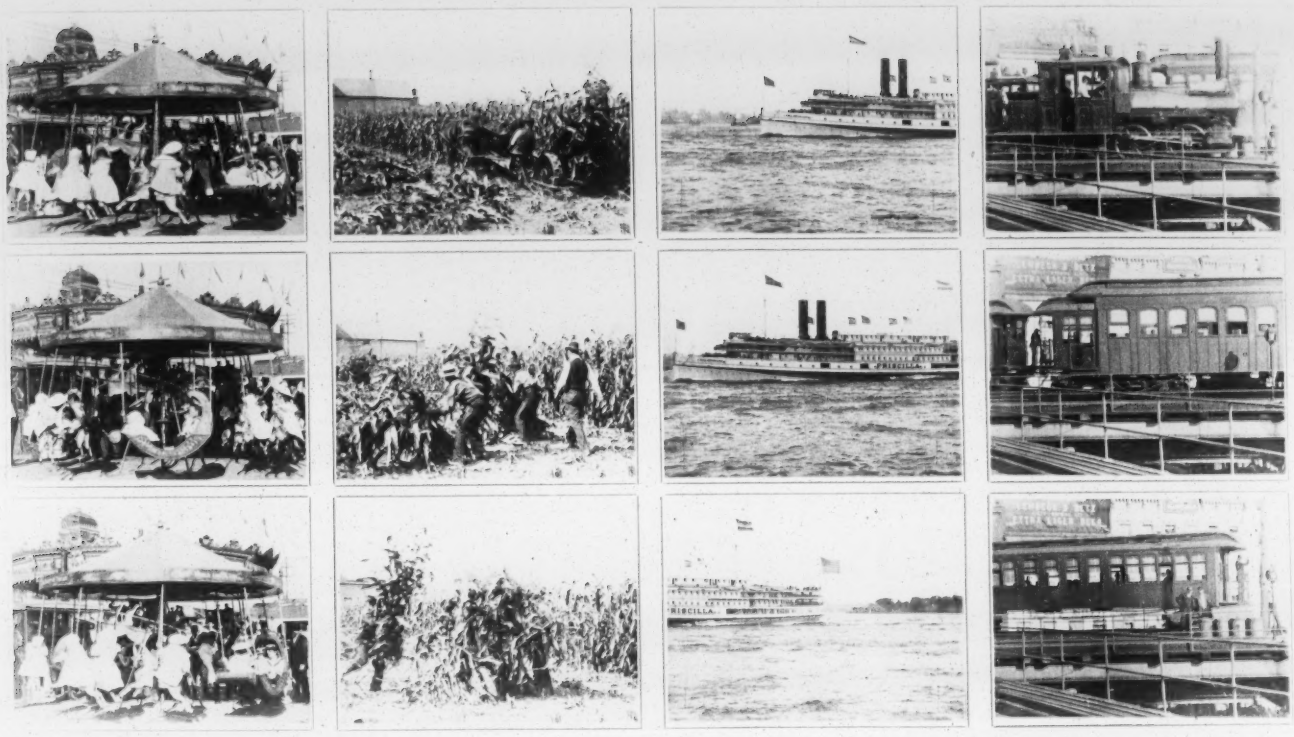


No. 304
Title *Ariel Slide at Coney Island.*
Length *158 ft.*
Code Word *Testatichi.*

No. 305
Title *Fun on the Steeple Chase.*
Length *245 ft.*
Code Word *Testecilla.*



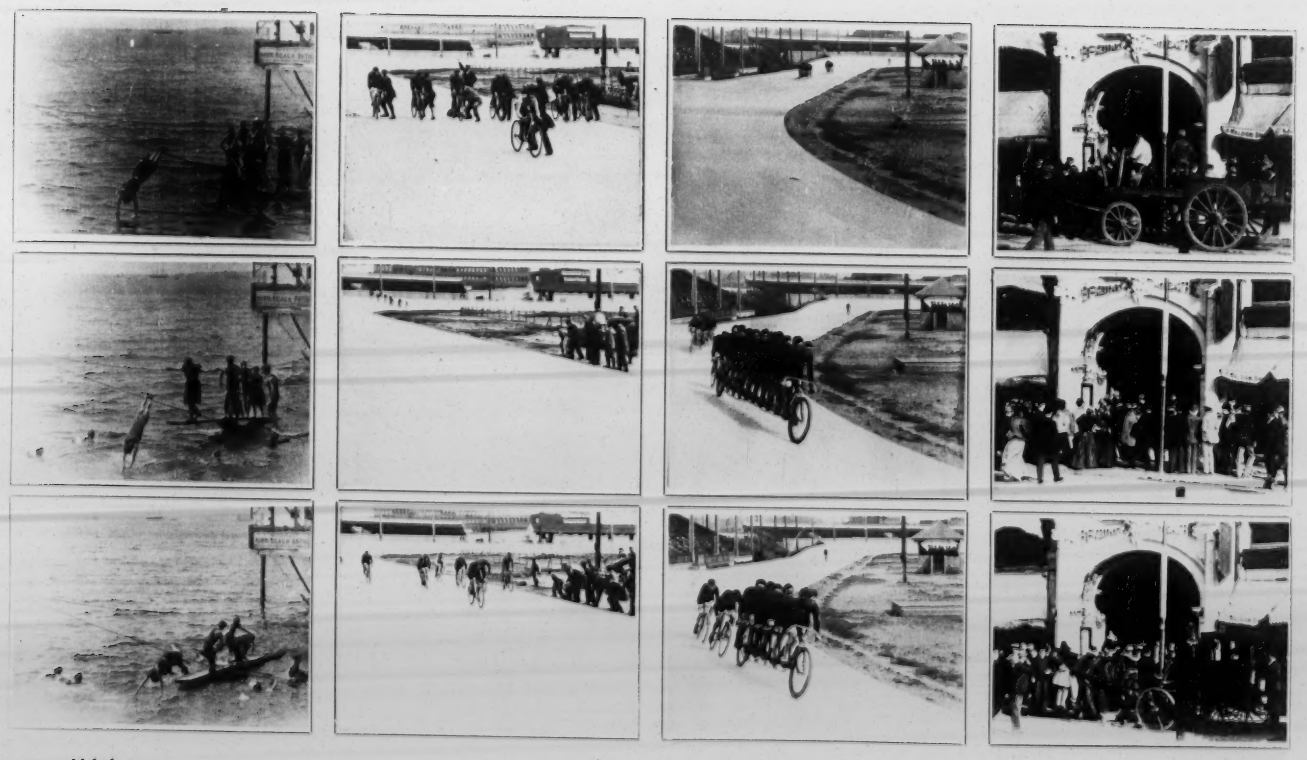
No. 306
Title *Riding on the Merry go rounds.*
Length *306 ft.*
Code Word *Testerada.*



No. 308
Title *Harvesting Corn*
Length *291 ft.*
Code Word *Testoneum*

No. 309
Title *Fall River Boat "Priscilla"*
Length *174 ft.*
Code Word *Testudem*

No. 310
Title *New York Elevated*
Length *151 ft.*
Code Word *Testudinal*



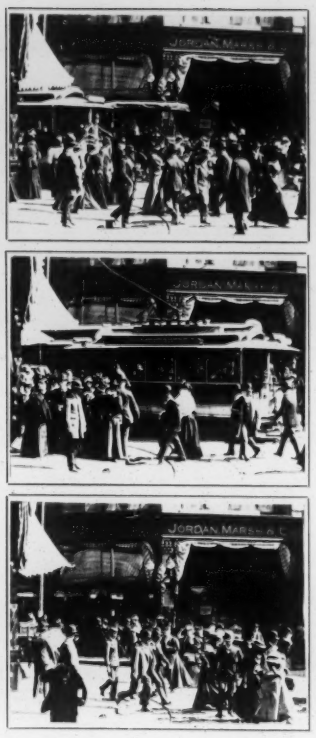
No. 311
Title *Golding Sisters, Champion Swimmers*
Length *318 ft.*
Code Word *Tethydans*

No. 312
Title *One-third Mile Bicycle Race*
Length *138 ft.*
Code Word *Tetraeder*

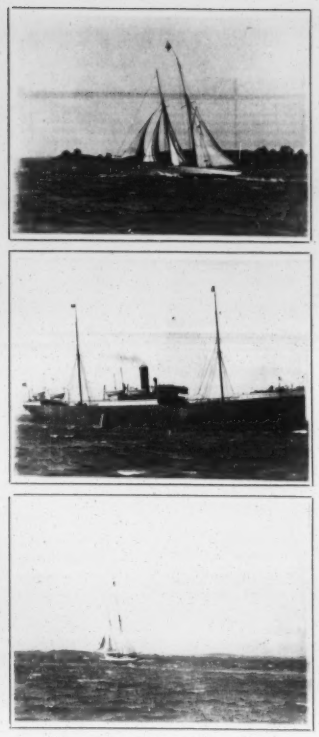
No. 313
Title *Oriten*
Length *251 ft.*
Code Word *Tetrandria*

No. 314
Title *Keith's Theatre*
Length *149 ft.*
Code Word *Tetricita*

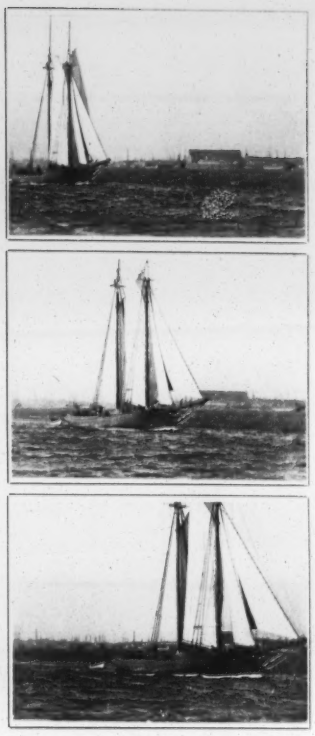
No. 322
Title *Keith's Theatre, Boston.*
Length *145 ft.*
Code Word *Teucrion.*



No. 323
Title *Jordan, Marsh and Co's. Store, Boston.*
Length *149 ft.*
Code Word *Thesaurus.*

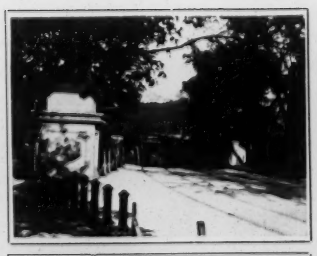


No. 324
Title *Taking on the Pilot.*
Length *315 ft.*
Code Word *Tholobate.*



No. 325
Title *A Fishing Schooner Going to Sea.*
Length *135 ft.*
Code Word *Thronerbe.*

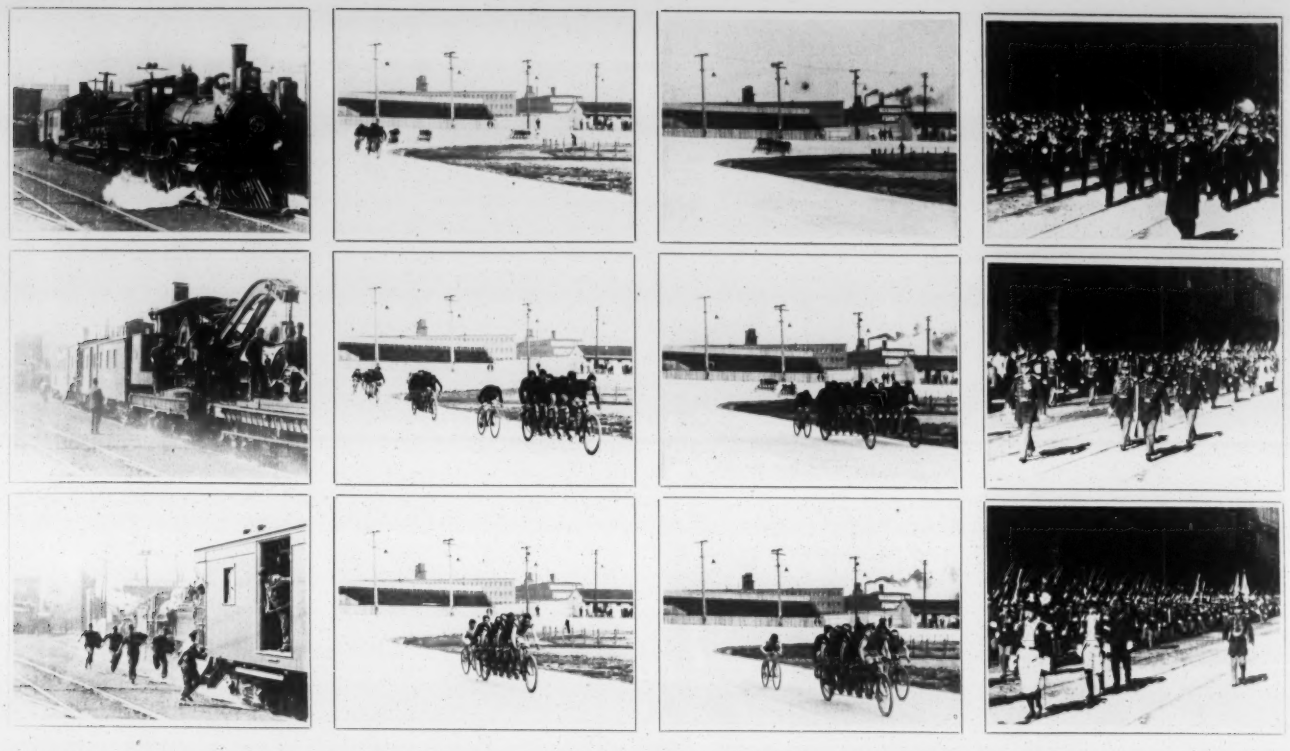
No. 329
Title *Safety in Four Tracks.*
Length *298 ft.*
Code Word *Tibertino.*



No. 330
Title *Boston's Subway.*
Length *303 ft.*
Code Word *Tibiamente.*

No. 331
Title *Fall River Boat Train.*
Length *243 ft.*
Code Word *Tibicina.*

No. 332
Title *The Crookedest R.R. Yard in the World.*
Length *306 ft.*
Code Word *Tiburones.*



No. 333
Title *Fastest Wrecking Crew in the World*
Length *219 ft.*
Code Word *Tilpidro*

No. 334
Title *A Multicycle Race*
Length *151 ft.*
Code Word *Tigillum*

No. 335
Title *A Paced Bicycle Race*
Length *158 ft.*
Code Word *Tignamico*

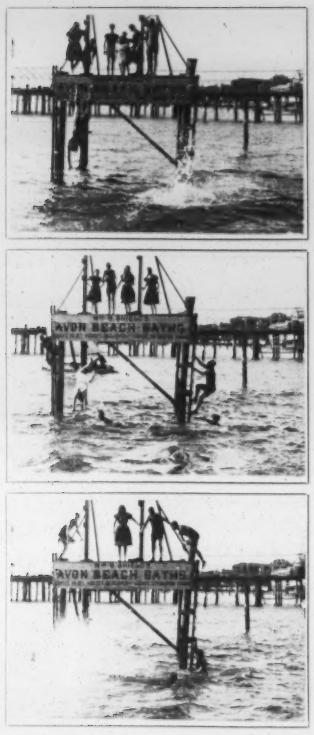
No. 336
Title *Ancient and Honorable Artillery Co.*
Length *225 ft.*
Code Word *Tignitura*

No. 337
Title *Hats and Fur*
Length *32 ft.*
Code Word *Timbaler*

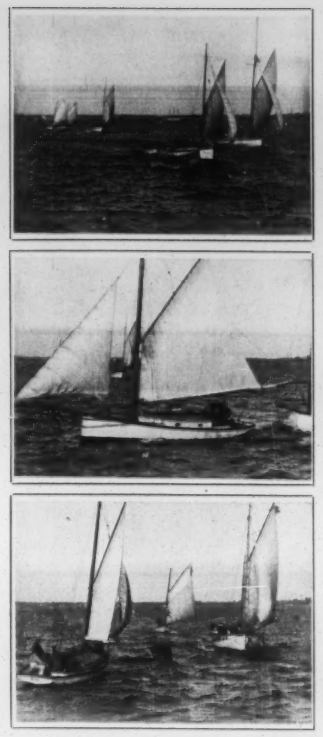
No. 338
Title *Facial Expressions by Tommy Hasken*
Length *136 ft.*
Code Word *Timbaler*

No. 339
Title *Marshall P. Wilder*
Length *148 ft.*
Code Word *Timbrainos*

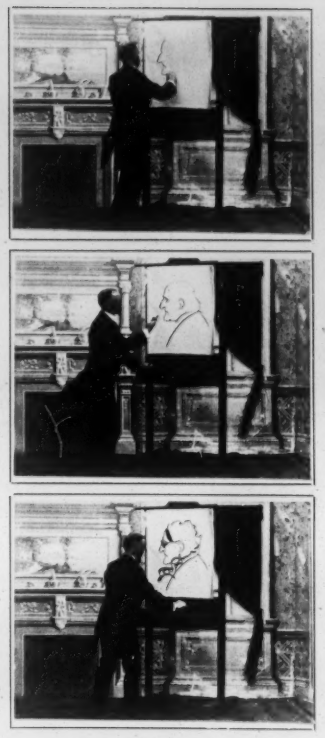
No. 340
Title *Diving at Bath Beach*
Length *312 ft.*
Code Word *Timbrasse*



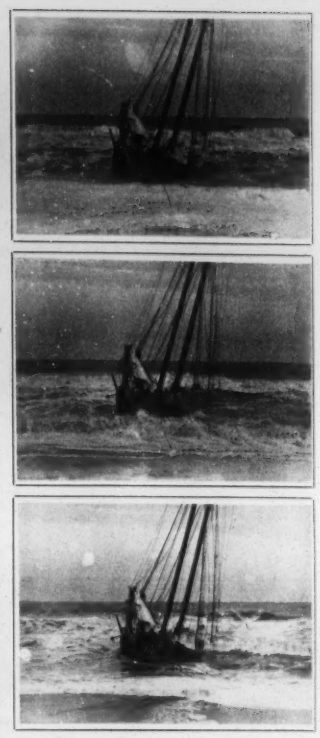
No. 341
Title *Diving at Bath Beach.*
Length *310 ft.*
Code Word *Timoncitas.*



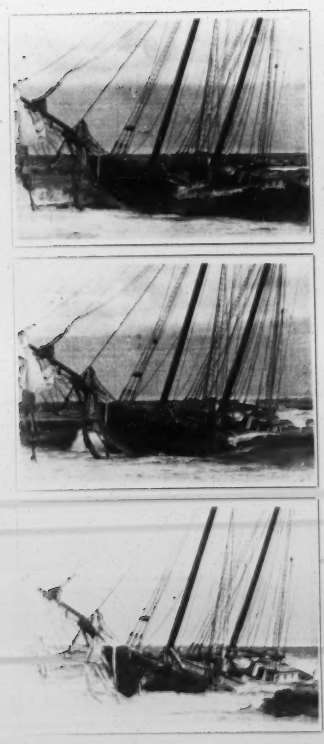
No. 342
Title *A Cat-boat Race.*
Length *269 ft.*
Code Word *Timoneasen.*



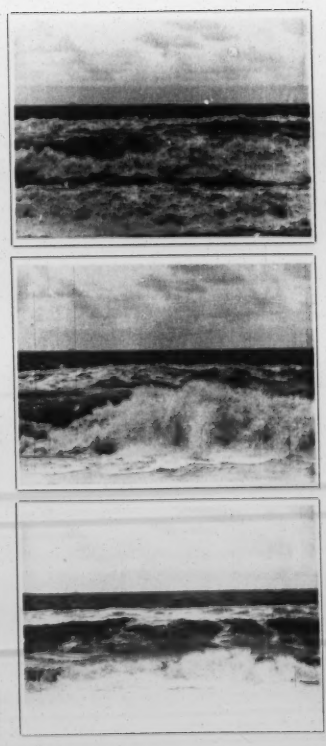
No. 343
Title *Sexless Profiles.*
Length *156 ft.*
Code Word *Timpanello.*



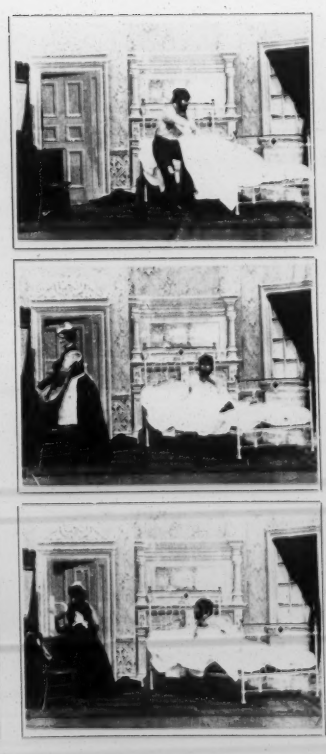
No. 349
Title *The Wreck of the Schooner "Richmond."*
Length *173 ft.*
Code Word *Timulgia.*



No. 350
Title *The Wreck of the Schooner "Richmond."*
Length *163 ft.*
Code Word *Tincionare.*

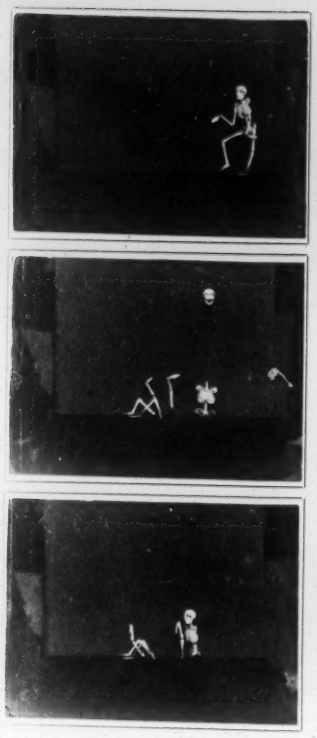


No. 351
Title *Sad Sea Waves.*
Length *154 ft.*
Code Word *Tingitano.*



No. 352
Title *Tramp in a Millionaire's Bed.*
Length *163 ft.*
Code Word *Tinieblas.*

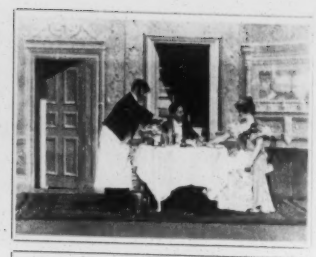
No. 353
Title *Knock-out Drops.*
Length *153 ft.*
Code Word *Tinquisara.*

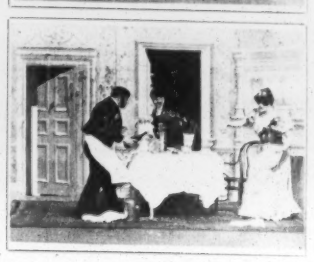


No. 354
Title *The Dancing Skeleton.*
Length *159 ft.*
Code Word *Tritaba.*

No. 355
Title *A Burlesque Cake Walk.*
Length *144 ft.*
Code Word *Tintamar.*

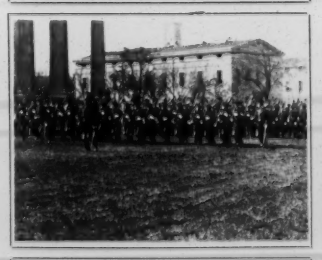
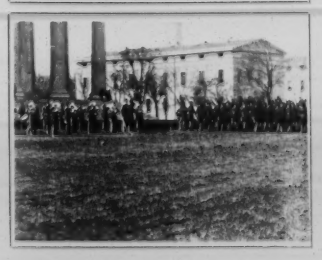
No. 356
Title *A Tramp's Dinner.*
Length *155 ft.*
Code Word *Tintement.*



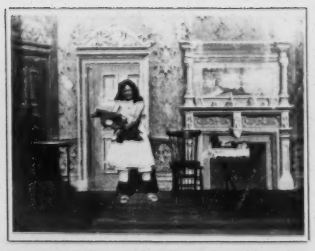


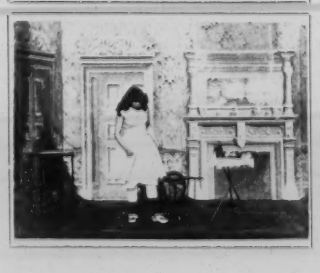
No. 357
Title *A New Waiter Opening A Fizz.*
Length *155 ft.*
Code Word *Tintonori.*

No. 359
Title *Philadelphia Police on Parade.*
Length *149 ft.*
Code Word *Tiraciones.*

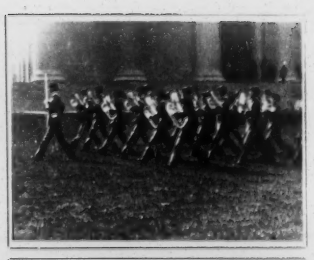
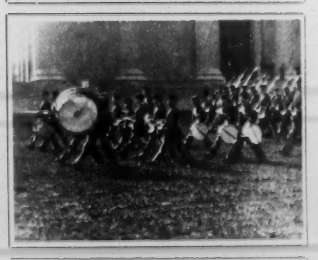
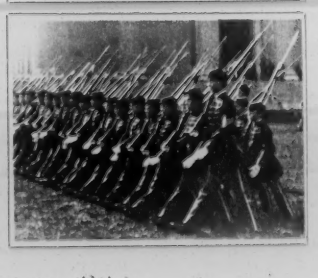



No. 360
Title *Girard College Cadets.*
Length *190 ft.*
Code Word *Tirafundo.*

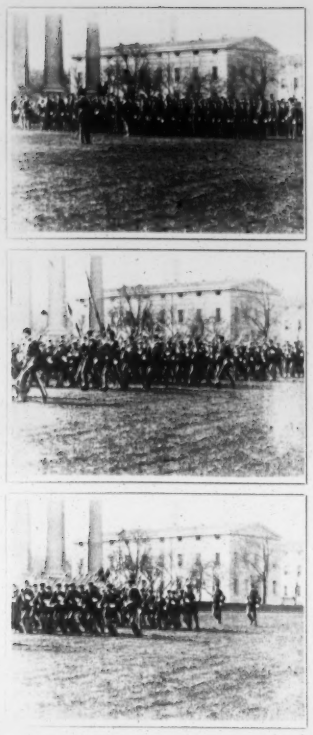




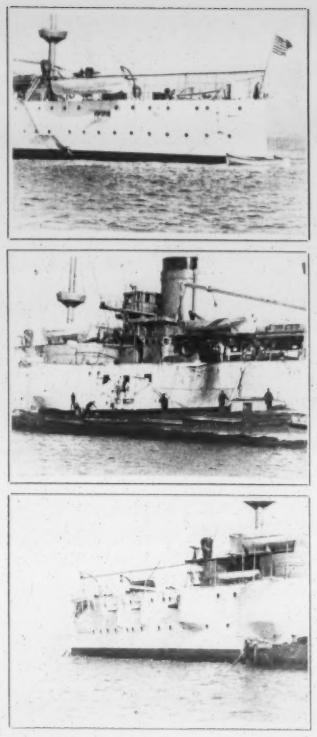
No. 361
Title *Her First Corset.*
Length *141 ft.*
Code Word *Tiramira.*

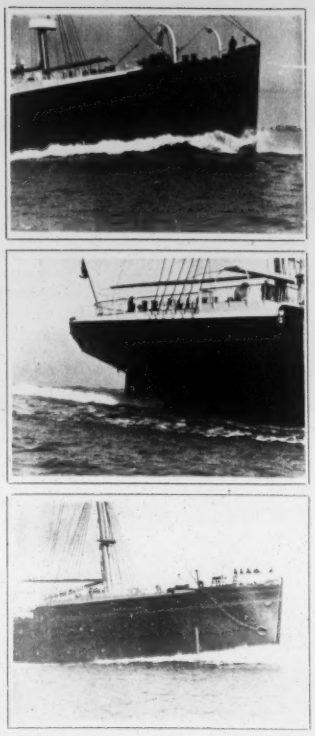
No. 362
Title *Girard College Cadets in Review.*
Length *253 ft.*
Code Word *Tirannello.*



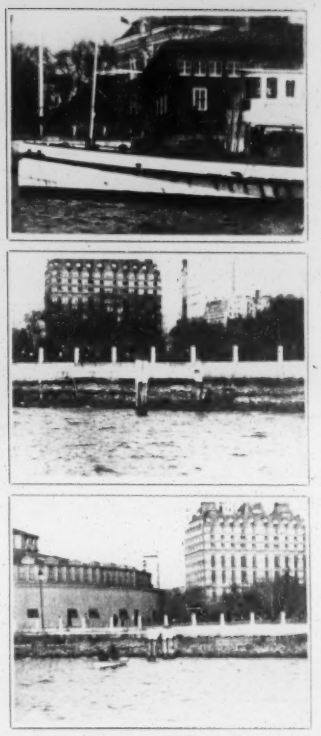
No. 363
Title *Girard College*
Cadets at Double quick.
Length *159 ft.*
Code Word *Tirolieria.*



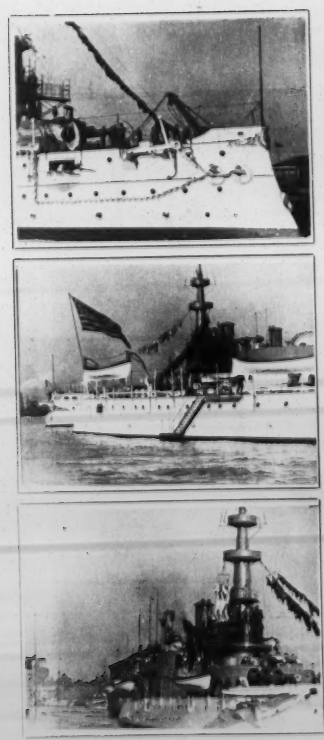
No. 364
Title *Battleship "Texas."*
Length *141 ft.*
Code Word *Tiroteaba.*



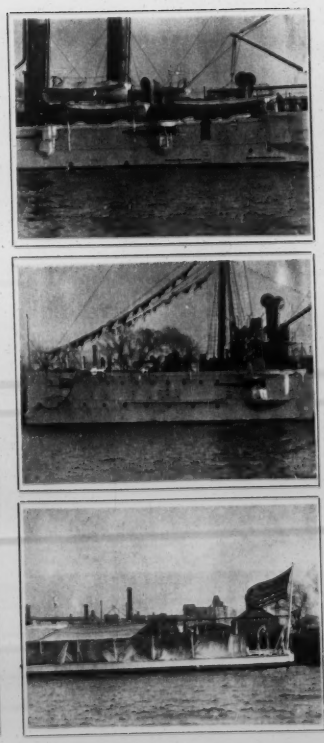
No. 365
Title *Ocean Greyhounds.*
Length *200 ft.*
Code Word *Tisnadura.*



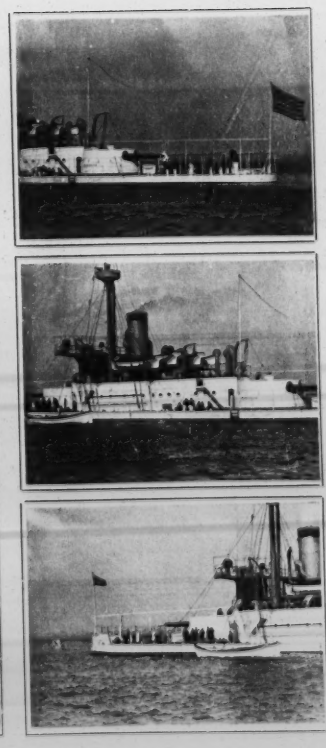
No. 366
Title *The Battery.*
Length *302 ft.*
Code Word *Tisserand.*



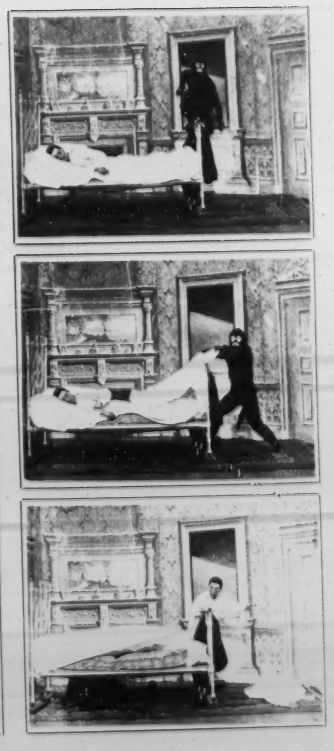
No. 367
Title *Battleships "Maine" and "Iowa."*
Length *317 ft.*
Code Word *Titansame.*



No. 368
Title *Warships "Marblehead" and "Miantonomah."*
Length *156 ft.*
Code Word *Titerista.*



No. 369
Title *The "Amphitrite."*
Length *140 ft.*
Code Word *Titimaglio.*



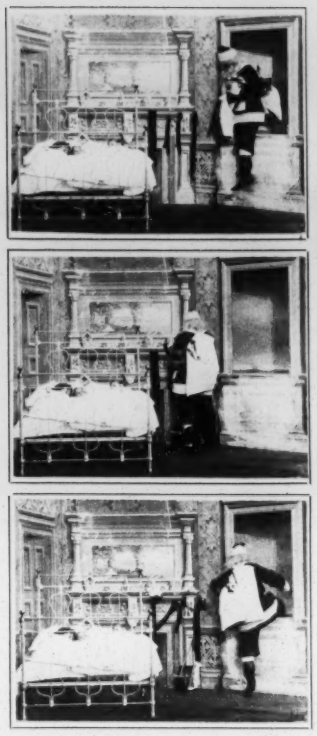
No. 370
Title *The Mischievous Monkey.*
Length *171 ft.*
Code Word *Titolarono.*

No. 371
Title *Pongo*.

Length *147 ft.*
Code Word *Toccalapis*.

No. 372
Title *Christmas Eve*.

Length *154 ft.*
Code Word *Tocharon*.



No. 373
Title *Visit of St. Nicholas*.

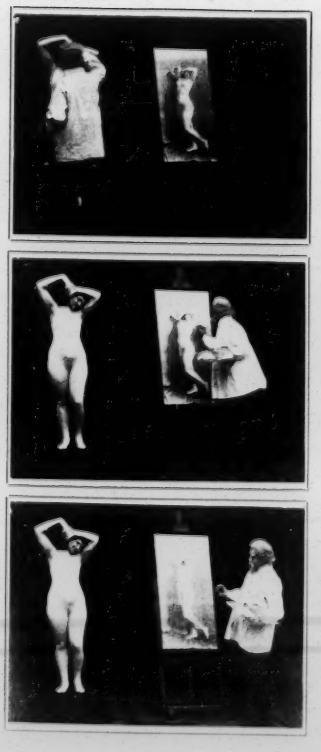
Length *129 ft.*
Code Word *Tochedad*.

No. 374
Title *Christmas Morning*.

Length *152 ft.*
Code Word *Tocolotear*.

No. 375
Title *Mulberry Bend*.

Length *[illegible]*
Code Word *[illegible]*.



No. 376
Title *The Model*.

Length *148 ft.*
Code Word *Tigitlan*.

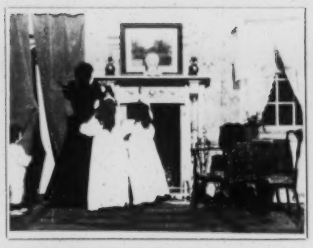
No. 377
Title *Tipping the Cart in Mulberry Bend*.

Length *162 ft.*
Code Word *Tolldadara*.

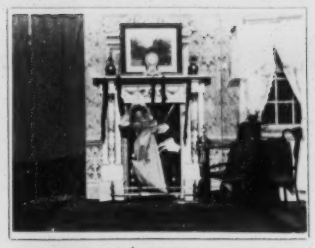
No. 378
Title *Scrambling for Pennies*.

Length *159 ft.*
Code Word *Tolladores*.

No. 379
Title *The Sidewalks of New York*
Length *165 ft.*
Code Word *Tolhaven*

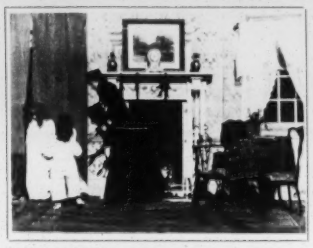


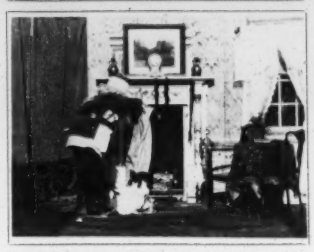
No. 380
Title *The Night Before Christmas.*
Length *149 ft.*
Code Word *Tolnidness*

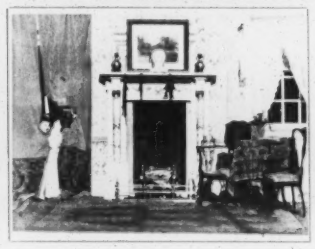


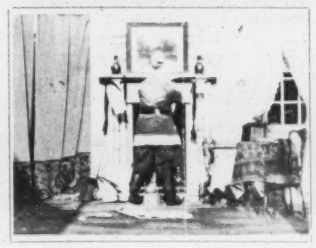
No. 381
Title *Santa Claus Filling Stockings.*
Length *254 ft.*
Code Word *Tolvanent*

No. 382
Title *Christmas Morning*
Length *756 ft.*
Code Word *Tonsolure*

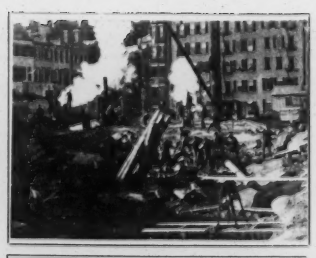




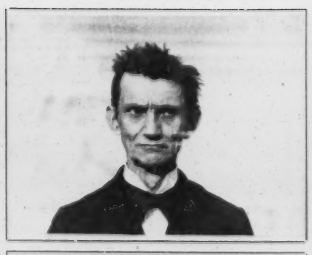




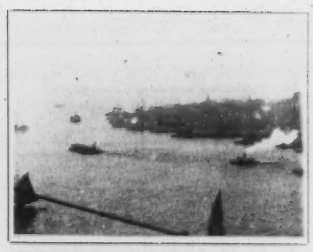
No. 383
Title *Christmas Tree Party.*
Length *299 ft.*
Code Word *Tomboliate.*



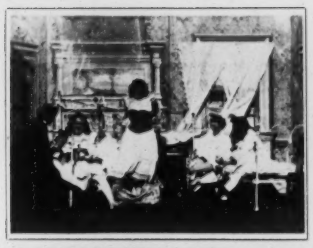
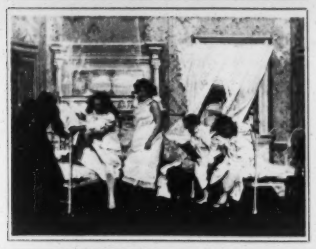
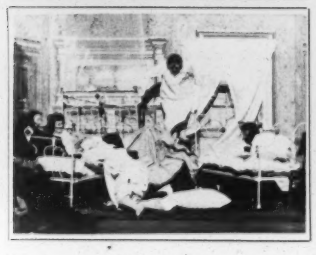
No. 384
Title *The Workers.*
Length *155 ft.*
Code Word *Tompiates.*



No. 385
Title *Cruikshank.*
Length *113 ft.*
Code Word *Tonachino.*



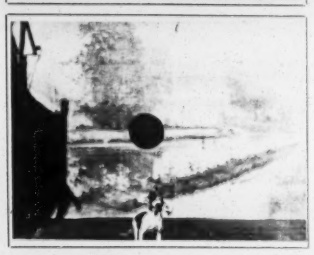
No. 388
Title *Bird's-eye View of N.Y. from Brooklyn Bridge*
Length *131 ft.*
Code Word *Tonchioso.*

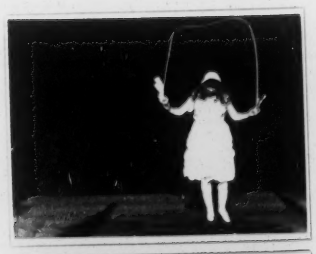
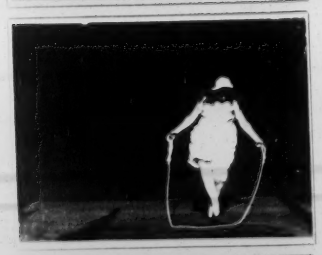
No. 389
Title *A Mouse in a Girls' Dormitory*
Length *144 ft.*
Code Word *Tondarello*

No. 390
Title *How a Rat Interrupted an Afternoon Tea*
Length *154 ft.*
Code Word *Tonfolato*

No. 391
Title *Only a Rat.*
Length *156 ft.*
Code Word *Tongadas*

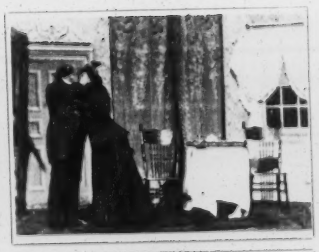


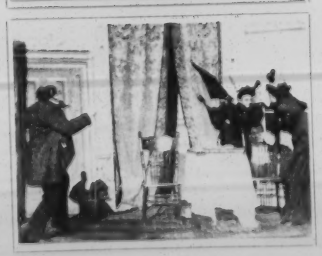
No. 406
Title *"Spike", the Bag-Punching Dog.*
Length *157 ft.*
Code Word *Tonichetta*

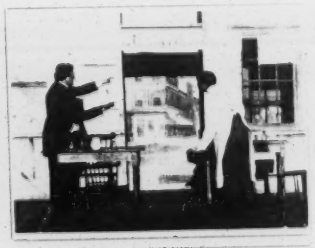
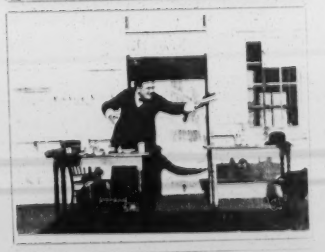
No. 407
Title *The Skipping Rope Dance*
[illegible] Serious Job
Length *[illegible] ft.*
Code Word *Tonbrick*

No. 408
Title *An Early Breakfast*
Length *198 ft.*
Code Word *Tonsorium*

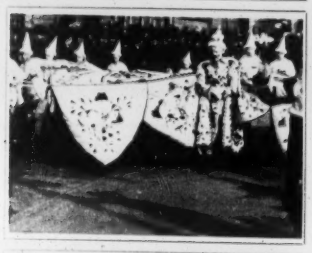




No. 409
Title *An Interrupted Sitting*
Length *155 ft.*
Code Word *Tontissimo*

No. 410
Title *The Bowery Waiter at the Old Time Ball Player*
Length *314 ft.*
Code Word *Topstones*

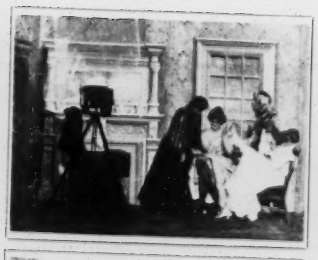


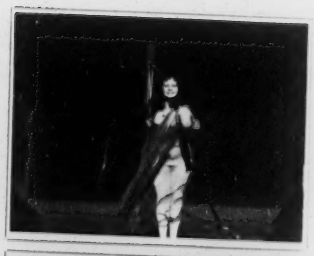
No. 415
Title *New Year's Carnival in Philadelphia*
Length *160 ft.*
Code Word *Topolino*

No. 416
Title *New Year's Carnival in Philadelphia*
Length *160 ft.*
Code Word *Topolino*

No. 417
Title *New Year's Carnival in Philadelphia*
Length *159 ft.*
Code Word *Toraculum*

No. 418
Title *New Year's Carnival in Philadelphia*
Length *187 ft.*
Code Word *Torbidare*





No. 419
Title *New Year's Carnival in Philadelphia*
Length *129 ft.*
Code Word *Torbicato*

No. 420
Title *What Happened when a Hot Picture was Taken*
Length *154 ft.*
Code Word *Torchuelo*

No. 421
Title *Girls Struggling for a Sofa*
Length *153 ft.*
Code Word *Torculado*

No. 422
Title *Her Morning Exercise*
Length *153 ft.*
Code Word *Torcuerido*

No. 423
Title *An Interrupted Breakfast.*
Length *155 ft.*
Code Word *Toriondez.*

No. 424
Title *The Tipping Evil.*
Length *153 ft.*
Code Word *Tornaham.*

No. 425
Title *Unexpected Advent of the School Teacher.*
Length *156 ft.*
Code Word *Tornagucto.*

No. 426
Title *Trinity Church Boston.*
Length *150 ft.*
Code Word *Tornapeon*

No. 427
Title *Skating.*
Length *810 ft.*
Code Word *Tornapunta.*

No. 428
Title *Skating.*
Length *144 ft.*
Code Word *Tornasolor.*

No. 429
Title *How She Gets along Without a Maid.*
Length *152 ft.*
Code Word *Tornatiles.*

No. 430
Title *At the Chorus Girls' Picnic.*
Length *107 ft.*
Code Word *Tornaviron*

No. 431
Title *The Timid Girls and the Terrible Cow.*
Length *156 ft.*
Code Word *Torniquieta*

No. 432
Title *The See-saw, at the Chorus Girls' Picnic.*
Length *153 ft.*
Code Word *Torniscario.*

No. 433
Title *An Impromptu Can-can at the Chorus Girls' Picnic.*
Length *100 ft.*
Code Word *Torondones.*

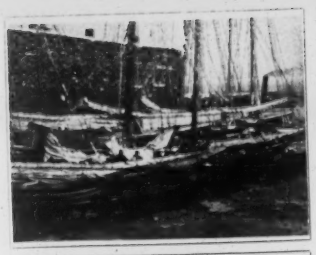
No. 434
Title *Merry Sleigh Bells.*
Length *149 ft.*
Code Word *Torporete.*

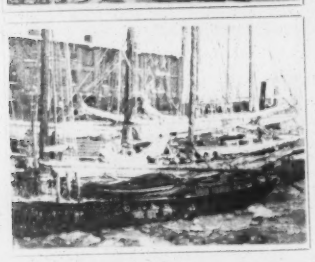
No. 435
Title *A Fine Day for Sleighing.*
Length *156 ft.*
Code Word *Torporific*

No. 436
Title *A Sleighing Scene.*
Length *269 ft.*
Code Word *Torrefacio.*

No. 437
Title *Beacon Street, Boston, During the Blizzard.*
Length *156 ft.*
Code Word *Torreggia*

No. 438
Title *Clearing a Drift, Boston.*
Length *153 ft.*
Code Word *Torridum.*

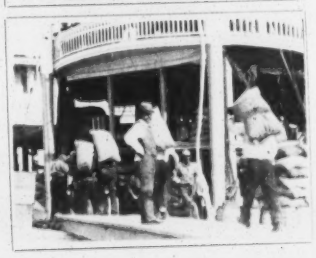




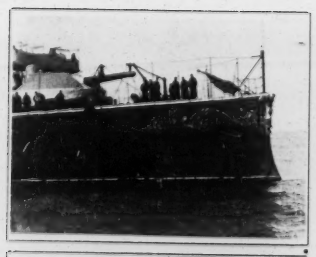
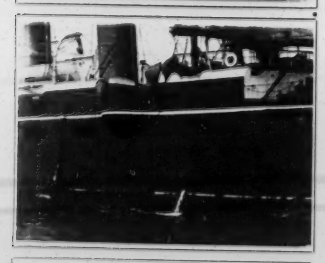
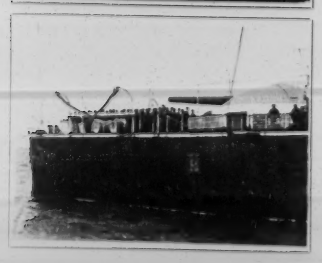
No. 439
Title *Fishing Vessels After a Blizzard, Boston.*
Length *150 ft.*
Code Word *Torsaccio.*

No. 440
Title *Charge of the Light Brigade.*
Length *236 ft.*
Code Word *Torsionis.*

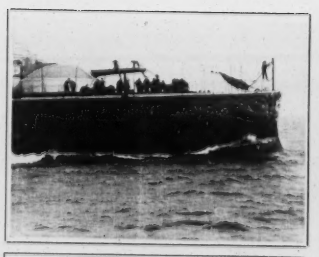
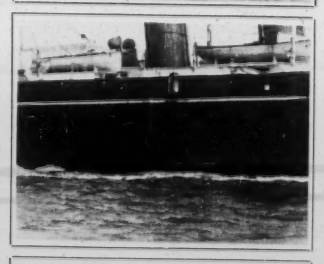
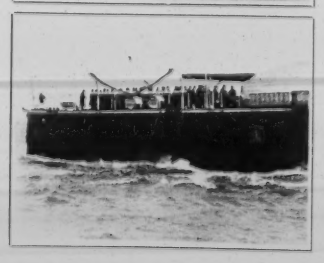
No. 441
Title *Sailing Vessel Bound Out, N.Y. Bay.*
Length *79 ft.*
Code Word *Torticero.*



No. 442
Title *Loading a Mississippi Steamboat.*
Length *141 ft.*
Code Word *Torticolis.*

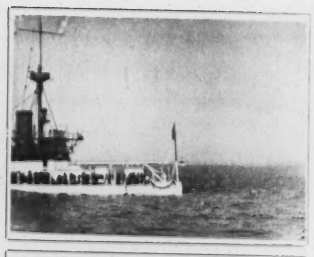
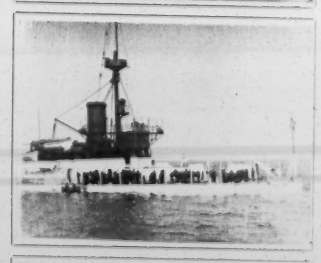




No. 443
Title *Spanish Battleship "Viscaya".*
Length *152 ft.*
Code Word *Tortillage.*

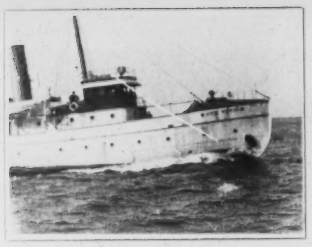




No. 444
Title *Spanish Battleship "Viscaya".*
Length *141 ft.*
Code Word *Tortolette.*

No. 445
Title *They're not so Warm.*
Length *120 ft.*
Code Word *Torviscoso.*

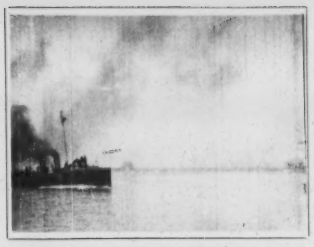



No. 446
Title *The Monitor "Terror."*
Length *140 ft.*
Code Word *Tosolato.*



No. 447
Title *The Pilot Boat "New York"*
Length *81 ft.*
Code Word *Tosphotin*

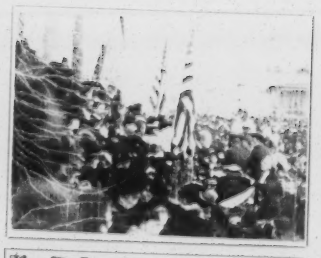
No. 448
Title *The Skyscrapers of New York.*
Length *84 ft.*
Code Word *Tosserella.*



No. 449
Title *The Torpedo Boat "Du Pont."*
Length *141 ft.*
Code Word *Tostadillo.*

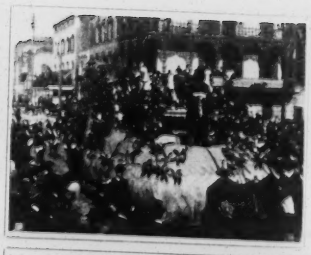
No. 450
Title *'Way Down South*
Length *121 ft.*
Code Word *Totoloque.*

No. 451
Title *Down in Dixie.*
Length *168 ft.*
Code Word *Totoposte.*



No. 452
Title *City Hall.*
Length *138 ft.*
Code Word *Toupillon.*

No. 453
Title *The Mardi Gras Carnival.*
Length *320 ft.*
Code Word *Tourvirlas.*

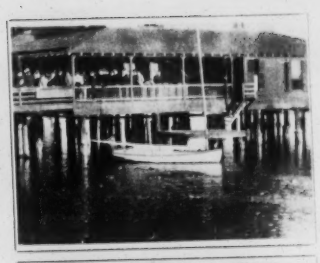


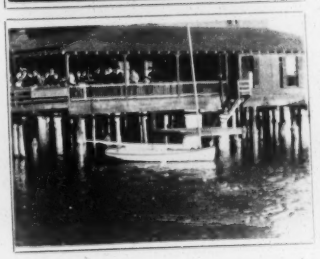
No. 454
Title *Mardi Gras Carnival*
Length *321 ft.*
Code Word *Tourmanda.*

No. 455
Title *Scene on the Steamship "Olivette."*
Length *81 ft.*
Code Word *Toutigada*

No. 456
Title *Tampa Bay Hotel, Tampa, Fla.*
Length *182 ft.*
Code Word *Tovaglia*

No. 457
Title *Lawn Tennis in Florida.*
Length *126 ft.*
Code Word *Trabaldare.*



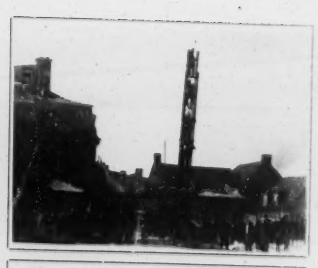


No. 458
Title *Feeding the Ducks at Tampa Bay.*
Length *190 ft.*
Code Word *Trabalis*

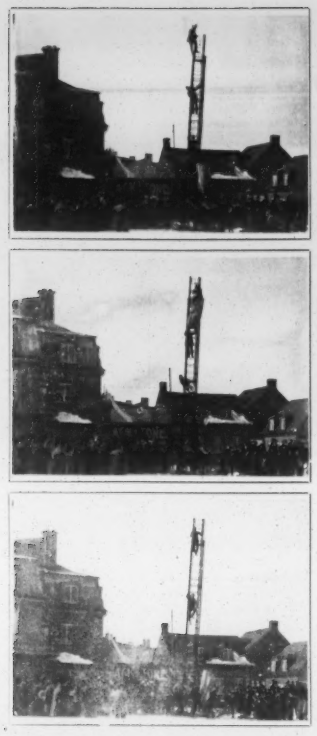
No. 459
Title *Fighting Roosters; in Florida.*
Length *209 ft.*
Code Word *Trabalzate*

No. 460
Title *The Snow Shoe Club.*
Length *150 ft.*
Code Word *Trabastato.*

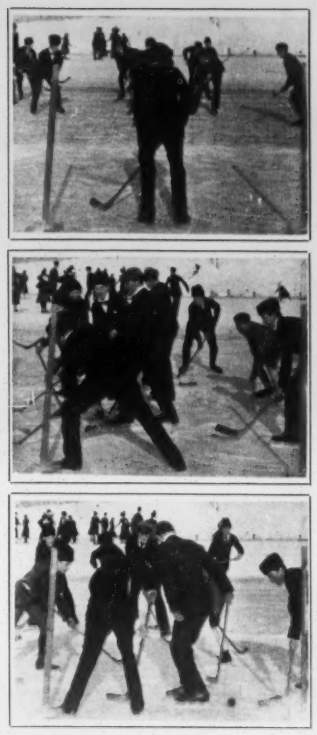
No. 461
Title *Canadian Militia on Snow Shoes; Quebec.*
Length *282 ft.*
Code Word *Trabattono.*



No. 462
Title *Quebec Fire Department Drill.*
Length *191 ft.*
Code Word *Trabeatas.*

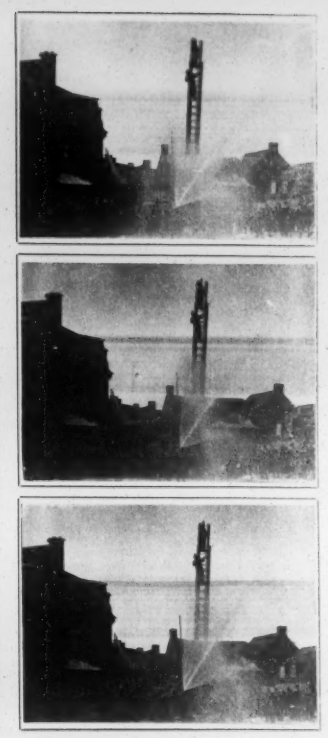


No. 463
Title *Quebec Fire Department Drill.*
Length *192 ft.*
Code Word *Trabecula.*



No. 464
Title *Hockey Match; Quebec.*
Length *152 ft.*
Code Word *Trabeviate.*

No. 465
Title *Life Saving; Quebec Fire Department.*
Length *191 ft.*
Code Word *Traboccare.*



No. 466
Title *Life Saving; Quebec Fire Department.*
Length *121 ft.*
Code Word *Trabondare.*

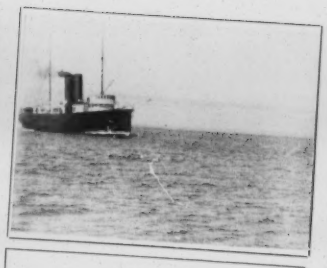
No. 467
Title *Coasting Scene in Canada.*
Length *180 ft.*
Code Word *Trabucante.*

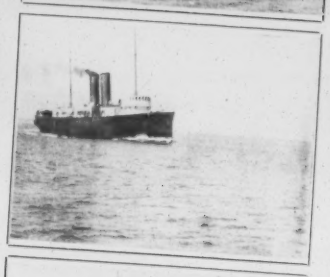
No. 468
Title *Coasting in Canada.*
Length *153 ft.*
Code Word *Tracalero.*

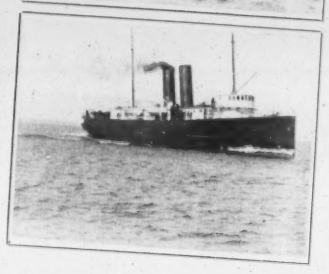
No. 469
Title *Panoramic View of the Boston Navy Yard.*
Length *305 ft.*
Code Word *Tracapace.*

No. 470
Title *Coasting in Canada.*
Length *156 ft.*
Code Word *Tracocente.*

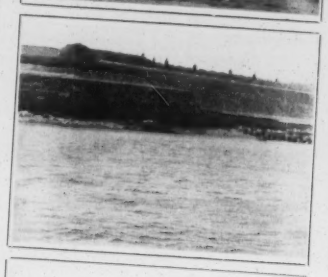
No. 471
Title *Children Coasting, Quebec.*
Length *151 ft.*
Code Word *Tracodardo.*

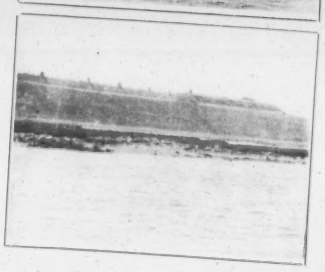






No. 472
Title *Steamer "Boston."*
Length *104 ft.*
Code Word *Tracolpito.*





No. 473
Title *Panoramic View of Ft. Warren, Boston.*
Length *163 ft.*
Code Word *Tracordare*

No. 474
Title *Panoramic View of Ft. Warren, Boston.*
Length *154 ft.*
Code Word *Tracortese.*

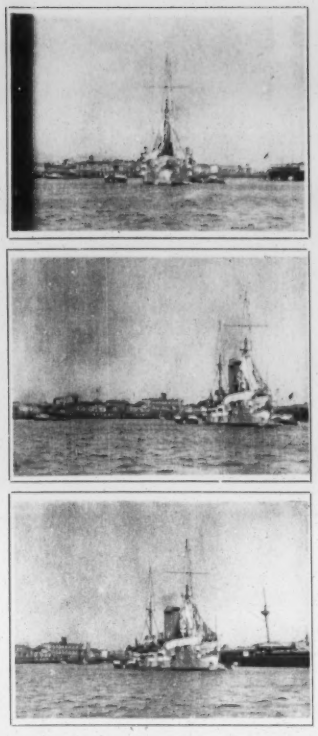
No. 475
Title *The Christian Herald's Relief Station, Havana.*
Length *[illegible] ft.*
Code Word *Tracotante.*

No. 476
Title *Divers at Work on the Wreck of the "Maine."*
Length *169 ft.*
Code Word *Tracotiamo.*

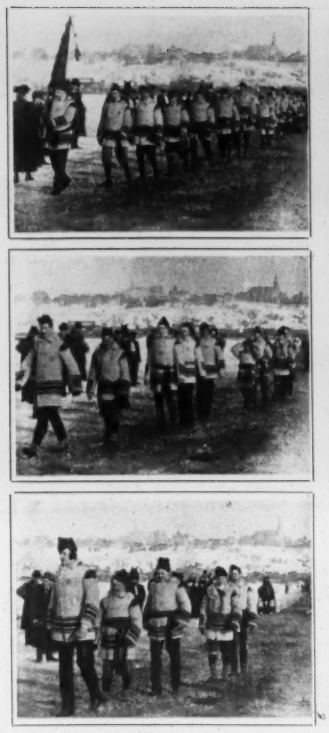
No. 477
Title *The Wreck of the "Maine."*
Length *88 ft.*
Code Word *Tradecaba.*

No. 478
Title *Brig.-Gen. Fitz Hugh Lee, Havana.*
Length *79 ft.*
Code Word *Tradivate.*

No. 479
Title *A Run of the Havana Fire Department.*
Length *98 ft.*
Code Word *Trafagaba.*



No. 480
Title *The Cruiser "Montgomery".*
Length *68 ft.*
Code Word *Trafagonas.*

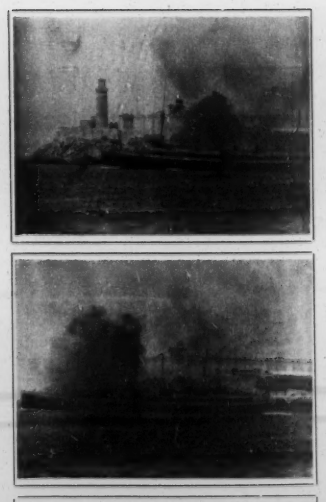


No. 481
Title *Canadian Artillery Marching on Snow-shoes.*
Length *150 ft.*
Code Word *Trafelare.*

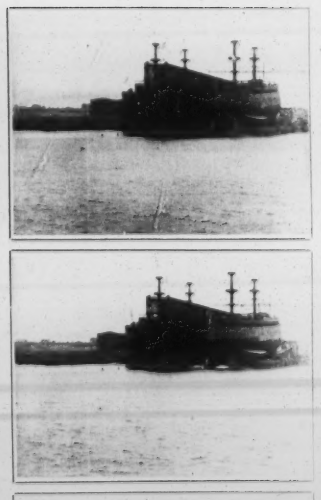
No. 482
Title *Spanish Volunteers in Havana.*
Length *310 ft.*
Code Word *Traferito.*

No. 483
Title *Launching of the Battleship "Kentucky."*
Length *305 ft.*
Code Word *Trafilando.*

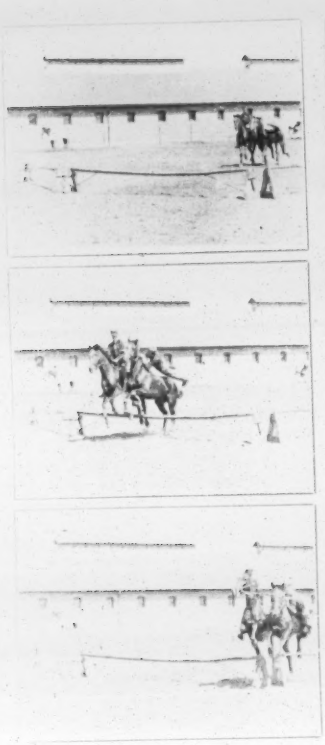
No. 484
Title *Cuban Reconcentrados.*
Length *137 ft.*
Code Word *Trafluente.*



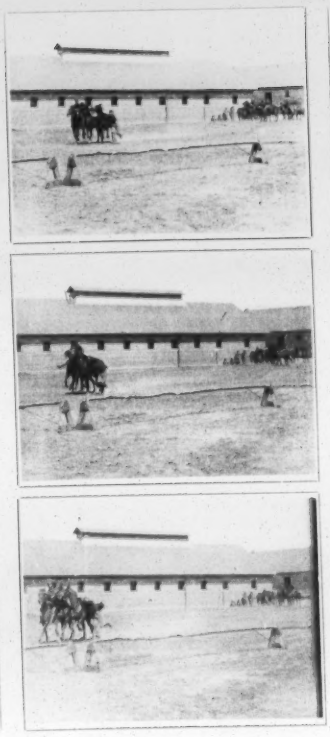
No. 485
Title *Steamship "Olivette."*
Length *126 ft.*
Code Word *Trafoglio.*



No. 486
Title *Launching of the "Kearsarge."*
Length *39 ft.*
Code Word *Traforano.*



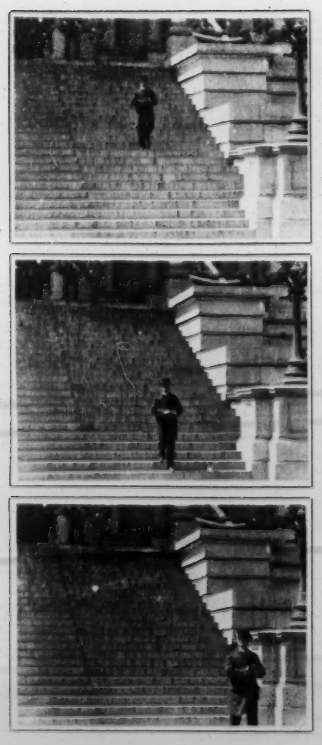
No. 487
Title *Bare-back riding, Sixth U.S. Cavalry.*
Length *168 ft.*
Code Word *Tratrido.*



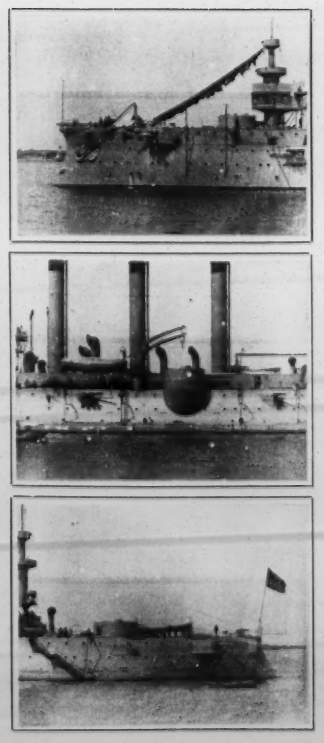
No. 488
Title *Bare-back riding, Sixth U.S. Cavalry.*
Length *269 ft.*
Code Word *Traturello.*

No. 489
Title *Bare-back riding, Sixth U.S. Cavalry.*
Length *60 ft.*
Code Word *Tragaderas.*

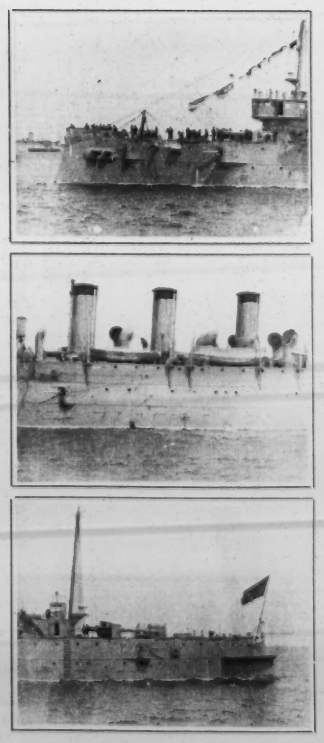
No. 490
Title *Theodore Roosevelt.*
Length *106 ft.*
Code Word *Tragais.*



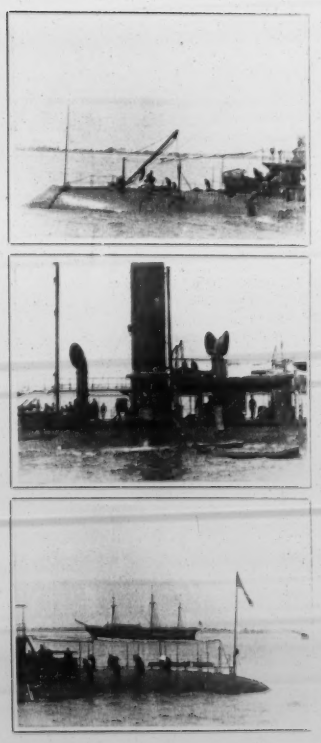
No. 491
Title *Capt. Sigsbee.*
Length *84 ft.*
Code Word *Tragalism.*



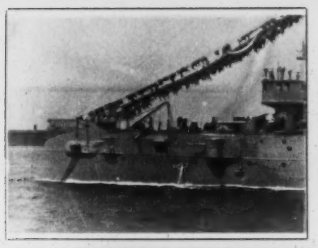
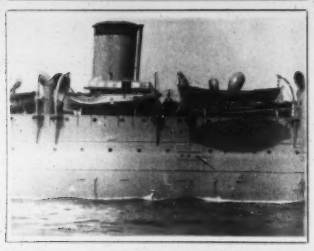
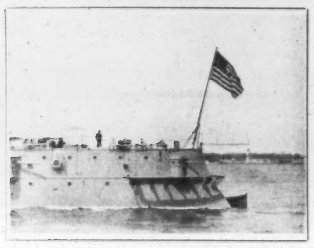
No. 492
Title *The Cruiser "Brooklyn."*
Length *158 ft.*
Code Word *Tragantaba.*



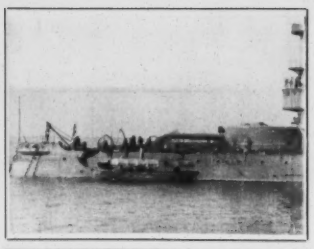
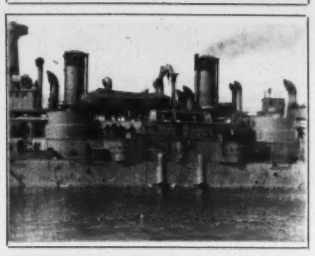
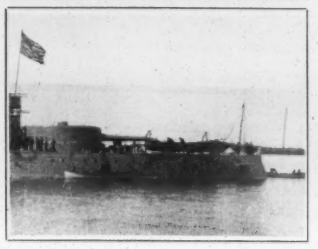
No. 493
Title *The Cruiser "Columbia."*
Length *165 ft.*
Code Word *Tragelato.*



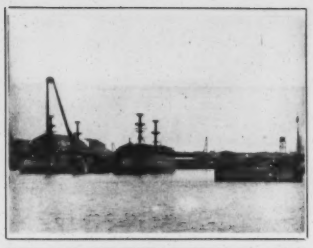
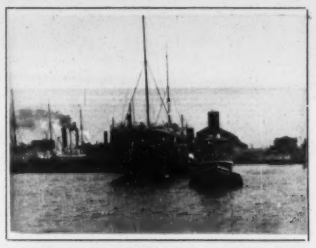
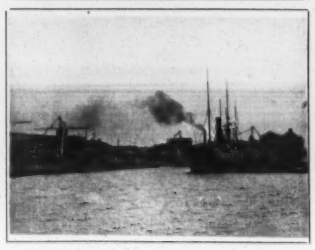
No. 494
Title *The Ram "Katahdin."*
Length *159 ft.*
Code Word *Tragoneria.*

No. 495
Title *The Cruiser "Minneapolis."*
Length *142 ft.*
Code Word *Tragopana*

No. 496
Title *The Battleship "Massachusetts."*
Length *158 ft.*
Code Word *Tralatava*

No. 497
Title *Shipyard of the Newport News Ship-building Co.*
Length *280 ft.*
Code Word *Tralciata*

No. 499
Title *What happned to the Dancing Master's Pupil.*
Length *157 ft.*
Code Word *Tralunate*

No. 500
Title *Her First Lesson in Dancing.*
Length *155 ft.*
Code Word *Tramoisca*

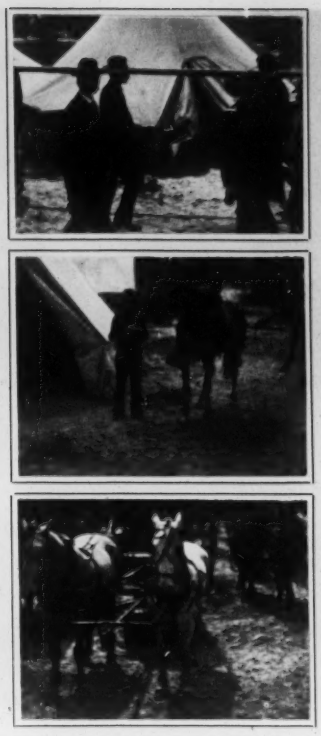
No. 501
Title *French Can-can.*
Length *150 ft.*
Code Word *Trambustio*

No. 502
Title *Quebec Fire Department.*
Length *149 ft.*
Code Word *Tramischia*

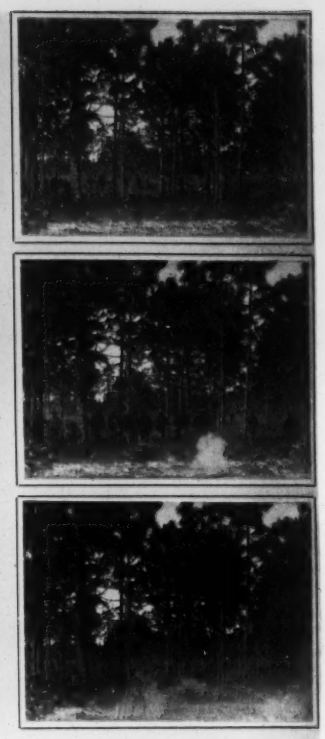
No. 503
Title *Quebec Fire Department Drill.*
Length *146 ft.*
Code Word *Tramoyista*

No. 513
Title *Sailor Nailing Flag to Mast.*
Length *234 ft.*
Code Word *Trapalones.*

No. 514
Title *With the Army in Tampa.*
Length *124 ft.*
Code Word *Trapichear.*



No. 515
Title *In Camp, Tampa, Fla.*
Length *146 ft.*
Code Word *Trapisonda.*



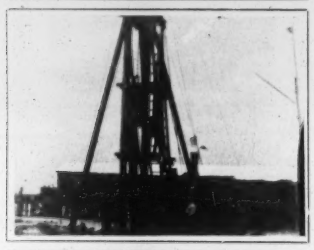
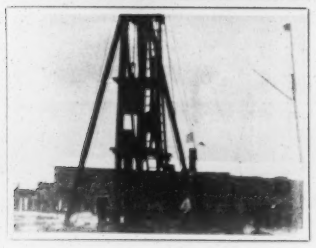
No. 516
Title *Skirmish Fight.*
Length *180 ft.*
Code Word *Trapunero.*

No. 517
Title *Tossing a Nigger in a Blanket.*
Length *113 ft.*
Code Word *Trapungeva*

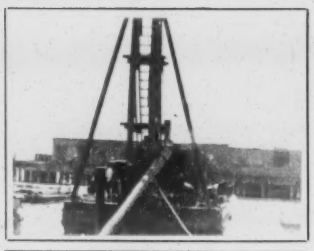
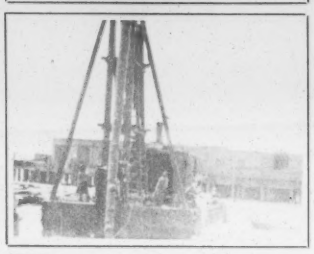
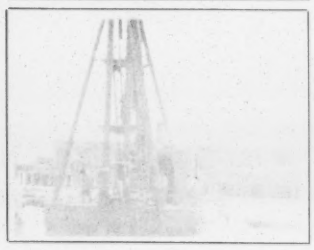
No. 518
Title *Twelfth Regiment, N.G.S.N.Y.*
Length *155 ft.*
Code Word *Traquenard*

No. 519
Title *The Tenth Battalion.*
Length *133 ft.*
Code Word *Trarupate.*

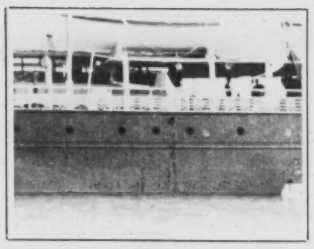
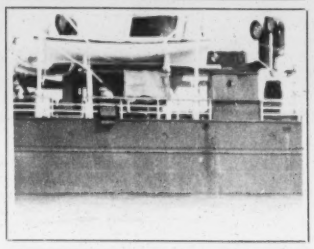
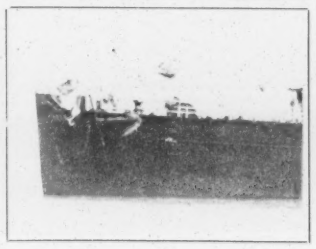
No. 520
Title *Troop "A", N.G.S.N.Y.*
Length *135 ft.*
Code Word *Trasabolo.*

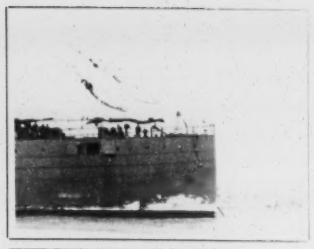
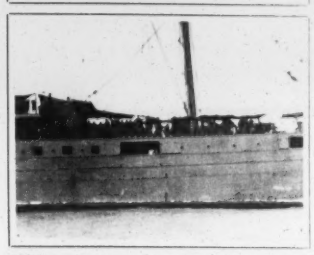
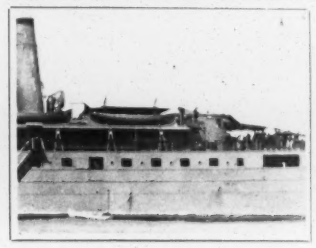
No. 521
Title *Pile Drivers; Tampa, Fla.*
Length *154 ft.*
Code Word *Trasaltare*

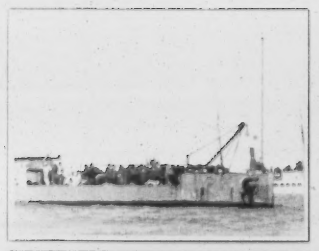
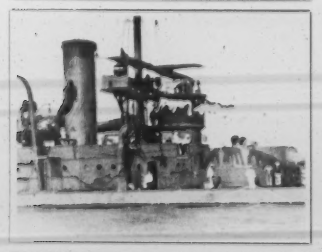
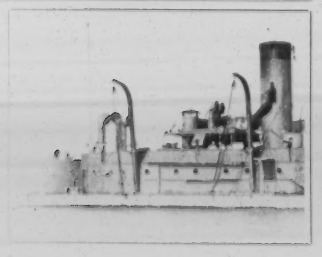
No. 522
Title *Pile Drivers; Tampa, Fla.*
Length *152 ft.*
Code Word *Trasandato.*

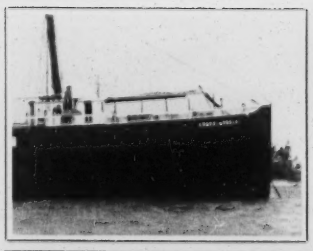
No. 523
Title *Capture of the "Panama."*
Length *275 ft.*
Code Word *Trasapeva.*

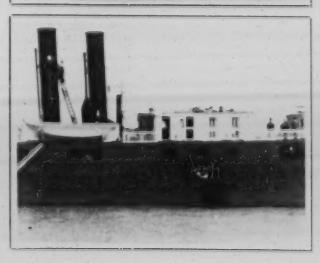




No. 524
Title *The "Panther."*
Length *57 ft.*
Code Word *Trasceglio.*

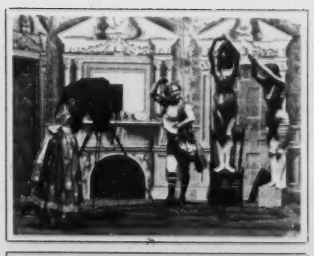
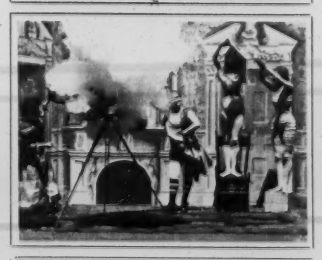
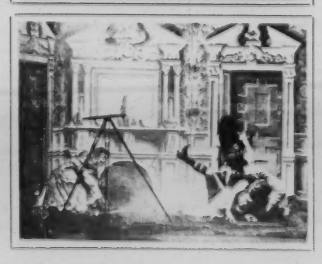




No. 525
Title *The Monitor "Amphitrite"*
Length *111 ft.*
Code Word *Trascienato.*

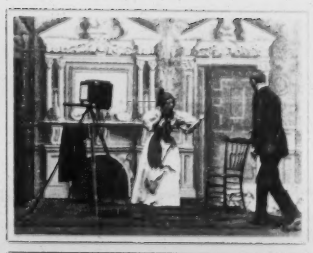
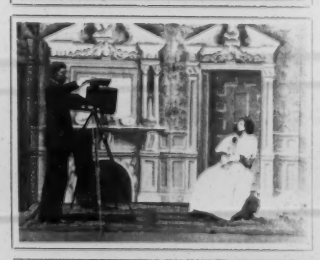




No. 526
Title *Red Cross Steamer "Texas"*
Length *153 ft.*
Code Word *Trascolare*

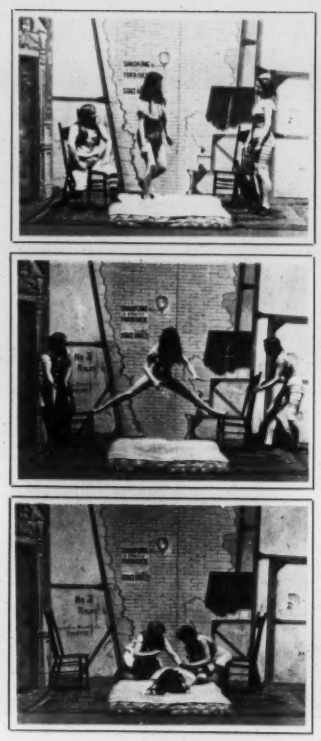




No. 527
Title *Effect of A Certain Photograph.*
Length *157 ft.*
Code Word *Trascorral*

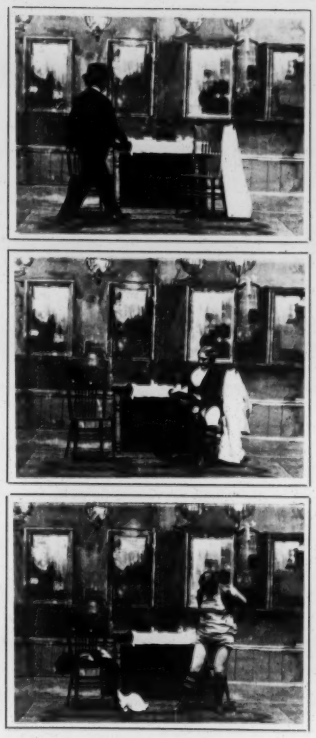



No. 528
Title *An Old Maid's Picture*
Length *154 ft.*
Code Word *Trascurato.*

No. 529
Title *When the Clock Strikes Two in the Tenderloin.*
Length *158 ft.*
Code Word *Trasdoblar.*

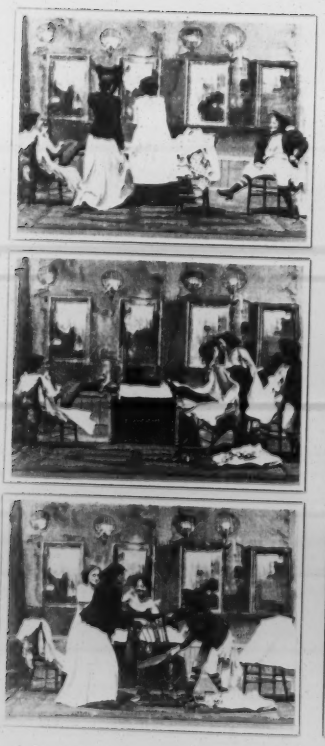


No. 530
Title *Learning to do Splits.*
Length *162 ft.*
Code Word *Trasegaron.*



No. 531
Title *A Swift Chappie.*
Length *161 ft.*
Code Word *Trasflorar.*

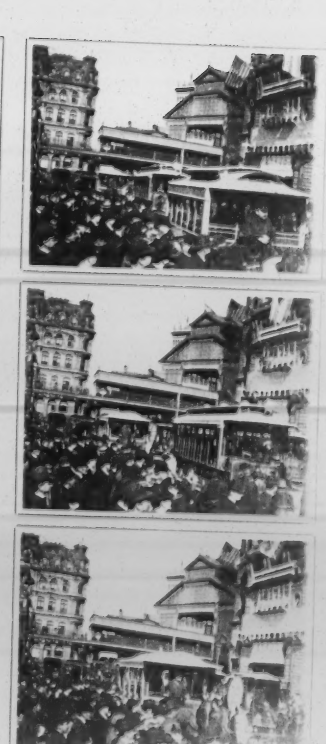
No. 532
Title *Fun in the Barn.*
Length *162 ft.*
Code Word *Trasfumate.*



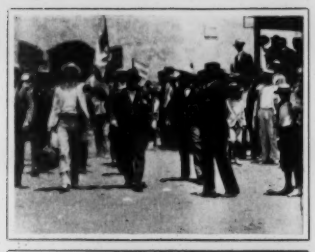
No. 533
Title *One Chair Short.*
Length *162 ft.*
Code Word *Trashogais*

No. 534
Title *Between the Acts.*
Length *156 ft.*
Code Word *Traslapad*

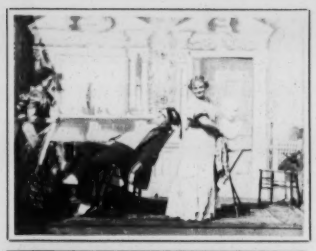
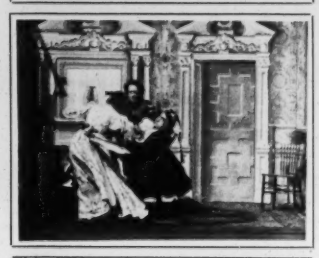
No. 535
Title *In Front of Journal Building.*
Length *126 ft.*
Code Word *Trasloaron.*



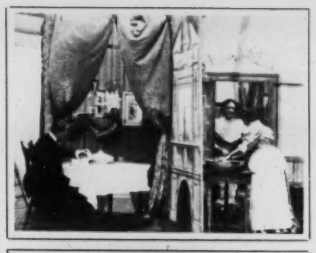
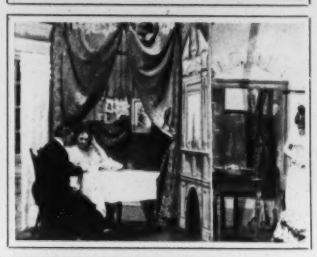
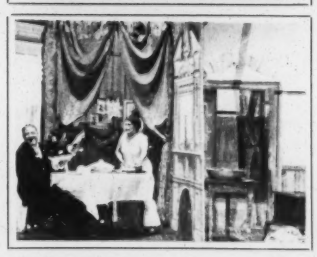
No. 536
Title *In Front of Journal Building.*
Length *182 ft.*
Code Word *Trasmugren.*



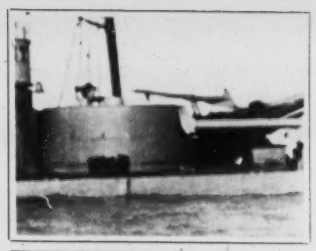
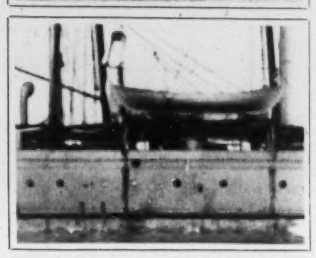
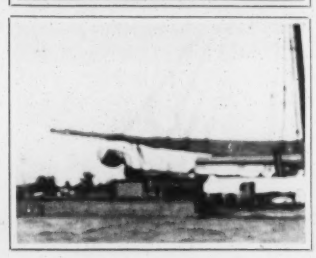
No. 537
Title *Cuban Volunteers.*
Length *154 ft.*
Code Word *Trasmodare*

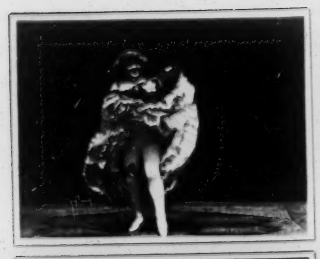
No. 538
Title *The Sleeping Uncle and the Bad Girls.*
Length *155 ft.*
Code Word *Trasmutavi*

No. 539
Title *How Bridget Served the Salad Undressed.*
Length *156 ft.*
Code Word *Trasognare*

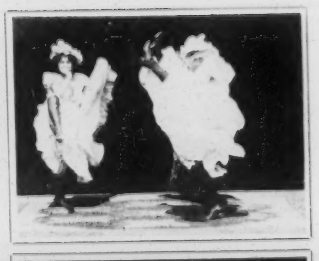
No. 540
Title *Warships.*
Length *292 ft.*
Code Word *Traspirad.*



No. 541
Title *Karina.*
Length *170 ft.*
Code Word *Trastrigo.*

No. 542
Title *In Gay Paris.*
Length *156 ft.*
Code Word *Vacca*

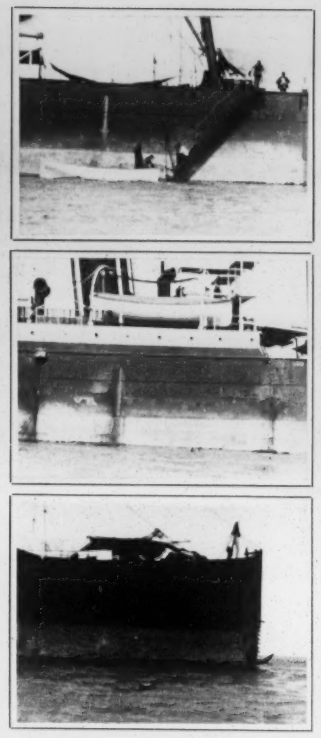
No. 543
Title *The Rivi Dance*
Length *162 ft.*
Code Word *Vadavero.*



No. 544
Title *Moulin Rouge Dancers.*
Length *155 ft.*
Code Word *Vadimonio.*

No. 545
Title *A French Quadrille.*

Length *158 ft.*
Code Word *Vaca.*



No. 546
Title *Capture of the "Pedro."*

Length *270 ft.*
Code Word *Vagedrusa.*

No. 547
Title *A Countr Couples Visit to an Art Gallery.*

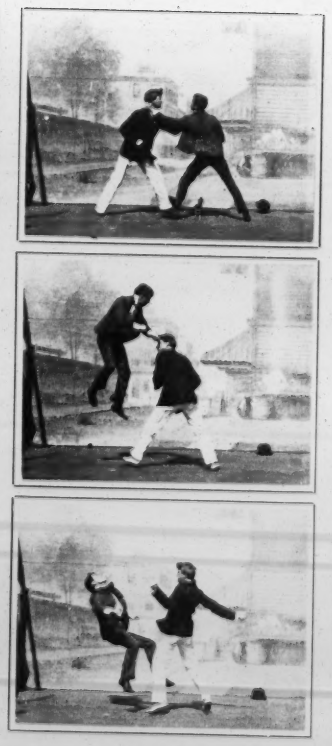
Length *161 ft.*
Code Word *Vagellius.*

No. 548
Title *The Unexpected Visit.*

Length *162 ft.*
Code Word *Vageni.*

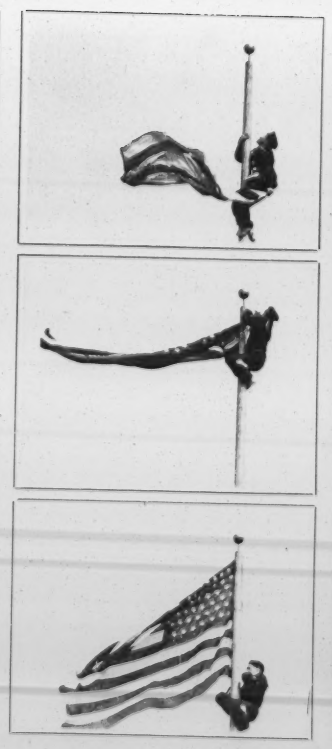
No. 549
Title *An Interrupted Sitting.*

Length *142 ft.*
Code Word *Vagesus.*



No. 550
Title *Some Dudes Can Fight.*

Length *160 ft.*
Code Word *Vahalis.*

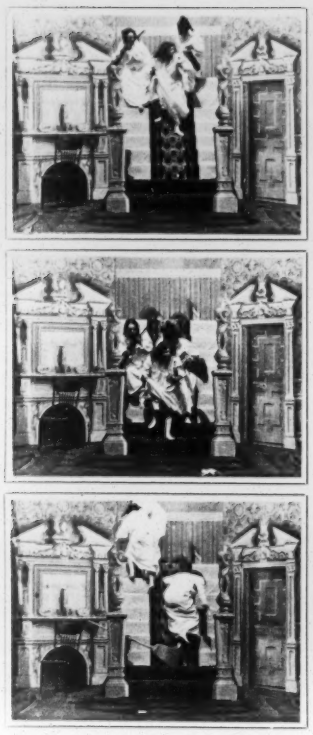


No. 551
Title *What Our Boys Did at Manila.*

Length *353 ft.*
Code Word *Vaicus.*

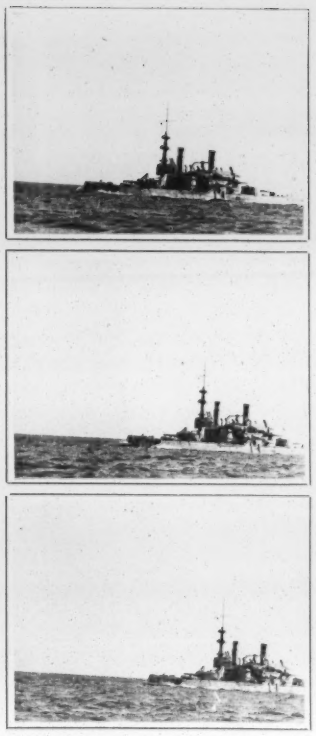
No. 552
Title *The Tramp Trapped.*

Length *153 ft.*
Code Word *Vajetha.*



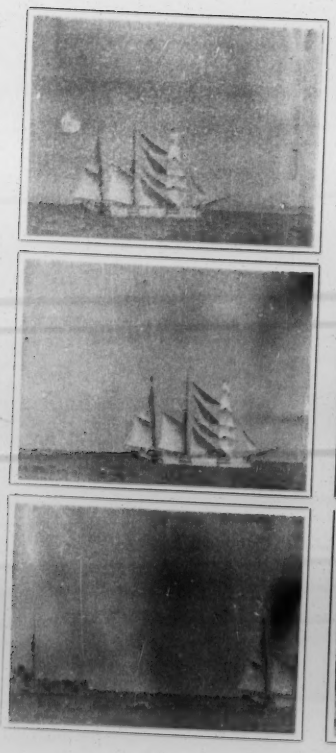
No. 553
Title *Spinster's Waterloo*
Length *154 ft.*
Code Word *Valamirus.*

No. 554
Title *Folding Beds are Tricky.*
Length *138 ft.*
Code Word *Valentinia.*



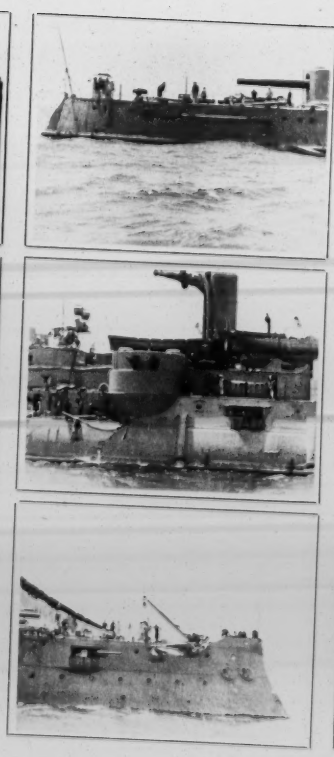
No. 555
Title *Battleship "Indiana."*
Length *112 ft.*
Code Word *Valerianus.*

No. 556
Title *Three Views of the Sixty-ninth Regiment, N.G.S.N.Y.*
Length *290 ft.*
Code Word *Valerus.*

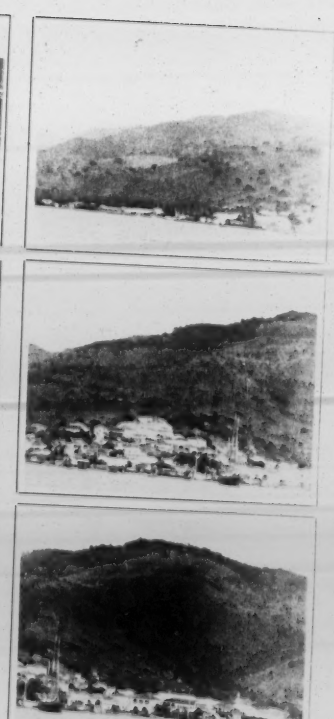


No. 557
Title *The "Lorenzo."*
Length *157 ft.*
Code Word *Valgato.*

No. 558
Title *The "Lorenzo."*
Length *141 ft.*
Code Word *Valgdai.*

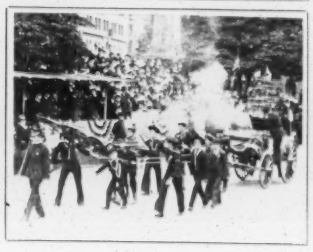


No. 559
Title *The Battleship "Iowa."*
Length *259 ft.*
Code Word *Valgius.*

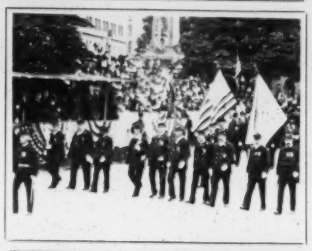


No. 560
Title *Panoramic View of the Harbor of St. Thomas.*
Length *282 ft.*
Code Word *Vallebana.*

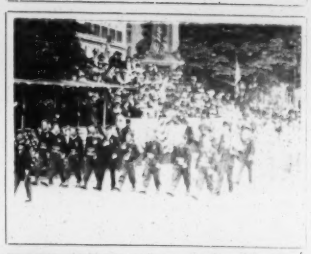
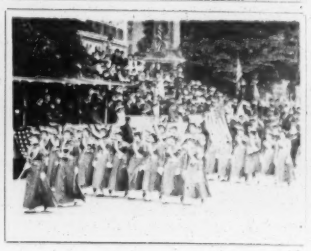
No. 561
Title *N.J. Farnum Post, G.A.R.*
Length *303 ft.*
Code Word *Valombro.*



No. 562
Title *Naval Post, G.A.R.*
Length *165 ft.*
Code Word *Vaniah.*



No. 563
Title *Dalgren Post, G.A.R.*
Length *147 ft.*
Code Word *Vandalia.*

No. 564
Title *Anderson Zouaves.*
Length *174 ft.*
Code Word *Vangiones.*

No. 565
Title *John A. Dix Post, G.A.R.*
Length *142 ft.*
Code Word *Vannius.*

No. 566
Title *Koltes' Camp.*
Length *151 ft.*
Code Word *Varanes.*

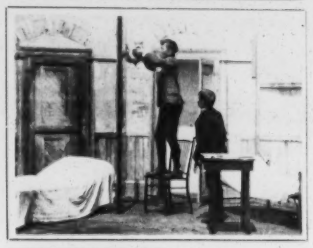
No. 567
Title *Veteran Zouaves.*
Length *154 ft.*
Code Word *Vardaei.*

No. 568
Title *Irish Volunteers.*
Length *307 ft.*
Code Word *Variabra.*

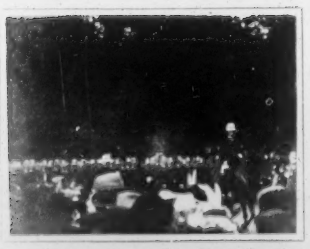
No. 569
Title *Church Temperance League.*
Length *187 ft.*
Code Word *Vashni.*

No. 570
Title *Hebrew Orphan Asylum Band.*
Length *172 ft.*
Code Word *Vasatae.*

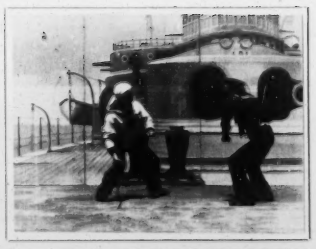
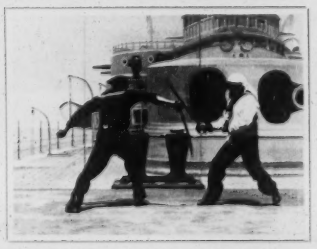
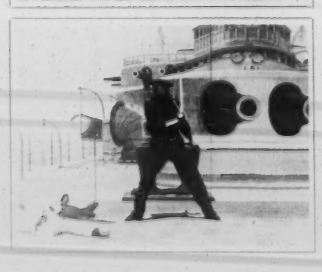
No. 571
Title *The Rainmakers.*
Length *155 ft.*
Code Word *Vasarhely.*



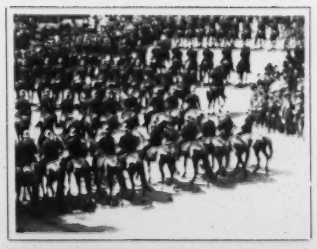
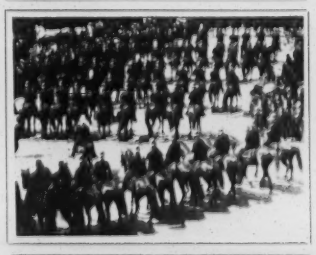
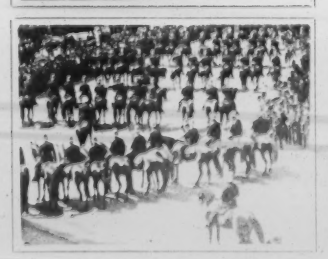
No. 572
Title *The Schoolmaster's Surprise.*
Length *299 ft.*
Code Word *Vascones.*



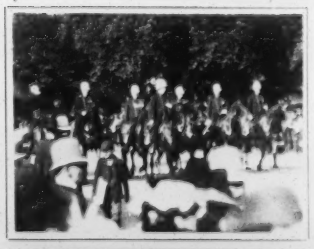
[illegible]
Length [illegible]
Code Word [illegible]

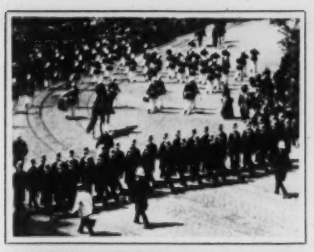
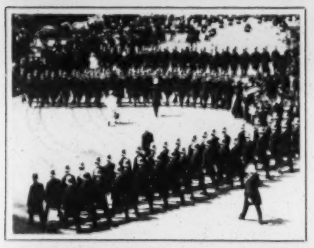
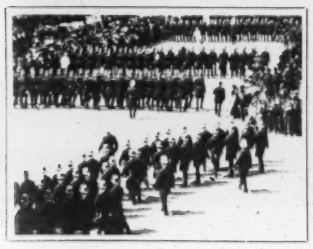
No. 574
Title *A Duel to the Death.*
Length *152 ft.*
Code Word *Vaticanus.*

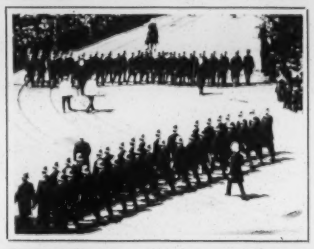
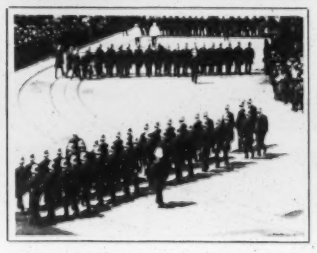
No. 575
Title *New York Mounted Police on Parade.*
Length *151 ft.*
Code Word *Vatinius.*



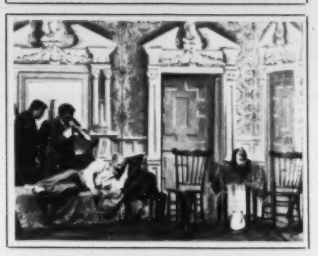
No. 576
Title *New York Police on Parade.*
Length *314 ft.*
Code Word *Vatronius.*

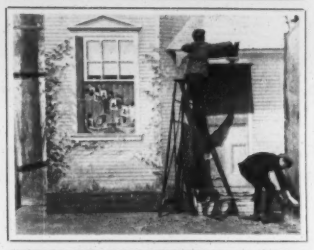
No. 578
Title *New York Police Parade.*
Length *304 ft.*
Code Word *Vauconicus.*

No. 579
Title *New York Police Parade.*
Length *150 ft.*
Code Word *Vechires.*



No. 580
Title *An Unexpected Bath.*
Length *155 ft.*
Code Word *Vectius.*



No. 581
Title *The Wicked Boys and the Teacher's Unexpected Bath.*
Length *155 ft.*
Code Word *Vectones.*

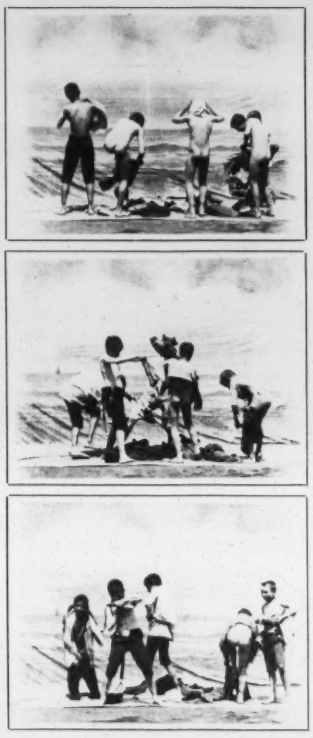
No. 582
Title *Countryman and Mischievous Boys.*
Length *156 ft.*
Code Word *Vedius.*

No. 583
Title *The Deserter.*
Length *157 ft.*
Code Word *Vegetius.*

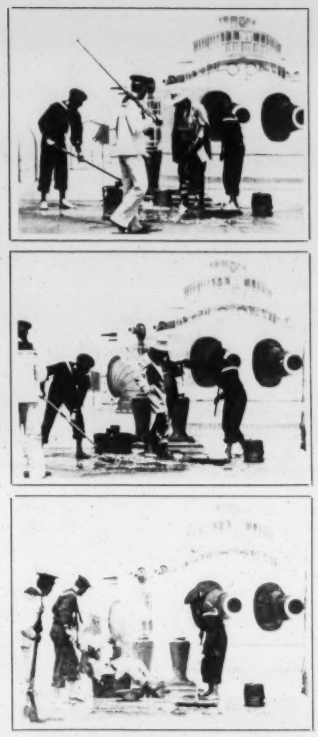
No. 584
Title *He Wanted Too Much for His Pies.*
Length *157 ft.*
Code Word *Veglia.*

No. 585
Title *The Foragers.*
Length *156 ft.*
Code Word *Veientes.*

No. 586
Title *The Greased Pig.*
Length *137 ft.*
Code Word *Vejevis.*

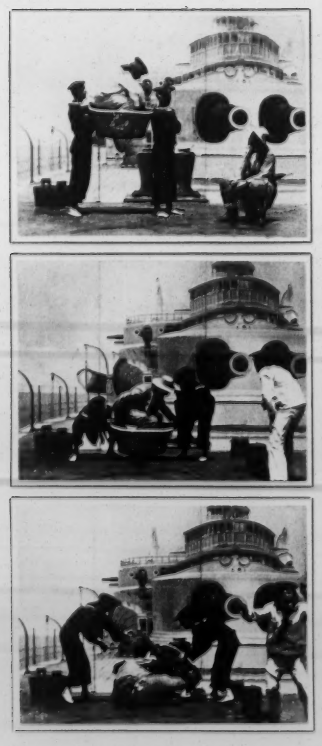


No. 587
Title *Street Boys at the Seashore.*
Length *176 ft.*
Code Word *Velabrum.*



No. 588
Title *Uncle Rube's Visit to a Man-o'-war.*
Length *155 ft.*
Code Word *Velanius.*

No. 589
Title *Crossing the Line.*
Length *155 ft.*
Code Word *Veleda.*



No. 590
Title *Balancing in the Basket.*
Length *155 ft.*
Code Word *Velia.*

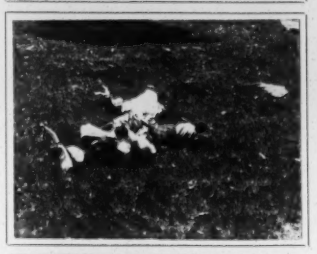
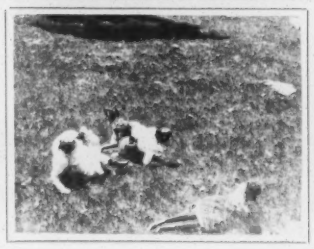
No. 591
Title *Giving the General a Taste of it.*
Length *157 ft*
Code Word *Velibrio.*

No. 592
Title *How the Ballet Girl was Smuggled into Camp.*
Length *151 ft.*
Code Word *Velinum*

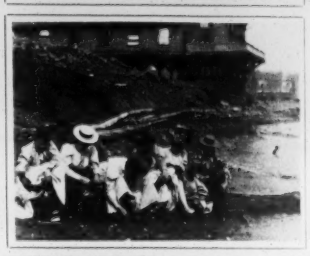
No. 593
Title *One of the Hardships of Military Discipline.*
Length *156 ft.*
Code Word *Veliocassi.*

No. 594
Title *The Tramp and the Giant Fire-cracker.*
Length *153 ft.*
Code Word *Veliterna*

No. 595
Title *Cooling Off.*
Length *113 ft.*
Code Word *Velites*

No. 596
Title *"Roly Poly."*
Length *151 ft.*
Code Word *Velitrae.*



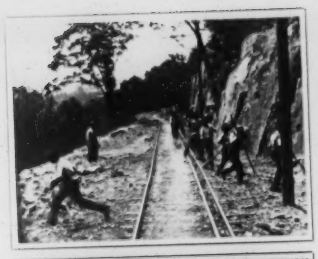
No. 597
Title *A Shoe and Stocking Race.*
Length *156 ft.*
Code Word *Vellari*

No. 598
Title *"Teeter Tauter."*
Length *155 ft.*
Code Word *Velletri*

No. 599
Title *An Overloaded Donkey.*
Length *154 ft.*
Code Word *Venatrum*

No. 600
Title *"Flushing the Growler."*
Length *157 ft.*
Code Word *Venatum*

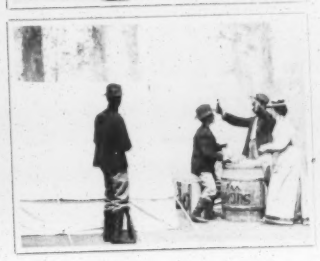
No. 601
Title *When the Girls Get Frisky.*
Length *136 ft.*
Code Word *Venango*



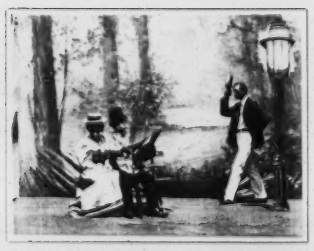
No. 602
Title *A Ride on a Switch Engine.*
Length *310 ft.*
Code Word *Venedae.*

No. 603
Title *The Last Round Ended in a Free Fight.*
Length *155 ft.*
Code Word *Veneti*

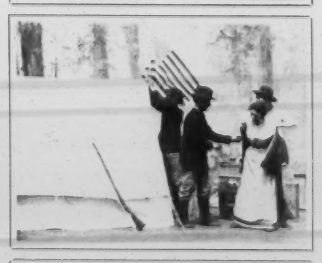
No. 604
Title *The Wheelbarrow Race.*
Length *153 ft.*
Code Word *Venilia.*



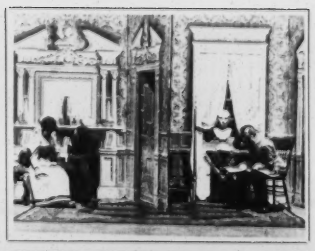
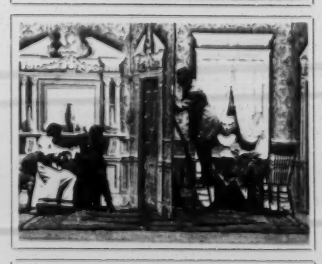
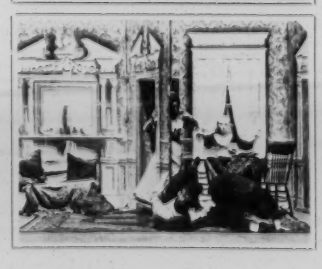
No. 605
Title *How a Bottle of Cocktail was Smuggled into Camp*
Length *155 ft.*
Code Word *Venloo.*



No. 606
Title *An Interrupted Kiss.*
Length *156 ft.*
Code Word *Vennones.*

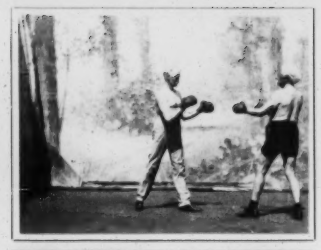
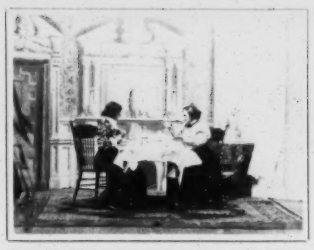
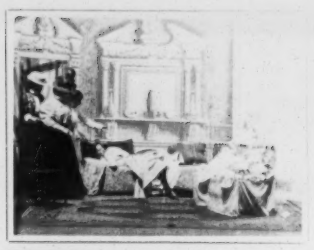
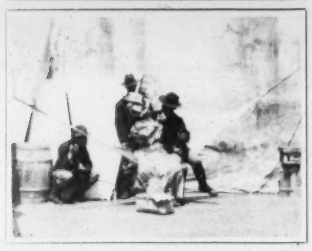
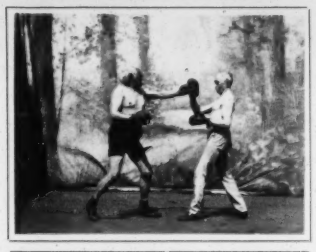
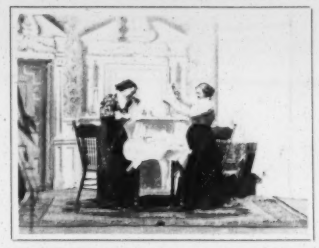


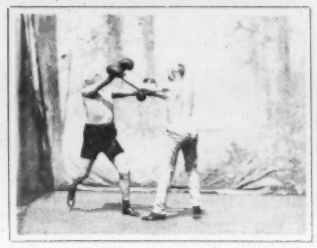
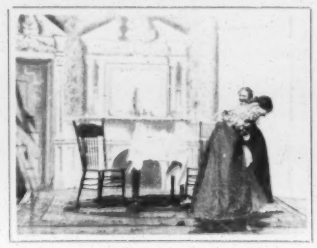
No. 607
Title *The Daughter of the Regiment.*
Length *155 ft.*
Code Word *Ventidius.*

No. 608
Title *How the Athletic Lover Outwitted the Old Man.*
Length *155 ft.*
Code Word *Venulus.*

No. 609
Title *A Romp in Camp.*
Length *156 ft.*
Code Word *Venusium.*

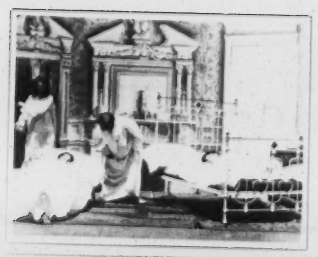
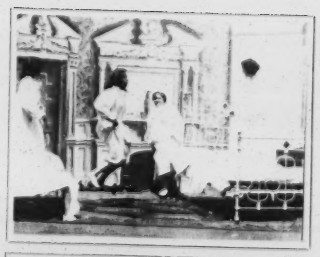



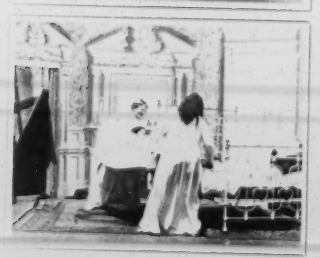
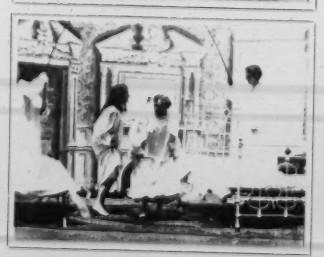
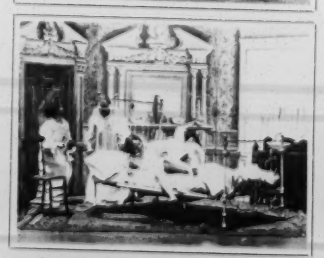
No. 610
Title *The Startled Lover*
Length *156 ft.*
Code Word *Vepulus*

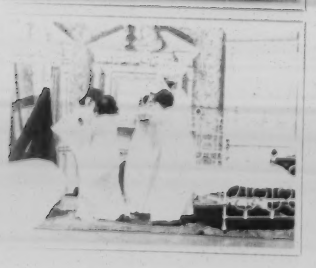
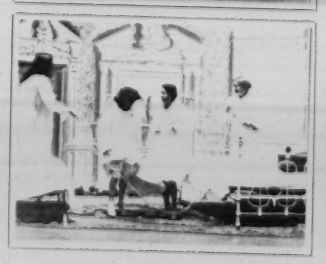
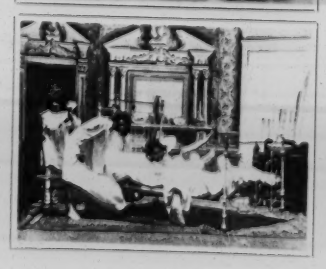
No. 611
Title *Train vs. Donovan.*
Length *156 ft.*
Code Word *Verdunia*

No. 612
Title *The Rivals.*
Length *158 ft.*
Code Word *Veragri.*

No. 613
Title *Smoking Her Out.*
Length *158 ft.*
Code Word *Verania.*

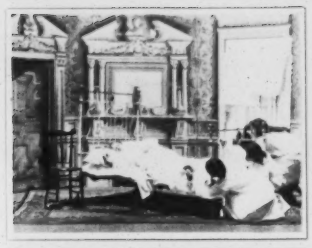
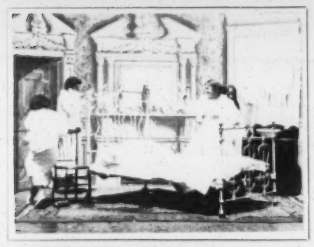
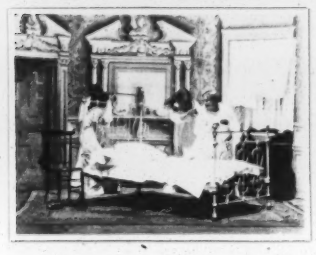




No. 614
Title *Plan in a Girl's Dormitory.*
Length *158 ft.*
Code Word *Verbigenus.*

No. 615
Title *Jumping the Rope After Bed Time.*
Length *158 ft.*
Code Word *Vereellae.*

No. 616
Title *Siamese Twins.*
Length *158 ft.*
Code Word *Vereoinum.*

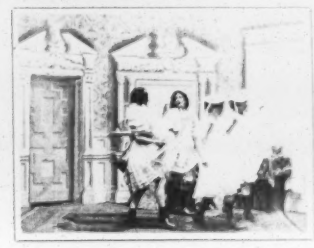
No. 617
Title *What's the Matter with the Bed.*
Length *157 ft.*
Code Word *Veretum.*

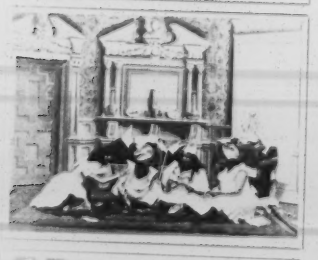
No. 618
Title *Tickling the Soles of Her Feet.*
Length *157 ft.*
Code Word *Vergasil.*

No. 619
Title *"Going to Jerusalem."*
Length *159 ft.*
Code Word *Veroellus.*

No. 620
Title *"London Bridge is Falling Down."*
Length *153 ft.*
Code Word *Vergilia*



No. 621
Title *"Round and Round the Mulberry Bush."*
Length *159 ft.*
Code Word *Verginius.*

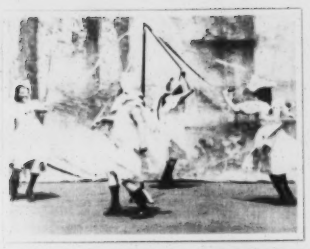
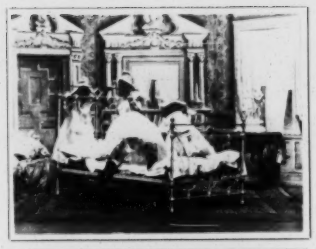


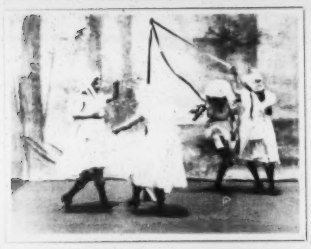
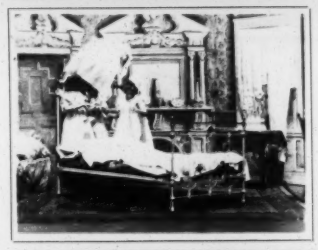
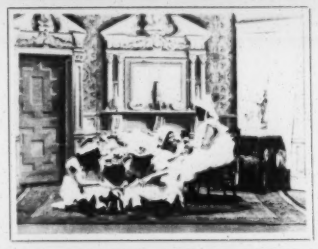
No. 622
Title *Dressing Paper Dolls.*
Length *150 ft.*
Code Word *Vergolin.*

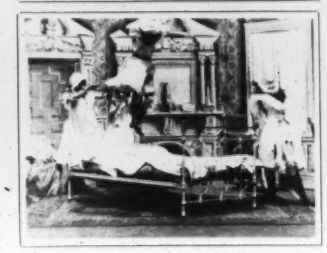
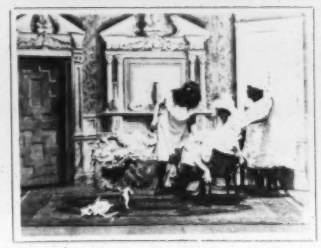
No. 623
Title *Playing Soldiers.*
Length *158 ft.*
Code Word *Vergobrin.*

No. 624
Title *Children's Tea Party.*
Length *155 ft.*
Code Word *Vermico*

No. 625
Title *New York Navy Day.*
Length *300 ft.*
Code Word *Verodactes*

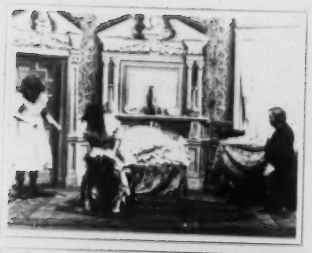



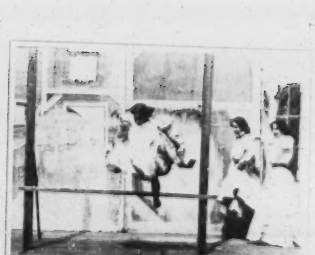
No. 626
Title *Winding the May*
Length *155 ft.*
Code Word *Veramendu.*

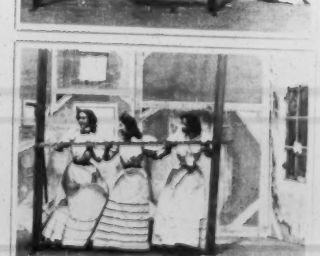
No. 627
Title *Follow Your Leader.*
Length *154 ft.*
Code Word *Veronesum*

No. 628
Title *Spanking the Naughty Girl.*
Length *155 ft.*
Code Word *Veronica*

No. 629
Title *Blind Man's Buff*
Length *155 ft.*
Code Word *Verrugo.*







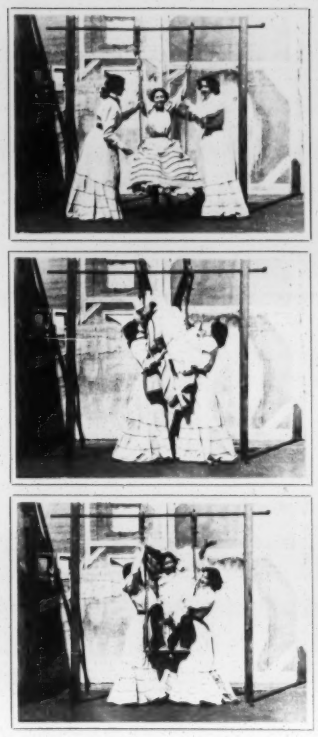
No. 630
Title *Landlady Gives Notice to the Barrasing Sisters.*
Length *153 ft.*
Code Word *Verseta*

No. 631
Title *The Chorus Girls' Good Samaritan.*
Length *153 ft.*
Code Word *Vertagus.*

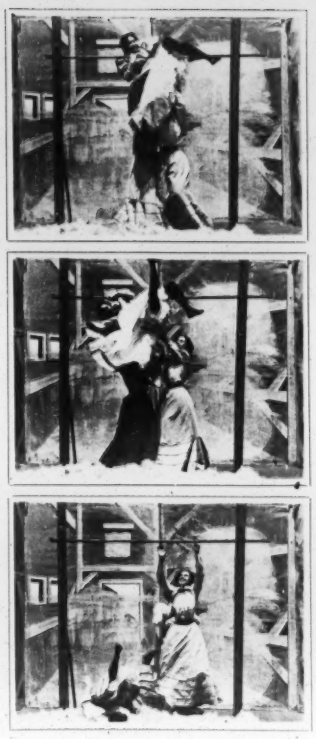
No. 632
Title *Cholly's First Moustache.*
Length *152 ft.*
Code Word *Verticosia.*

No. 633
Title *Jumping the Stick*
Length *153 ft.*
Code Word *Vertiseus.*

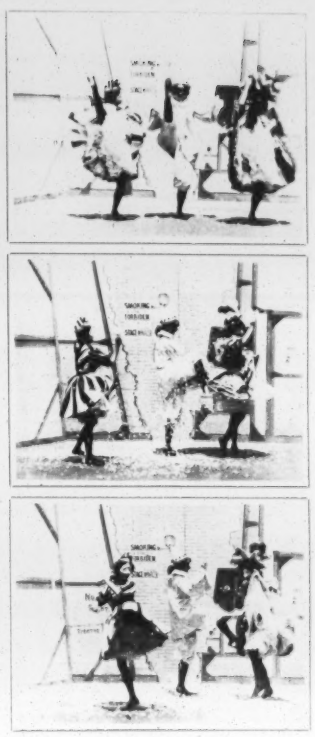
No. 634
Title *Trying to "Skin the Cat."*
Length *155 ft.*
Code Word *Vertumnus.*



No. 635
Title *The Amateur Trapeze Performers.*
Length *154 ft.*
Code Word *Verulanus.*



No. 636
Title *Doing Her Big Brother's Tricks on the Bar.*
Length *156 ft.*
Code Word *Vesagus.*



No. 637
Title *The Confetti Dance.*
Length *156 ft.*
Code Word *Vesbius.*

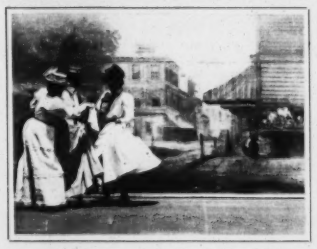
No. 638
Title *The Lazy Girl.*
Length *153 ft.*
Code Word *Vescianus.*

No. 639
Title *The Stingy Girl and the Box of Candy.*
Length *155 ft.*
Code Word *Vescular.*

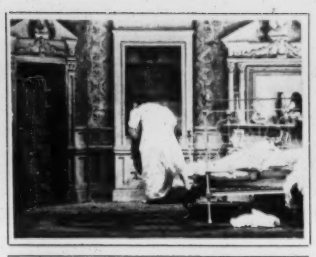
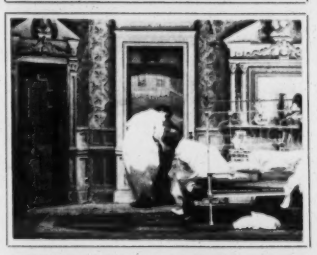
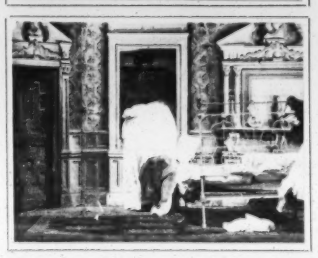
No. 640
Title *A Letter from Her Soldier Lover.*
Length *156 ft.*
Code Word *Veseris.*

No. 641
Title *The Locomotive Wheel.*
Length *154 ft.*
Code Word *Veseras.*

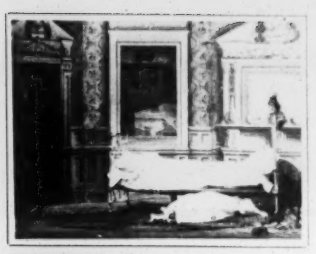
No. 642
Title *Roosevelt's Rough Riders.*
Length *149 ft.*
Code Word *Vesontis.*



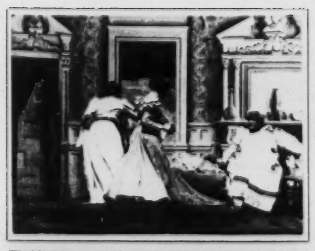
No. 643
Title *A Windy Corner.*
Length *158 ft.*
Code Word *Vesoul.*

No. 644
Title *When the Organ Played in Front of the Hotel.*
Length *152 ft.*
Code Word *Vestales.*



No. 645
Title *The Unwelcome Callers.*
Length *136 ft.*
Code Word *Vesticius.*

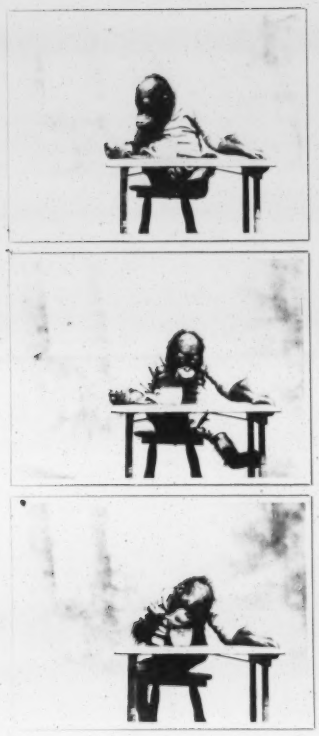


No. 646
Title *Some Troubles of House Cleaning.*
Length *153 ft.*
Code Word *Vestilium.*

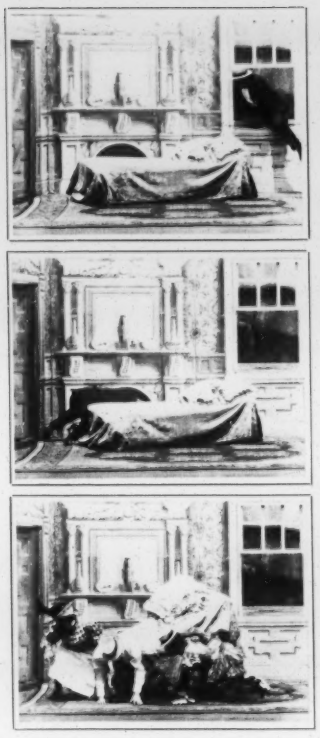
No. 647
Title *A Breezy Day on a Man-o'-war.*
Length *155 ft.*
Code Word *Vestini.*

No. 648
Title *Cubans Sharpening Their Machetes.*
Length *147 ft.*
Code Word *Vesulusia.*

No. 649
Title *Cuban Volunteers for Garcia's Army.*
Length *289 ft.*
Code Word *Veltius.*

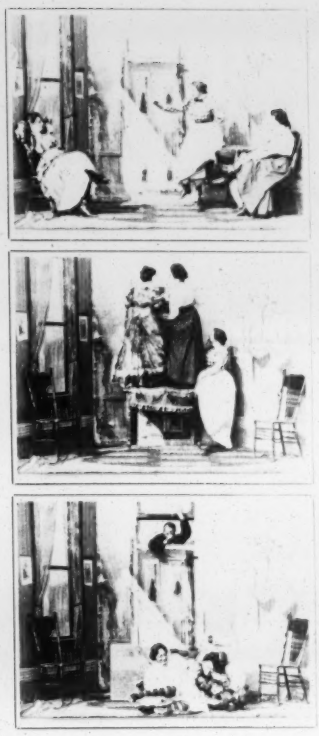


No. 650
Title *Joe, the Educated Orangoutang.*
Length *153 ft.*
Code Word *Vetulonia.*



No. 651
Title *A Second Story Man.*
Length *154 ft.*
Code Word *Veturia*

No. 652
Title *A Chinese Opium Joint.*
Length *154 ft.*
Code Word *Viadrus.*



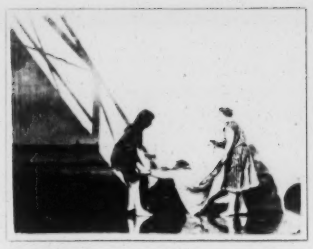
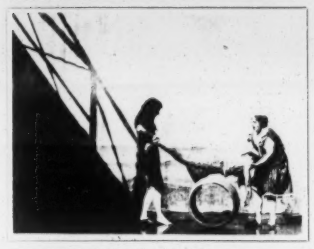
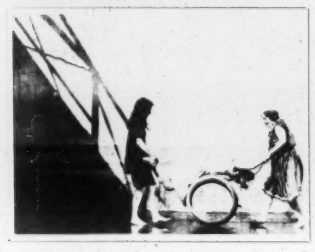
No. 653
Title *The Inquisitive Girls*
Length *154 ft.*
Code Word *Vialis.*

No. 654
Title *Locked Out, but Not Barred Out.*
Length *154 ft.*
Code Word *Viasma.*

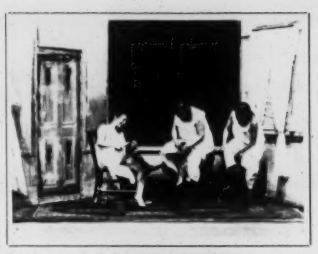
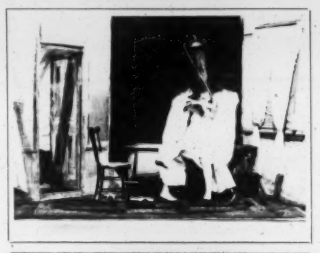
No. 655
Title *Initiation of a College Society Girl.*
Length *155 ft.*
Code Word *Vibidia*

No. 656
Title *"Riding the Goat."*
Length *155 ft.*
Code Word *Vibiones.*

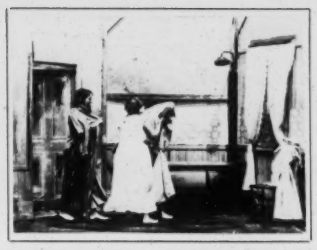
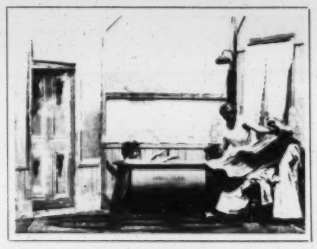
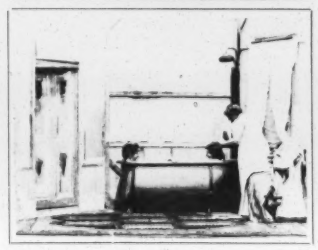
No. 657
Title *The Third Degree.*
Length *157 ft.*
Code Word *Vibius.*

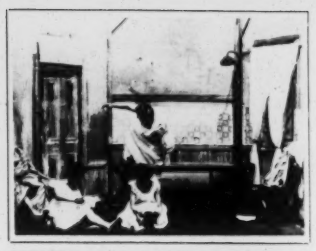
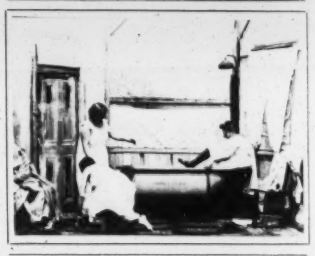
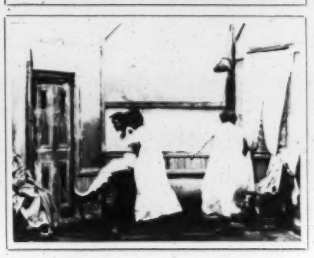
No. 658
Title *A Tragedy Averted.*
Length *154 ft.*
Code Word *Vibo.*

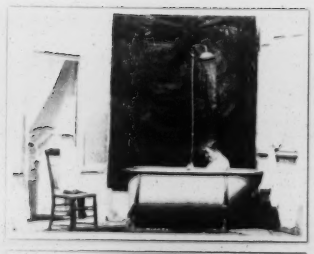
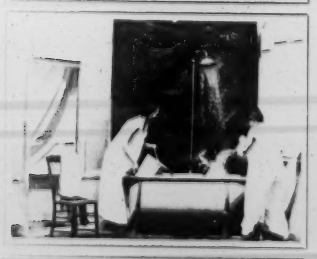
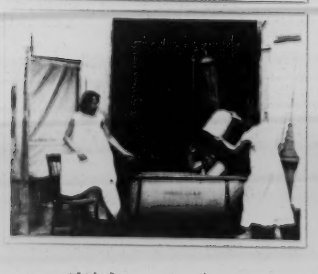
No. 659
Title *Bathroom Frivolities.*
Length *155 ft.*
Code Word *Vibulenus*

No. 660
Title *Three Baths for the Price of One.*
Length *156 ft.*
Code Word *Vibullius.*

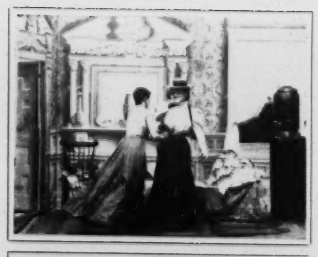




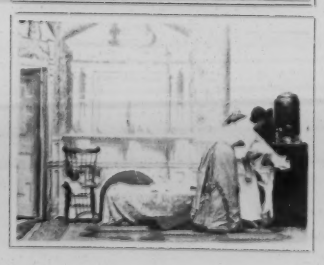
No. 661
Title *Gymnastic Feats After the Bath.*
Length *154 ft.*
Code Word *Vicapota.*

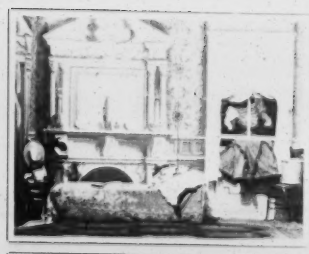
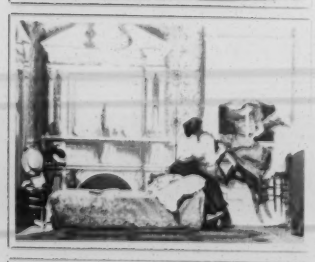
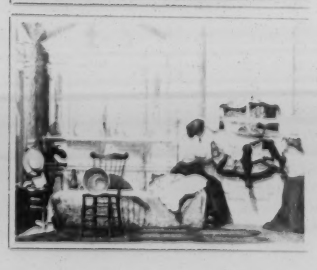
No. 662
Title *Helping a Good Thing Along.*
Length *157 ft.*
Code Word *Vicelius*

No. 663
Title *Cooling off a Hot Baby.*
Length *156 ft.*
Code Word *Vicintia.*

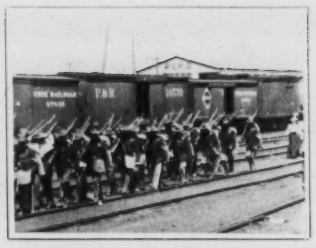


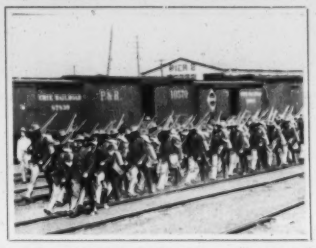


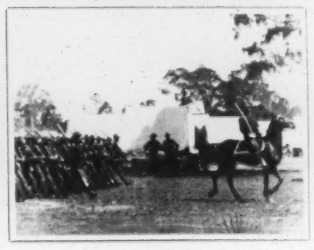
No. 664
Title *Hot Afternoon in a Bachelor Girl's Flat.*
Length *155 ft.*
Code Word *Victorina.*

No. 665
Title *Fun in a Harlem Flat.*
Length *156 ft.*
Code Word *Victumvia.*







No. 666
Title *Joe, the Educated Orangoutang, Undressing.*
Length *153 ft.*
Code Word *Vigevano.*

No. 667
Title *A Chinese Opium Joint.*
Length *153 ft.*
Code Word *Villia.*

No. 668
Title *Company "C", First Regiment N.J.V.*
Length *225 ft.*
Code Word *Viminalis.*

No. 669
Title *Thirty-second Regiment Michigan Volunteers.*
Length *252 ft.*
Code Word *Vindalius.*

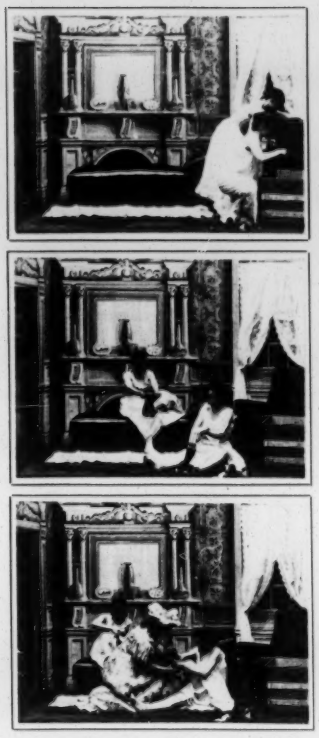
No. 670
Title *Army Mules.*
Length *144 ft.*
Code Word *Vindelia.*

No. 671
Title *Recruits of the Sixty-ninth Regiment N.G.S.N.Y.*
Length *151 ft.*
Code Word *Vindemitor.*

No. 672
Title *A Landing Fight.*
Length *325 ft.*
Code Word *Vindex.*

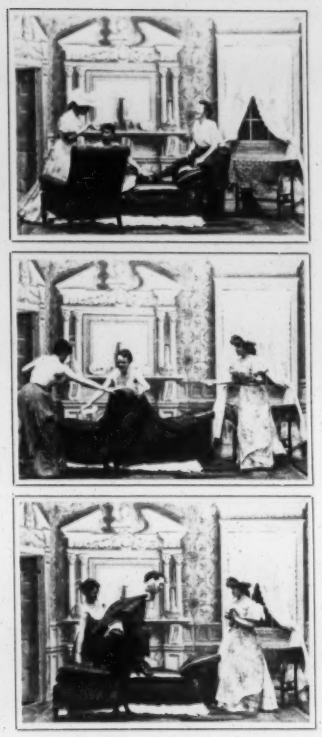
No. 673
Title *Trying to Jump the Board Bill.*
Length *152 ft.*
Code Word *Vindicius.*

No. 674
Title *Playing Horse*
Length *155 ft.*
Code Word *Vinidius*



No. 675
Title *The Stolen Stockings*
Length *156 ft.*
Code Word *Vintimig*

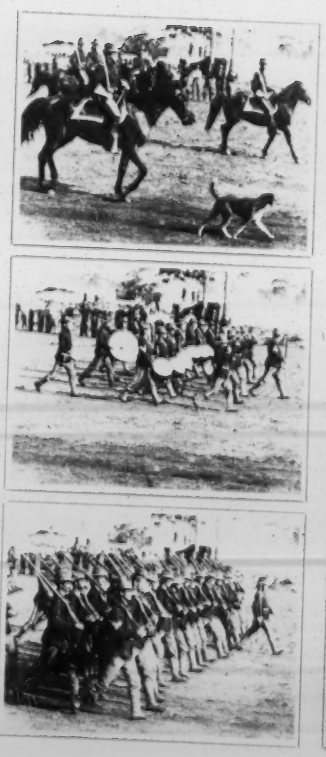
No. 676
Title *Getting a Shape*
Length *154 ft.*
Code Word *Vipsani*



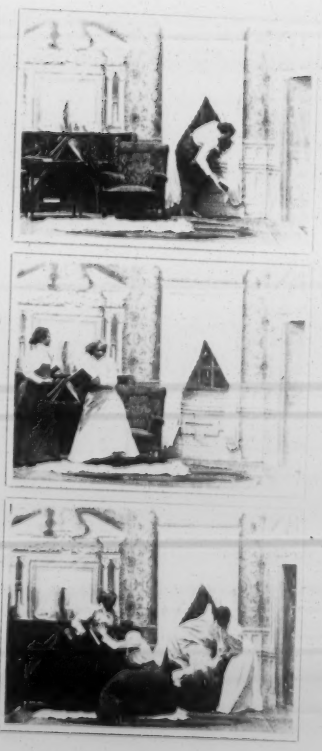
No. 677
Title *Three Ways of Climbing Over a Chair*
Length *154 ft.*
Code Word *Viragolium*

No. 678
Title *A Hot Time in a Hammock*
Length *150 ft.*
Code Word *Virbius*

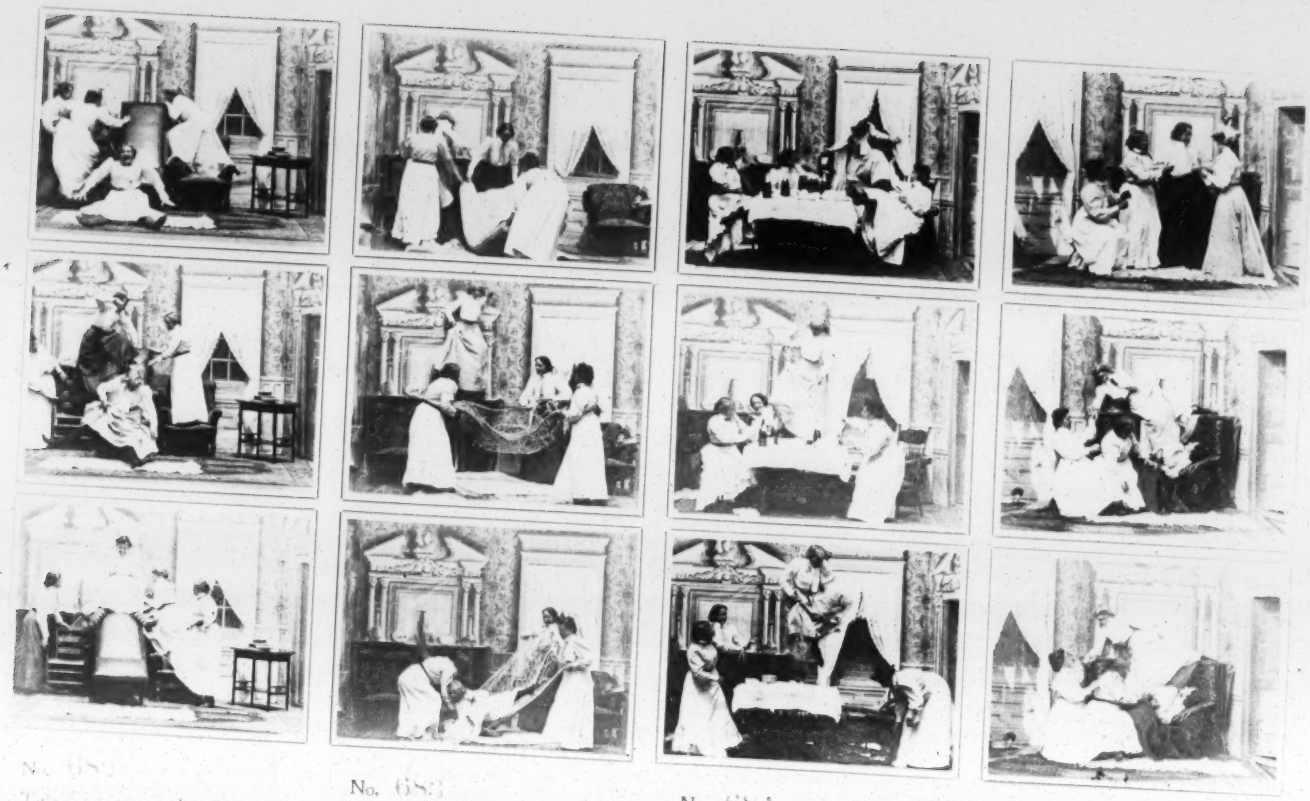
No. 679
Title *A Charge by Cavalry*
Length *108 ft.*
Code Word *Virdumarus*



No. 680
Title *Sixty-ninth Regiment Passing in Review*
Length *281 ft.*
Code Word *Virgilius*



No. 681
Title *An Unsuccessful Raid*
Length *155 ft.*
Code Word *Viriathus*

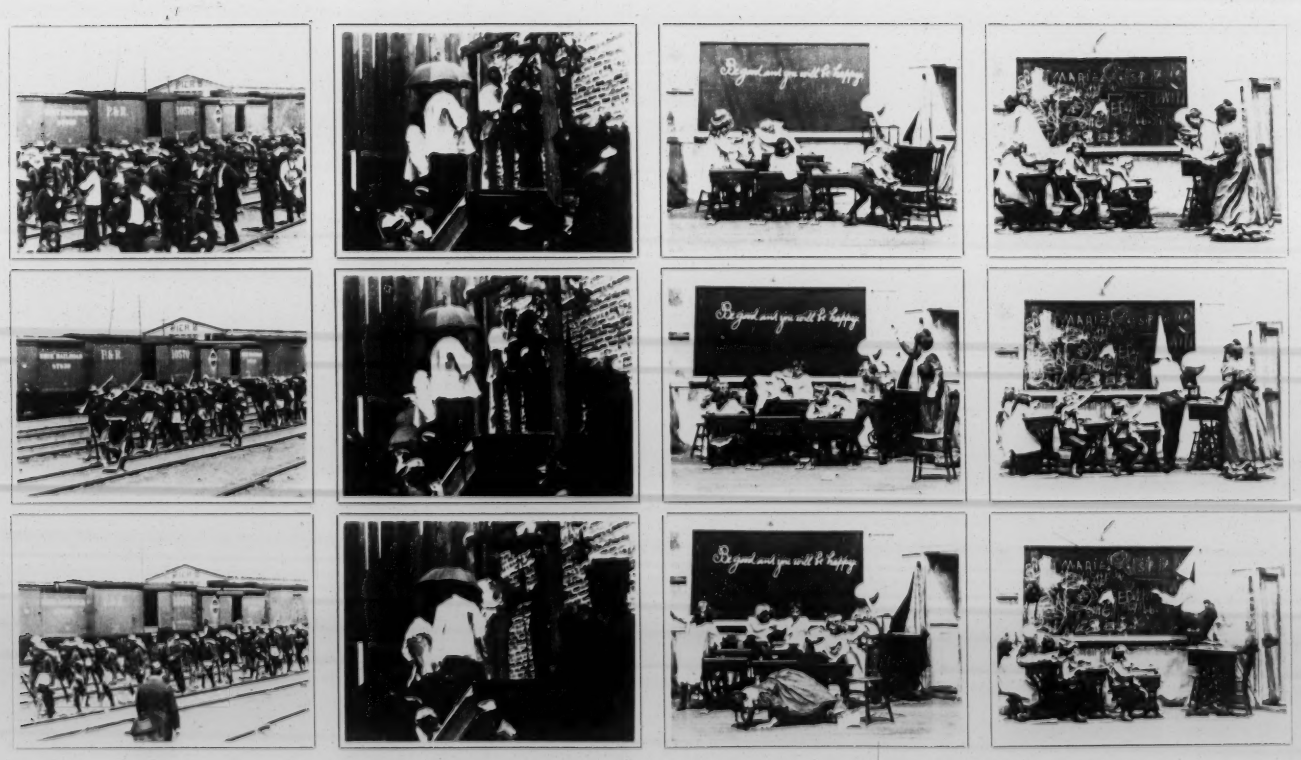


No. 682
Title *Coasting the Chutes*
Length *150 ft.*
Code Word *Viriatum*

No. 683
Title *Girls Imitating Firemen.*
Length *150 ft.*
Code Word *Viriplaca.*

No. 684
Title *The Soubrettes' Wine Dinner.*
Length *157 ft.*
Code Word *Visellius.*

No. 685
Title *A Very Laughable Mixup.*
Length *154 ft.*
Code Word *Visurgis.*



No. 686
Title *First Regiment, N.Y.V.*
Length *197 ft.*
Code Word *Vitellia.*

No. 687
Title *An Execution, by Hanging.*
Length *290 ft.*
Code Word *Viterbon.*

No. 688
Title *The Katzenjammer Kids Playing.*
Length *147 ft.*
Code Word *Vitricus.*

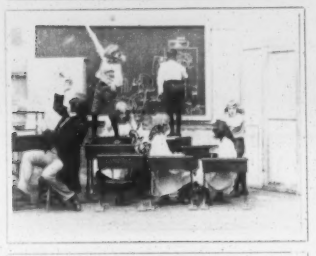
No. 689
Title *Tribulations of a Country Schoolmarm.*
Length *152 ft.*
Code Word *Vocontia.*

No. 690
Title *Nearsighted School Teacher and Mischievous Kids.*
Length *151 ft.*
Code Word *Vogbeus*

No. 691
Title *Bayonet Charge, by Second Ill. Volunteers.*
Length *128 ft.*
Code Word *Vogherel*

No. 692
Title *Second Ill. Volunteers in Review.*
Length *308 ft.*
Code Word *Volagin*

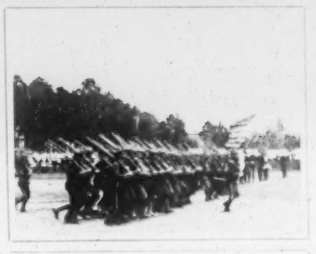
No. 693
Title *Second Ill. Volunteers at Double Time.*
Length *152 ft.*
Code Word *Volandum*



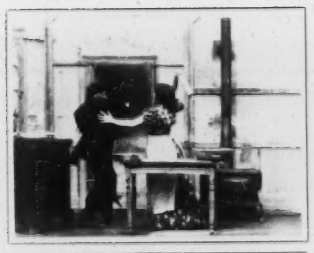
No. 694
Title *The Tramp and the Mexican Cook.*
Length *151 ft.*
Code Word *Volaterra*

No. 695
Title *Tramp Caught a Tartar.*
Length *157 ft.*
Code Word *Volcae*

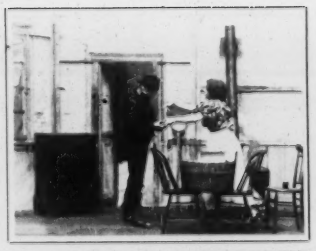
No. 696
Title *The Washwoman's Daughter.*
Length *152 ft.*
Code Word *Volhynia*



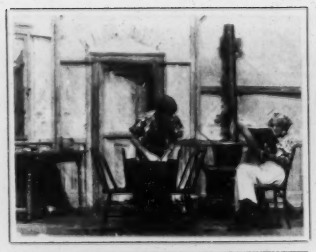
No. 697
Title *Col. Torrey's Rough Riders and Army Mules.*
Length *278 ft.*
Code Word *Vologda*



No. 698
Title *The Tramp and the Mexican Cook.*
Length *151 ft.*
Code Word *Volterra*

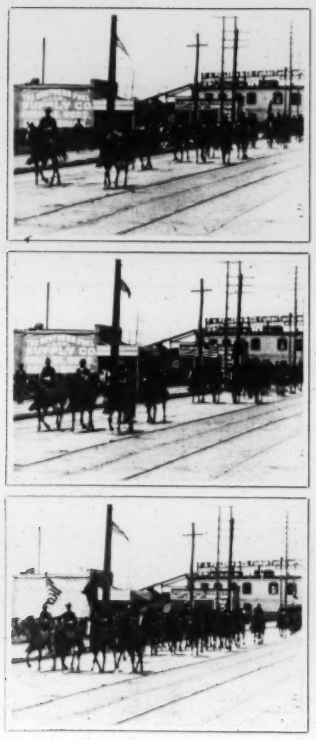


No. 699
Title *Tramp Caught a Tartar.*
Length *157 ft.*
Code Word *Volcae*

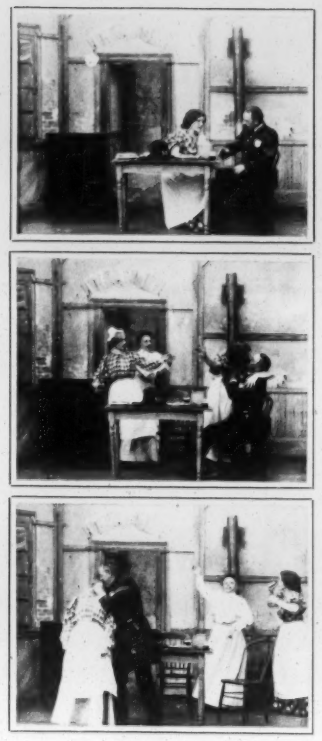


No. 700
Title *The Washwoman's Daughter.*
Length *152 ft.*
Code Word *Volhynia*

No. 701
Title *Col. Torrey's Rough Riders and Army Mules.*
Length *278 ft.*
Code Word *Vologda*

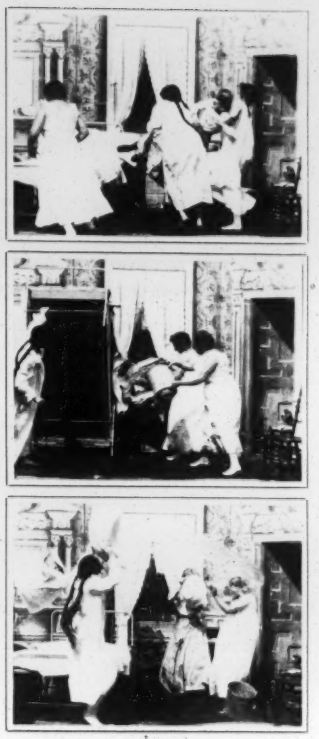


No. 698
Title *Col. Torrey's Rough Riders.*
Length *155 ft.*
Code Word *Vologeses.*



No. 699
Title *Policemen Play no Favorites.*
Length *140 ft.*
Code Word *Volscens.*

No. 700
Title *The Old Maid and the Burglar.*
Length *155 ft.*
Code Word *Volsci.*

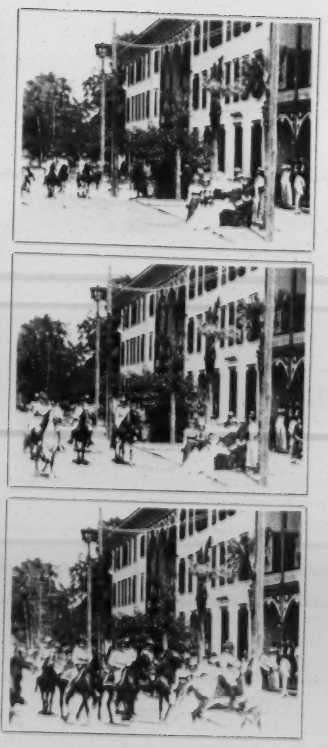


No. 701
Title *Chorus Girl's Revenge.*
Length *152 ft.*
Code Word *Volsinium.*

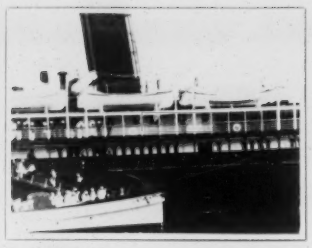
No. 702
Title *A Time and Place for Everything.*
Length *152 ft.*
Code Word *Voltinia.*

No. 703
Title *Admiral Cervera and Spanish Officers Leaving "St. Louis".*
Length *189 ft.*
Code Word *Volturno.*

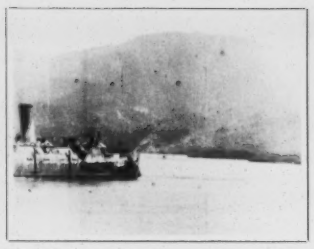
No. 704
Title *Admiral McNair U.S.N.*
Length *155 ft.*
Code Word *Volumnae.*



No. 705
Title *Gen. Fitzhugh Lee and Staff.*
Length *153 ft.*
Code Word *Voluptas.*

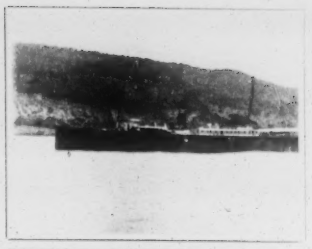


No. 706
Title *Spanish Sailors on the Gallows.*
Length *152 ft.*
Code Word *Valuenus.*

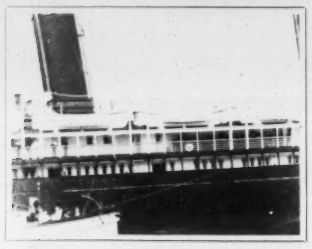


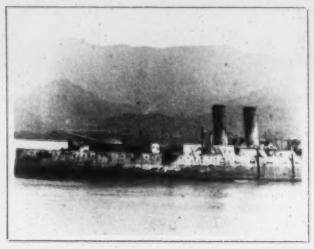
No. 707
Title *The Wreck of the "Viscaya."*
Length *162 ft.*
Code Word *Valusius.*

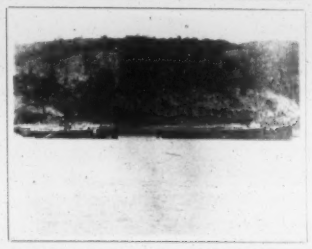
No. 708
Title *Lasso Throwing, by Torrey's Rocky Mt. Riders.*
Length *274 ft.*
Code Word *Valux.*

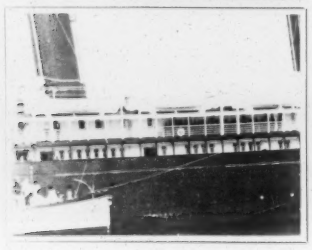


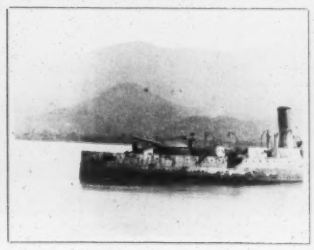
No. 709
Title *Panoramic View of Harbor of Siboney, Cuba.*
Length *205 ft.*
Code Word *Vophsit.*

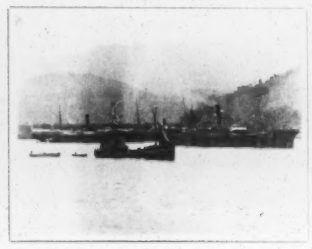






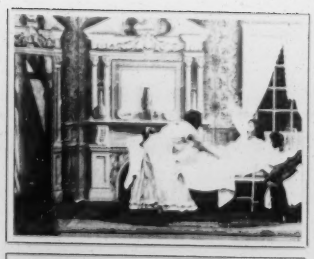






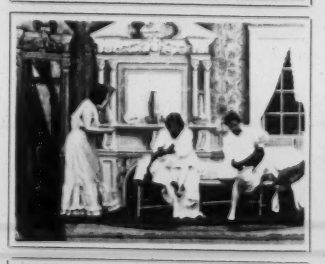
No. 710
Title *Rough Riding.*
Length *151 ft.*
Code Word *Vopiscus.*

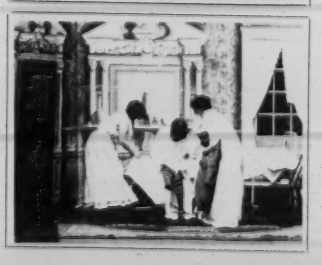
No. 711
Title *Wounded Soldiers Embarking in Row-boats.*
Length *153 ft.*
Code Word *Vorarlb.*



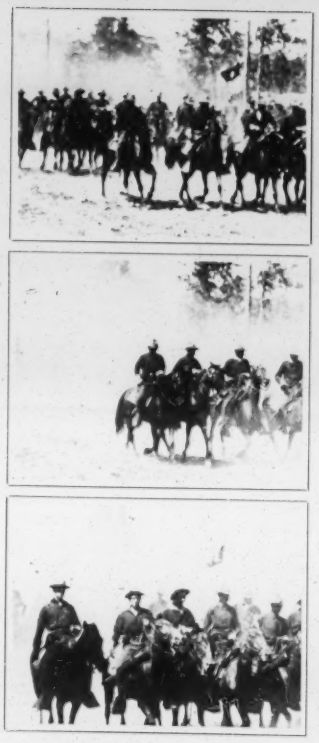
No. 712
Title *An Alarm of Fire in a Soubrettes' Boarding House.*
Length *154 ft.*
Code Word *Voronez.*

No. 713
Title *Troop "H", Rocky Mountain Riders.*
Length *151 ft.*
Code Word *Vosegus.*



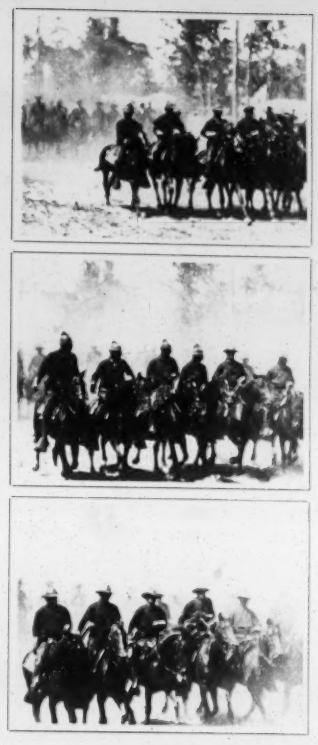


No. 714
Title *Tribulations of Sleeping in a Hammock.*
Length *150 ft.*
Code Word *Vutenus.*

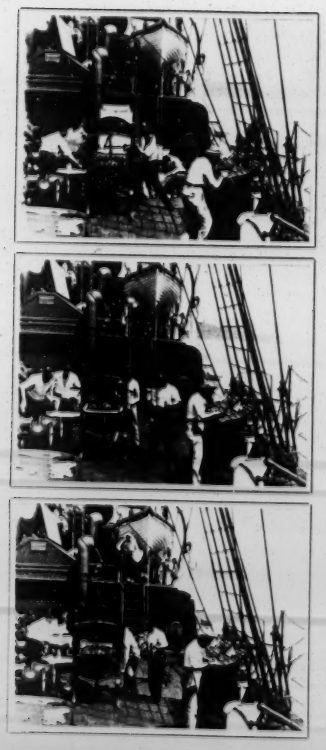


No. 715
Title *Salt Lake City Company of Rocky Mt. Riders.*
Length *154 ft.*
Code Word *Vukovan.*

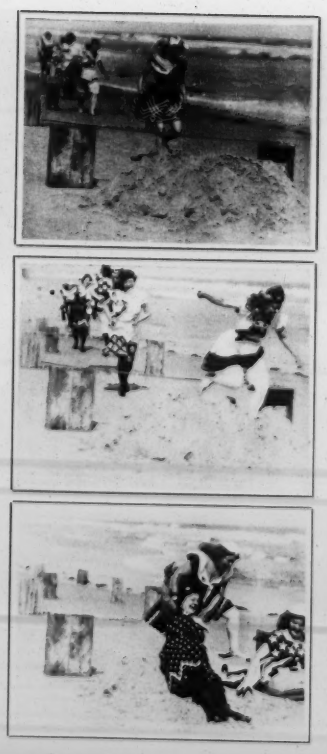
No. 716
Title *How the Dressmaker Got Even with a Dead Beat.*
Length *156 ft.*
Code Word *Vulcanalia.*



No. 717
Title *Rocky Mountain Riders Rough Riding.*
Length *153 ft.*
Code Word *Vulcatius.*



No. 718
Title *Printing the N.Y. "Journal" on Dispatch Boat "Sylvia".*
Length *153 ft.*
Code Word *Vulsinum.*



No. 719
Title *The Bathing Girls' Hurdle Race.*
Length *158 ft.*
Code Word *Vultura.*

No. 720
Title *Stolen Sweets.*
Length *155 ft.*
Code Word *Vulturnum.*

No. 721
Title *Coney Island Bikers.*
Length *150 ft.*
Code Word *Vulturtius.*

No. 722
Title *Ready for the Bath.*
Length *151 ft.*
Code Word *Zabumba.*

No. 723
Title *"Leapfrog" on the Beach.*
Length *149 ft.*
Code Word *Zaburro.*

No. 724
Title *Making Love on the Beach.*
Length *152 ft.*
Code Word *Zaffatura.*

No. 725
Title *The Dude's Experience with a Girl on a Wheel.*
Length *154 ft.*
Code Word *Zafferano.*

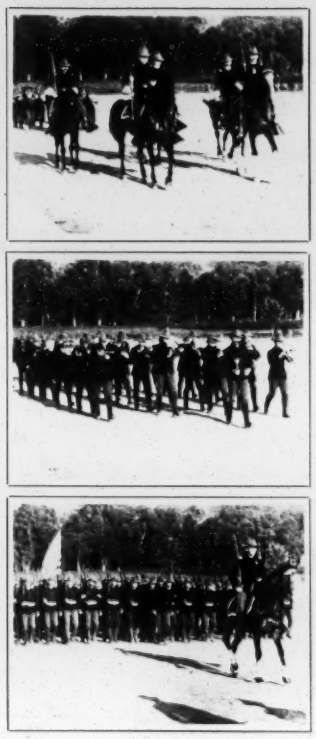
No. 726
Title *Snap the Whip.*
Length *147 ft.*
Code Word *Zagaglia.*

No. 727
Title *The Minister's Wooing.*
Length *165 ft.*
Code Word *Zagalejo.*

No. 728
Title *Steamer "Island Wanderer."*
Length *234 ft.*
Code Word *Zamboeira.*

No. 729
Title *Boys Stealing Apples.*
Length *155 ft.*
Code Word *Zampare.*

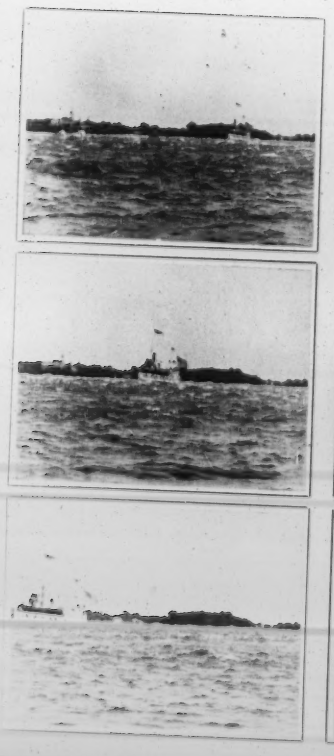
No. 730
Title *Little Willie and the Minister.*
Length *155 ft.*
Code Word *Zampillo.*



No. 731
Title *Third Missouri Volunteers.*
Length *315 ft.*
Code Word *Zampoghare*

No. 732
Title *The Baldheaded Dutchman.*
Length *141 ft.*
Code Word *Zangarse.*

No. 733
Title *Shooting the Long Sault Rapids.*
Length *318 ft.*
Code Word *Zanyism.*

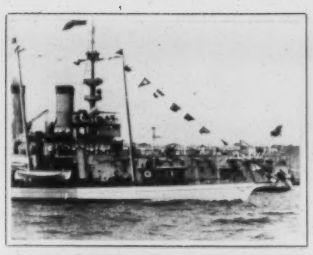
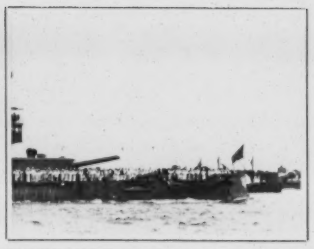
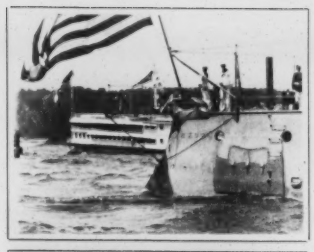
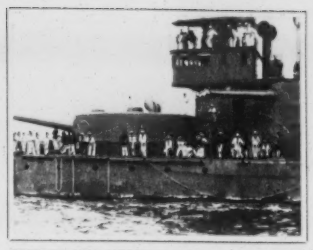
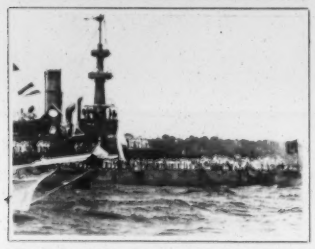
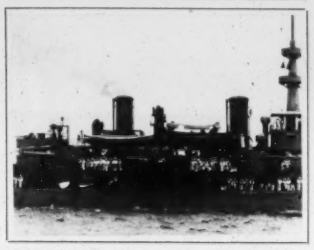
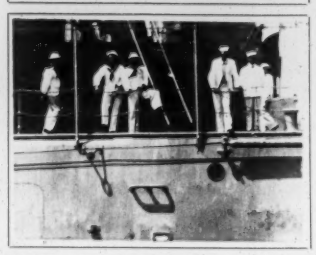
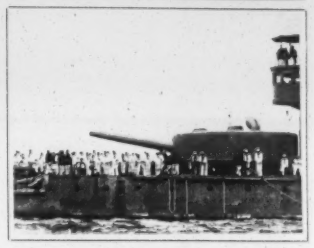
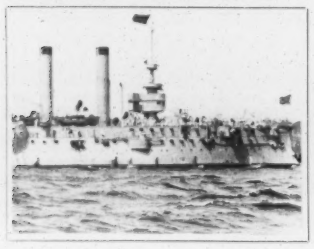
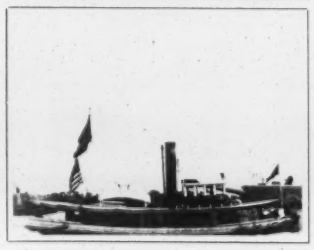
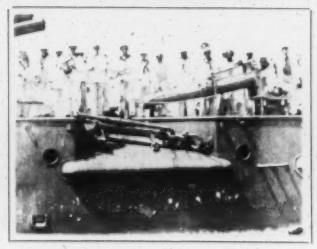
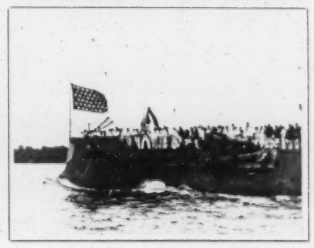


No. 734
Title *Steamer "New York" Shooting Cedar Rapids.*
Length *311 ft.*
Code Word *Zappadore.*

No. 735
Title *Seventh Ohio Volunteers.*
Length *316 ft.*
Code Word *Zaragotoa*

No. 736
Title *The Marvin Electric Drill.*
Length *282 ft.*
Code Word *Zarathan.*

No. 737
Title *Race Between a Motorcycle and a Horse*
Length *189 ft.*
Code Word *Zavadarsi.*

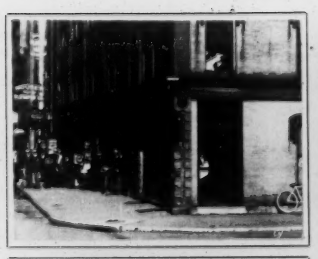













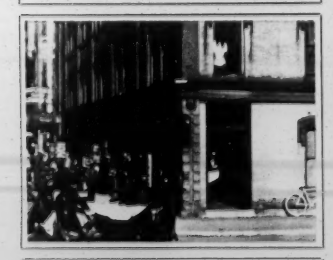
No. 748
Title *Peace Jubilee Naval Parade.*
Length *805 ft.*
Code Word *Zibilina.*

No. 749
Title *The Battleship "Oregon".*
Length *186 ft.*
Code Word *Zimbellare.*

No. 750
Title *The Men Behind the Guns.*
Length *237 ft.*
Code Word *Zimborio.*

No. 751
Title *The Battleship "Oregon."*
Length *179 ft.*
Code Word *Zinepro.*



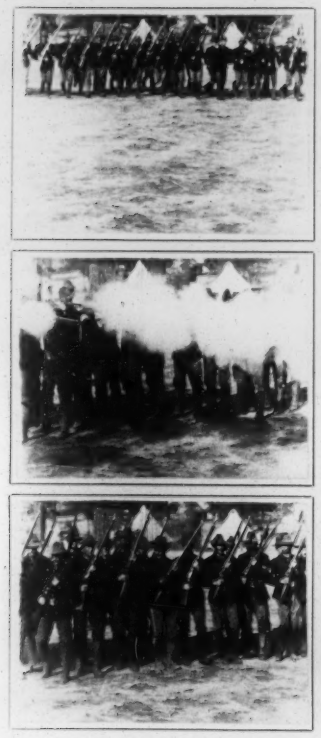


No. 738
Title *Jumping Net Practice.*
Length *157 ft.*
Code Word *Zealless.*

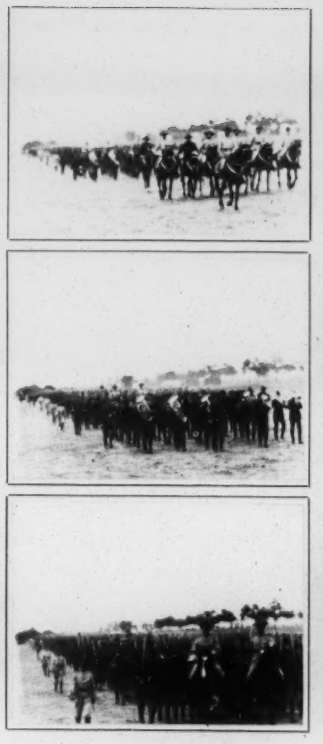
No. 739
Title *Stealing Apples.*
Length *138 ft.*
Code Word *Zealot.*

No. 740
Title *A Skirmish Drill.*
Length *154 ft.*
Code Word *Zealotical.*

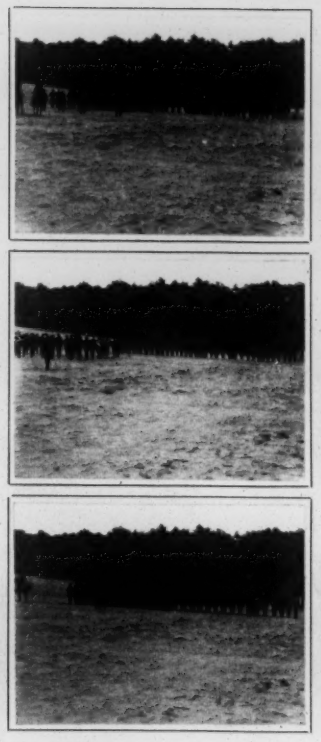
No. 741
Title *Sixty-fifth Regiment N.Y.V. at Double Time.*
Length *154 ft.*
Code Word *Zedoary.*



No. 742
Title *Volley Firing.*
Length *152 ft.*
Code Word *Zemindary.*

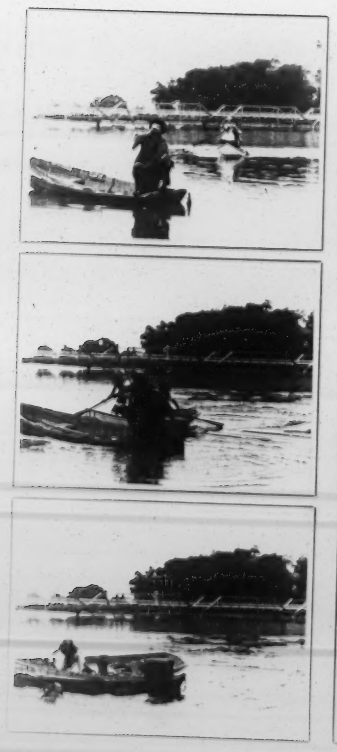


No. 743
Title *Sixty-fifth Regiment, N.Y.V.*
Length *305 ft.*
Code Word *Zenzovero.*

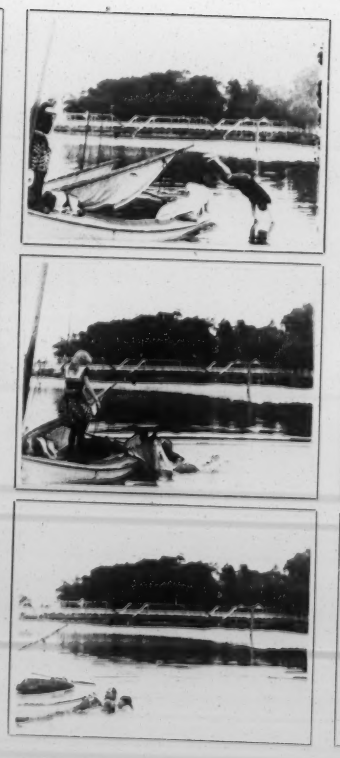


No. 744
Title *Sixth Pennsylvania Volunteers.*
Length *314 ft.*
Code Word *Zeladora.*

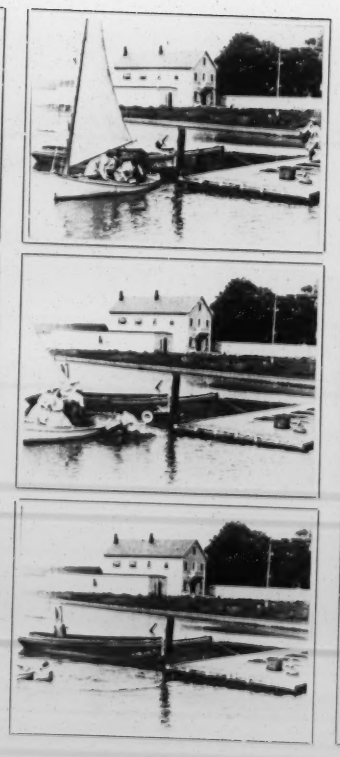
No. 747
Title *Naval Constructor Richmond P. Hobson.*
Length *141 ft.*
Code Word *Zervatana.*



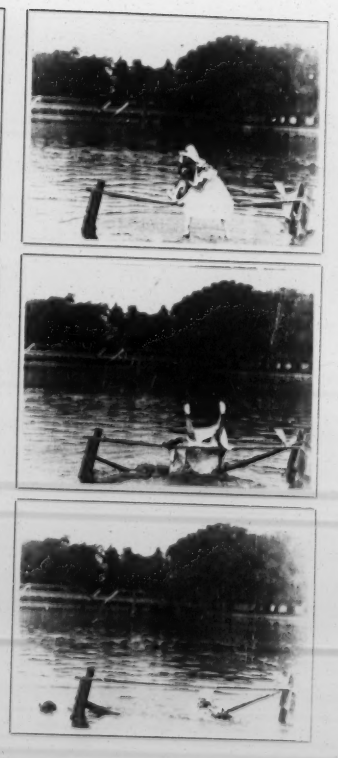
No. 752
Title *The Tramp's Last Bite.*
Length *145 ft.*
Code Word *Zinfente.*



No. 753
Title *A Precarious Position.*
Length *151 ft.*
Code Word *Zirconium.*



No. 754
Title *How Uncle Ruben Missed the Children.*
Length *169 ft.*
Code Word *Zoccolate.*



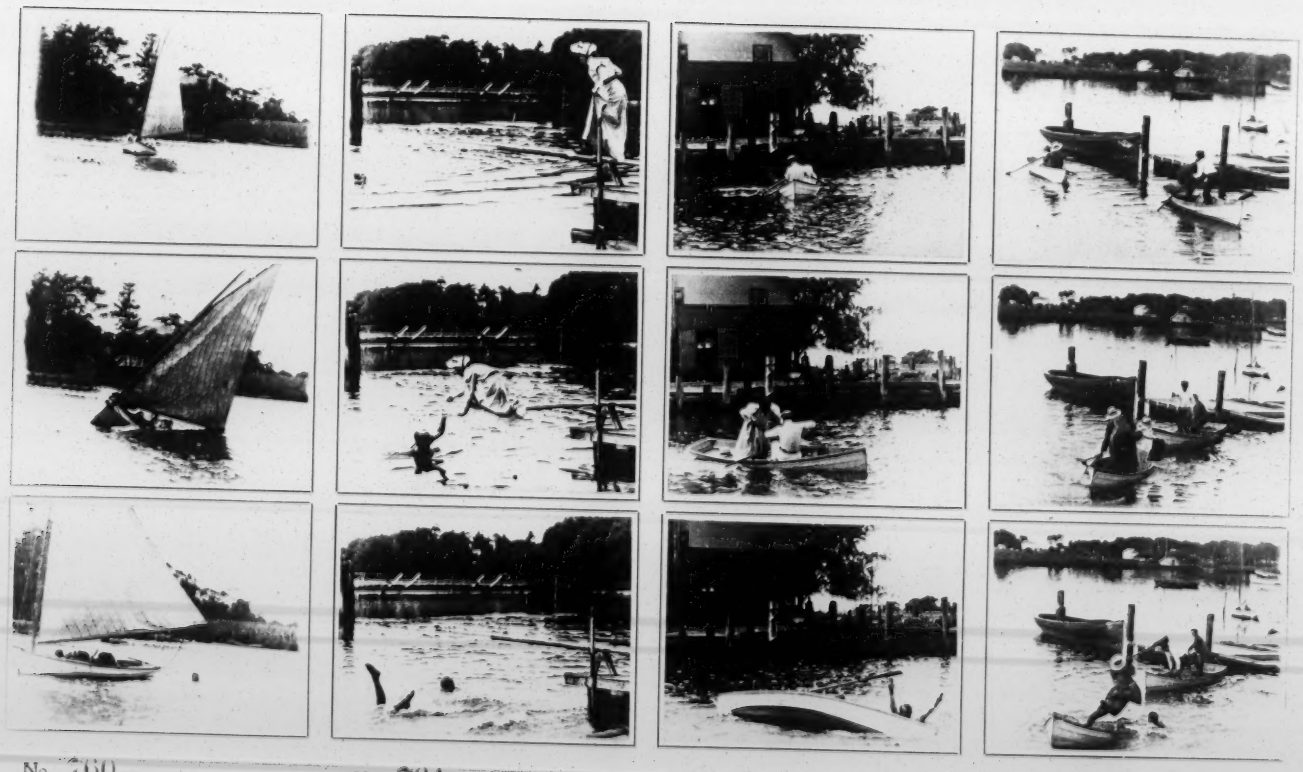
No. 755
Title *Me and Jack.*
Length *171 ft.*
Code Word *Zodiac.*

No. 756
Title *A Poor Landing.*
Length *141 ft.*
Code Word *Zolfatea*

No. 757
Title *He Caught More than He was Fishing for.*
Length *125 ft.*
Code Word *Zolfatura.*

No. 758
Title *The Treacherous Spring Board.*
Length *154 ft.*
Code Word *Zoneless.*

No. 759
Title *A Slippery Landing.*
Length *155 ft.*
Code Word *Zombolare*



No. 760
Title *A Catastrophe in a Sailboat.*
Length *166 ft.*
Code Word *Zoocarpia.*

No. 761
Title *The Fat Man and the Treacherous Springboard.*
Length *155 ft.*
Code Word *Zoological.*

No. 762
Title *They Will Never Do it Again.*
Length *162 ft.*
Code Word *Zoologist.*

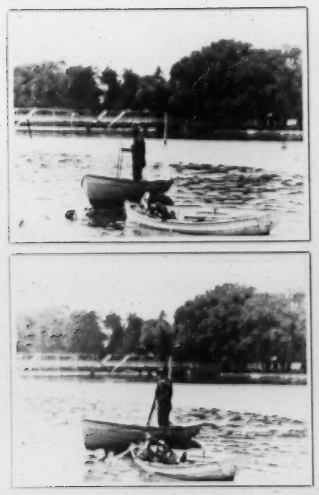
No. 763
Title *The Farmer's Mishap*
Length *154 ft.*
Code Word *Zoophoric.*

No. 764
Title *A Bigger Fish Than He Could Manage.*
Length *148 ft.*
Code Word *Zoophyte.*

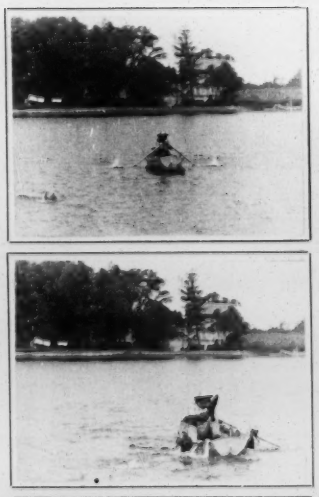
No. 765
Title *The Gallant Young Man.*
Length *156 ft.*
Code Word *Zootomist.*

No. 766
Title *Weary Raggles.*
Length *155 ft.*
Code Word *Zozymus.*

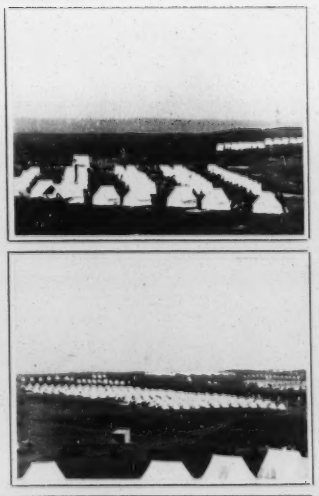
No. 767
Title *A Good Field but a Poor Start.*
Length *154 ft.*
Code Word *Zufolare.*



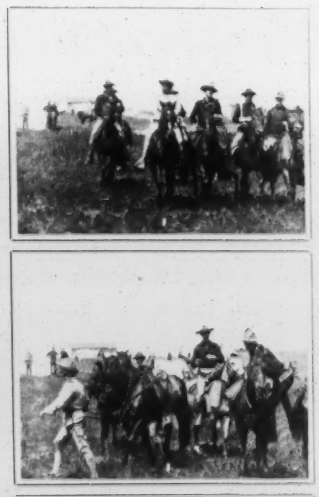
No. 768
Title *Queer Fish That Swim in the Sea.*
Length *162 ft.*
Code Word *Zumbayar.*



No. 769
Title *How Farmer Jones Made a Hit at Pleasure Bay.*
Length *156 ft.*
Code Word *Zumbrirse.*



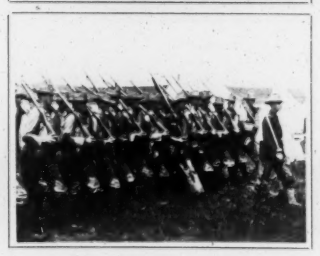
No. 770
Title *Panorama of Camp Wikoff.*
Length *162 ft.*
Code Word *Zumology.*



No. 771
Title *Col. Theodore Roosevelt and Staff.*
Length *161 ft.*
Code Word *Zumometer.*

No. 772
Title *Thirty-third Regiment, Michigan Volunteers.*
Length *158 ft.*
Code Word *Zygomatic.*

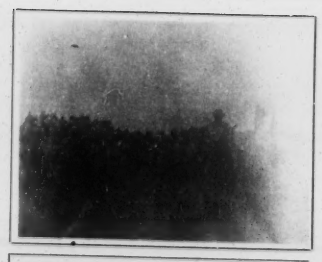
No. 773
Title *First Battalion, Second Massachusetts Volunteers.*
Length *152 ft.*
Code Word *Enneapogon (Lieber Code)*



No. 774
Title *Seventy-first Regiment, N.Y.V. at Camp Wikoff.*
Length *316 ft.*
Code Word *Enneapyle.*

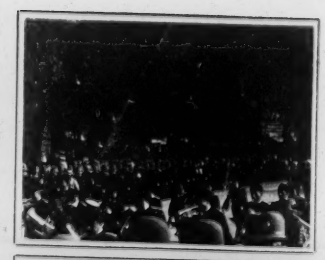
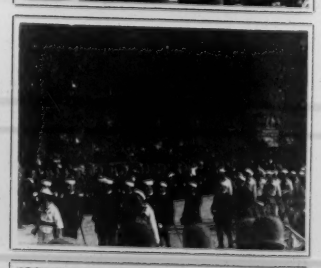
No. 775
Title *Gen Wheeler and Sec. of War Alger at Camp Wikoff.*
Length *134 ft.*
Code Word *Enneatic.*

No. 776
Title *Second Battalion, Second Massachusetts Volunteers.*
Length *163 ft.*
Code Word *Enneatical.*



No. 777
Title *Twenty-fourth Infantry.*
Length *155 ft.*
Code Word *Ennegrecer.*

No. 778
Title *Ninth Infantry U.S.A.*
Length *157 ft.*
Code Word *Ennegrexco.*

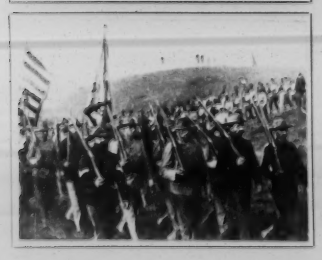
No. 779
Title *Crew of the "Yankee."*
Length *312 ft.*
Code Word *Enneige.*

No. 780
Title *Capron's Battery, Camp Wikoff.*
Length *158 ft.*
Code Word *Ennemi.*

No. 781
Title *Eighth Ohio Volunteers.*
Length *155 ft.*
Code Word *Ennense.*

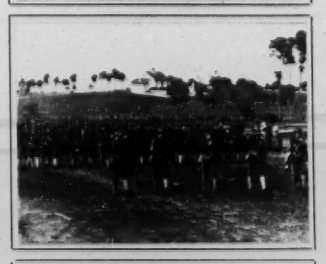
No. 782
Title *Thirteenth Infantry, U.S.A.*
Length *156 ft.*
Code Word *Ennensibus.*

No. 783
Title *President McKinley's Inspection of Camp Wikoff.*
Length *311 ft.*
Code Word *Ennensis.*

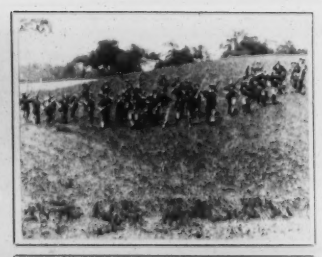
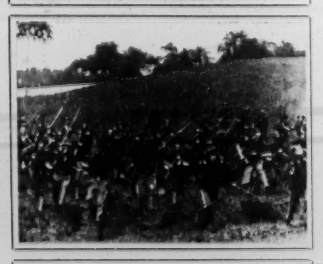


No. 784
Title *Fourth Infantry, U.S.A.*
Length *155 ft.*
Code Word *Ennensium.*

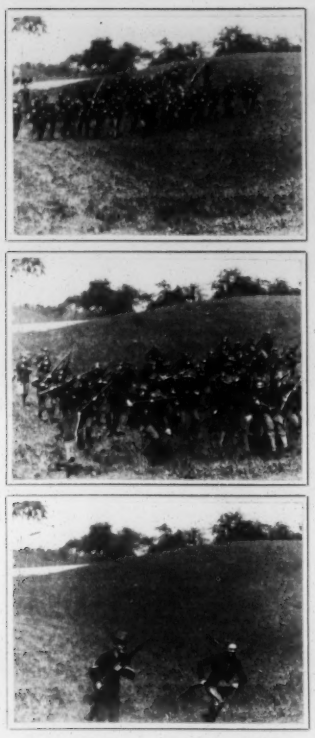
No. 785
Title *Twenty-second Regiment, Kansas Volunteers.*
Length *155 ft.*
Code Word *Ennevoar.*



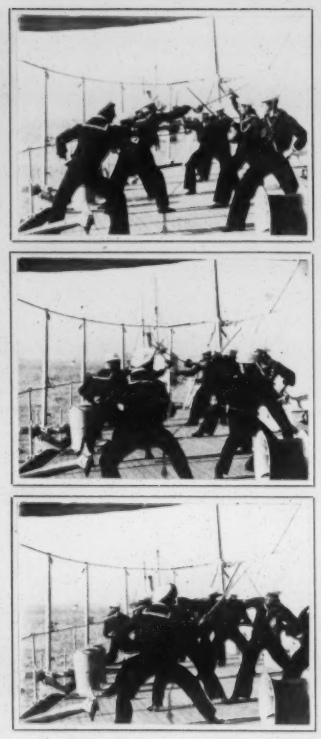
No. 786
Title *Tenth Regiment, Ohio Volunteers.*
Length *155 ft.*
Code Word *Ennia.*

No. 787
Title *A Gallant Charge.*
Length *157 ft.*
Code Word *Ennianista.*

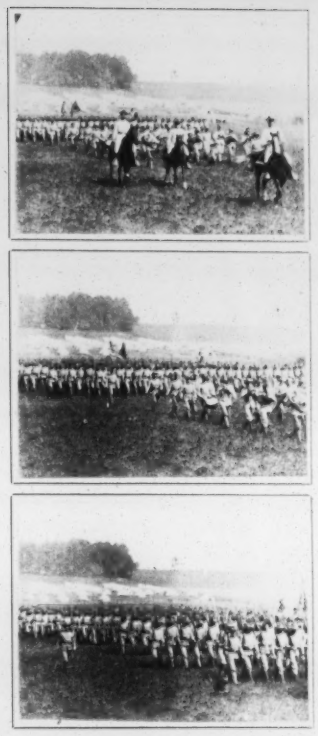


No. 788
Title *Company "H", Third N.Y.V.*
Length *149 ft.*
Code Word *Enniano.*



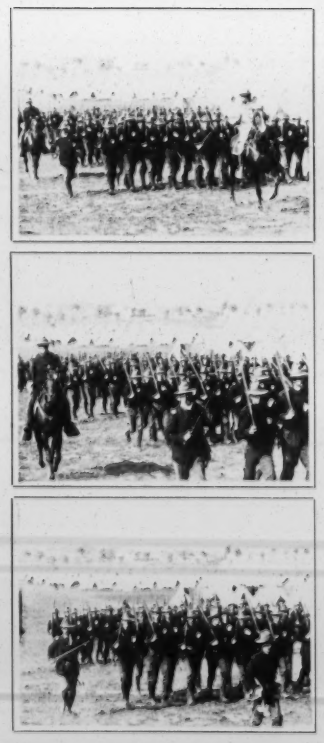
No. 789
Title *Broadsword Drill.*
Length *154 ft.*
Code Word *Ennianorum.*

No. 790
Title *Rapid Fire Gun Drill.*
Length *110 ft.*
Code Word *Ennoblecer.*



No. 791
Title *First Rhode Island Volunteers.*
Length *320 ft.*
Code Word *Ennoblexco.*

No. 793
Title *Eighteenth Pennsylvania Volunteers.*
Length *316 ft.*
Code Word *Ennoblinas.*



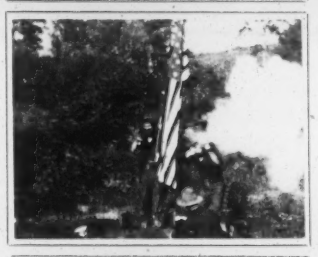
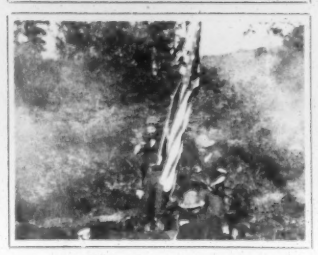
No. 794
Title *First Maryland Volunteers.*
Length *156 ft.*
Code Word *Ennoblites.*

No. 795
Title *Rapid Fire Charge.*
Length *157 ft.*
Code Word *Ennodius.*

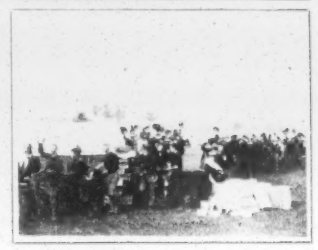
No. 796
Title *Red Cross.*
Length *155 ft.*
Code Word *Ennoeme.*

No. 797
Title *Behind the Firing Line.*
Length *127 ft.*
Code Word *Ennoergie.*

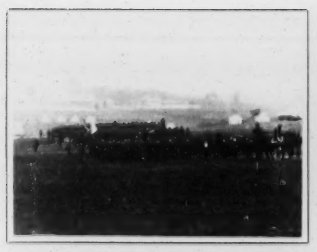
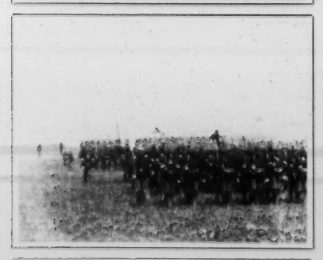
No. 798
Title *Fifth Massachusetts Volunteers.*
Length *158 ft.*
Code Word *Ennoicyle.*

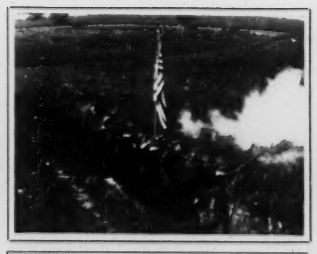
No. 799
Title *The Last Stand.*
Length *137 ft.*
Code Word *Enncitar.*



No. 800
Title *Free Tobacco.*
Length *316 ft.*
Code Word *Ennonus.*

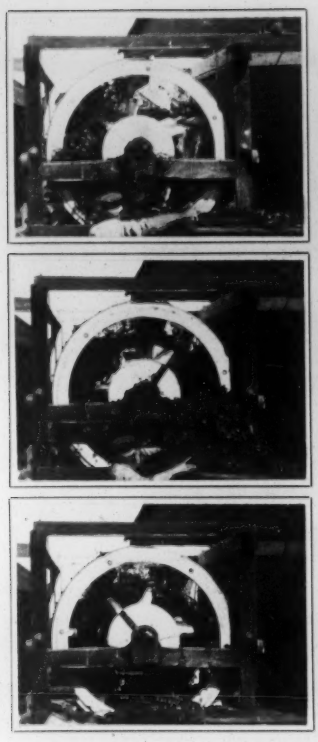
No. 801
Title *Fifteenth Minnesota Volunteers.*
Length *316 ft.*
Code Word *Ennosigaeo.*



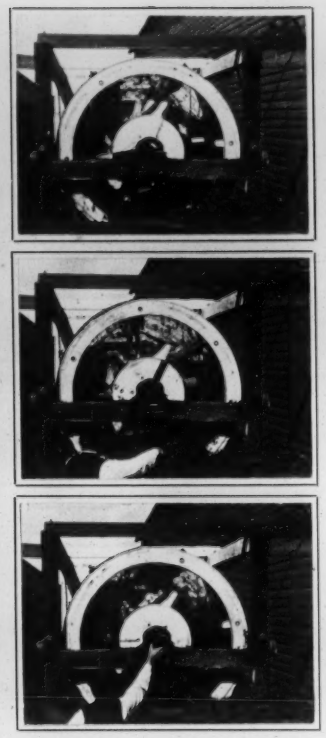
No. 802
Title *In the Trenches.*
Length *157 ft.*
Code Word *Ennovelar.*

No. 803
Title *Charge by Rushes.*
Length *157 ft.*
Code Word *Ennovage.*

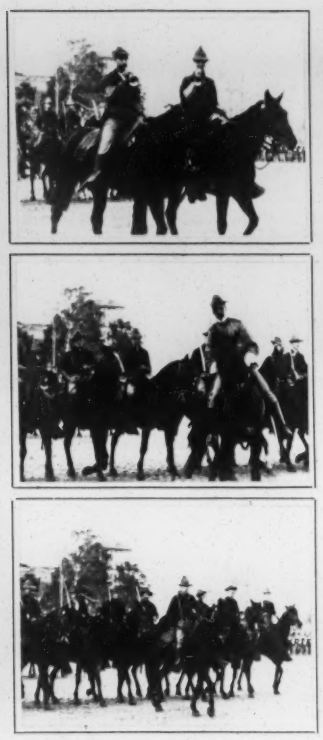
No. 804
Title *The Defence of the Flag.*
Length *157 ft.*
Code Word *Ennuvear.*



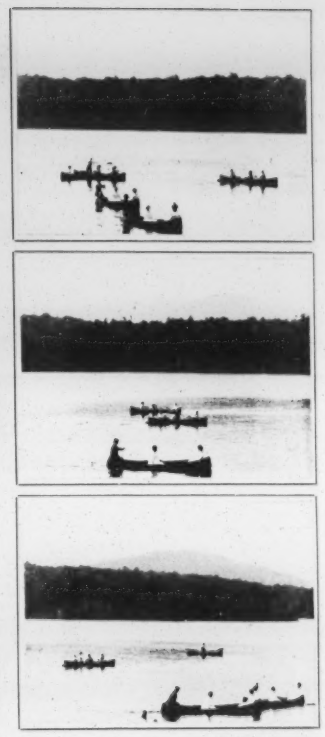
No. 805
Title *Pea Hulling Machine.*
Length *315 ft.*
Code Word *Ennuyais.*



No. 806
Title *Pea Hulling Machine.*
Length *314 ft.*
Code Word *Ennuyante.*



No. 807
Title *Troop "C", Brooklyn, N.Y.*
Length *154 ft.*
Code Word *Funeratura.*

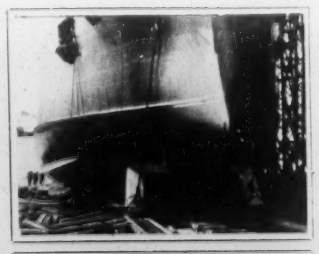


No. 808
Title *In the Adirondacks.*
Length *152 ft.*
Code Word *Funeravamo.*

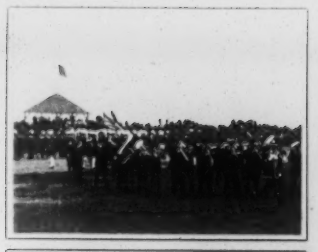
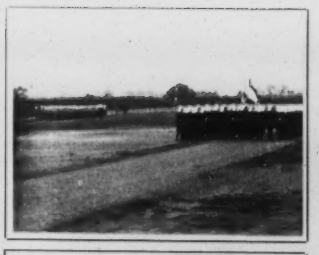
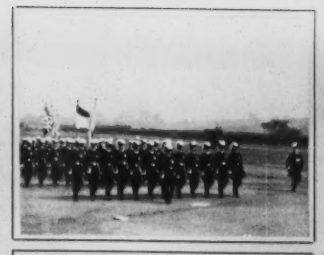
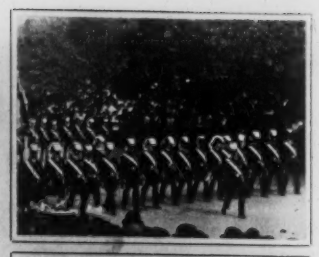
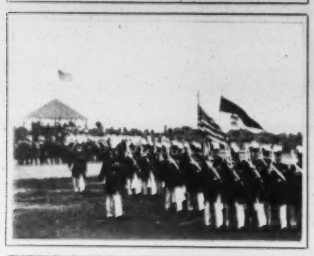
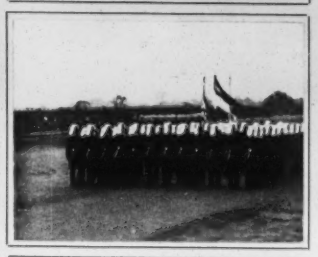
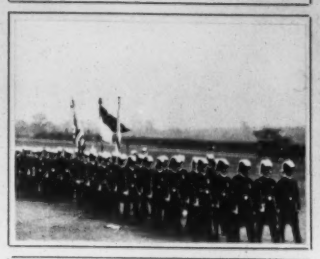
No. 809
Title *Twenty-third Regiment, N.G.S.N.Y.*
Length *151 ft.*
Code Word *Funeraviste.*

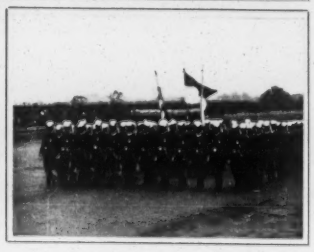
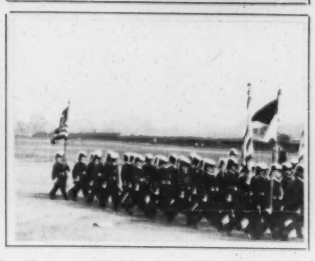
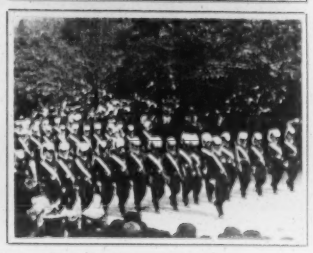
No. 810
Title *U.S. Marines.*
Length *135 ft.*
Code Word *Funereal.*

No. 811
Title *Sailors of U.S. Cruiser "Brooklyn."*
Length *172 ft.*
Code Word *Funereorum.*



No. 812
Title *Launching of U.S.B. "Illinois".*
Length *317 ft.*
Code Word *Funereos.*

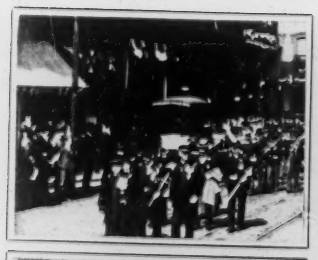




No. 813
Title *St. Bernard Comandery, Chicago; Knight Templars*
Length *156 ft.*
Code Word *Funerepis.*

No. 814
Title *Detroit Commandery No. 1, Knight Templars*
Length *155 ft.*
Code Word *Funerepun.*

No. 815
Title *Detroit Commandery No 1, Knight Templars.*
Length *167 ft.*
Code Word *Funeriate.*

No. 816
Title *Tancred Commandery Pittsburg.*
Length *303 ft.*
Code Word *Funerico.*

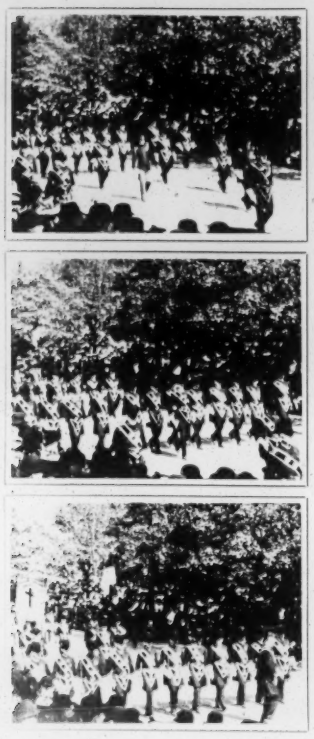


No. 817
Title *Beauseant Commandery of Baltimore.*
Length *320 ft.*
Code Word *Funest.*

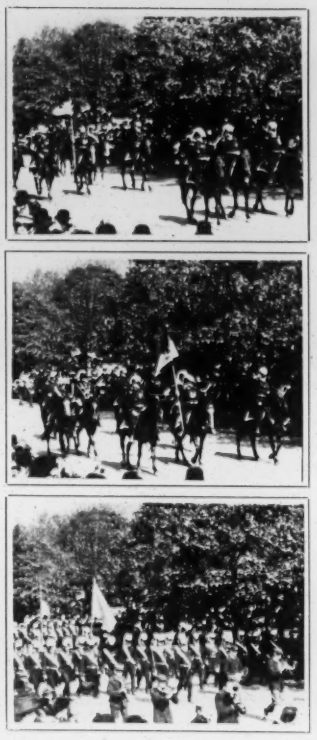
No. 818
Title *Providence Commandery.*
Length *165 ft.*
Code Word *Funestabor.*

No. 819
Title *Louisville Commandery.*
Length *157 ft.*
Code Word *Funestar.*

No. 820
Title *Hansellmann Commandery of Cincinnati*
Length *151 ft.*
Code Word *Funestasse.*

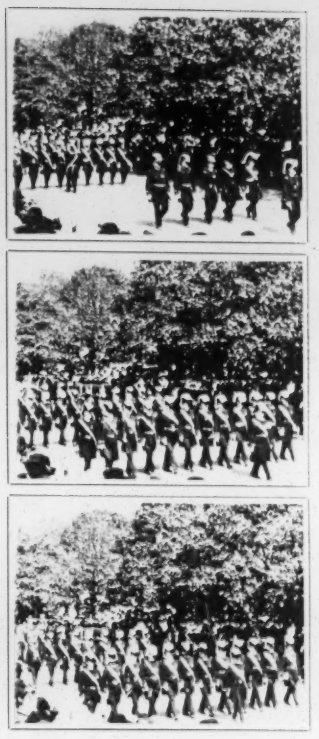


No. 821
Title *Boston Commandery.*
Length *154 ft.*
Code Word *Funbestere.*



No. 822
Title *Grand Commandery of the State of New York.*
Length *295 ft.*
Code Word *Funestorum.*

No. 824
Title *Damascus Commandery of Detroit.*
Length *124 ft.*
Code Word *Fungaccio.*



No. 825
Title *Cleveland Commandery.*
Length *162 ft.*
Code Word *Fungaceous.*

No. 833
Title *Third Pennsylvania Volunteers.*
Length *156 ft.*
Code Word *Fungal.*

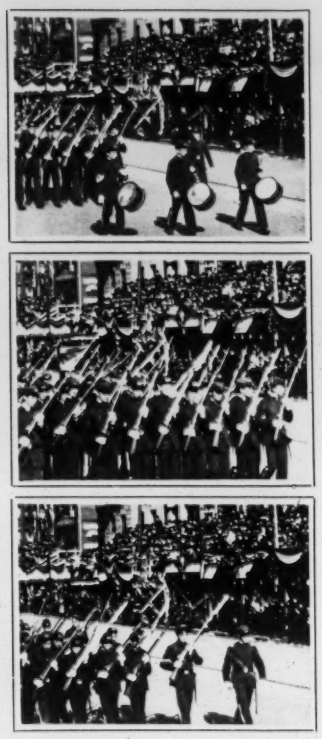
No. 834
Title *Naval Constructor Hobson and Crew of "Merrimac"*
Length *160 ft.*
Code Word *Fungato.*

No. 835
Title *Maj.-Gen. Nelson A. Miles and Staff.*
Length *317 ft.*
Code Word *Funge.*

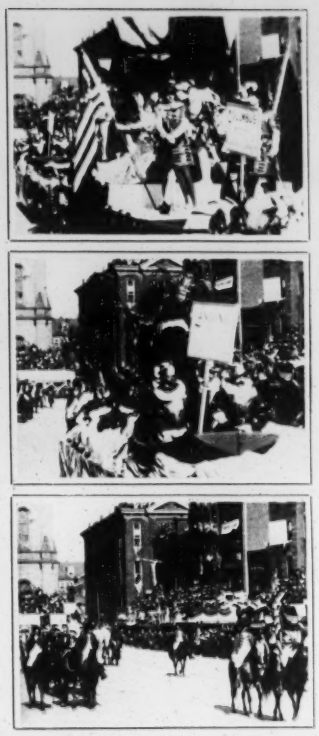
No. 836
Title *Phila. City Troop and a Company of Rough Riders*
Length *317 ft.*
Code Word *Fungeharis.*

No. 837
Title *Tenth Cavalry in Peace Jubilee Parade, Phila.*
Length *154 ft.*
Code Word *Fungebatur.*

No. 838
Title *Battleship Captains in Peace Jubilee Parade.*
Length *161 ft.*
Code Word *Fungeerde.*



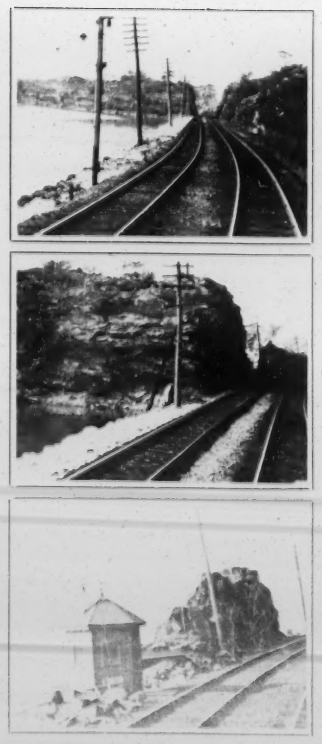
No. 839
Title *St Vincent's Cadets.*
Length *143 ft.*
Code Word *Fungendis.*



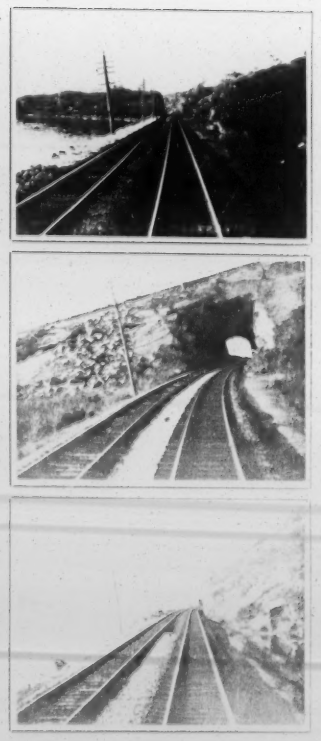
No. 840
Title *Floats in Peace Jubilee.*
Length *319 ft.*
Code Word *Fengendum*

No. 841
Title *Street Scene, Chicago*
Length *[illegible] ft.*
Code Word *[illegible]*

No. 842
Title *The Arrest.*
Length *245 ft.*
Code Word *Fungheto.*

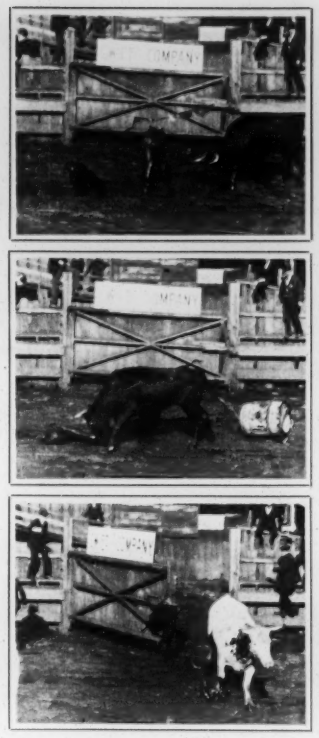


No. 843
Title *The South Gate of the Highlands.*
Length *319 ft.*
Code Word *Fungible.*



No. 844
Title *The South Gate of the Highlands.*
Length *319 ft*
Code Word *Fungicu.*

No. 845
Title *How the Gobbler Missed the Axe.*
Length *188 ft.*
Code Word *Fungiform.*



No. 846
Title *A Mad Bull.*
Length *150 ft.*
Code Word *Fungina.*

No. 847
Title *County Democracy.*
Length *129 ft.*
Code Word *Funginorum.*

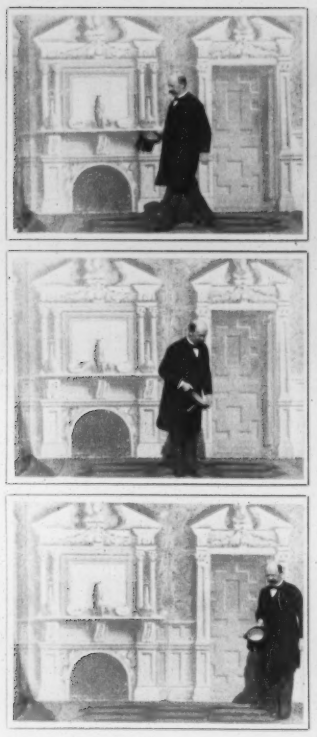
No. 848
Title *Stealing a Ham.*
Length *182 ft.*
Code Word *Funginous.*

No. 849
Title *Who's Got the Red Ear?*
Length *170 ft.*
Code Word *Fungitude.*

No. 850
Title *Love in a Cornfield.*
Length *157 ft.*
Code Word *Fungology.*

No. 851
Title *Cardinal Gibbons.*
Length *315 ft.*
Code Word *Fungor.*

No. 852
Title *Underwear Model.*
Length *160 ft.*
Code Word *Fungosarum.*



No. 853
Title *Mr. B. F. Keith.*

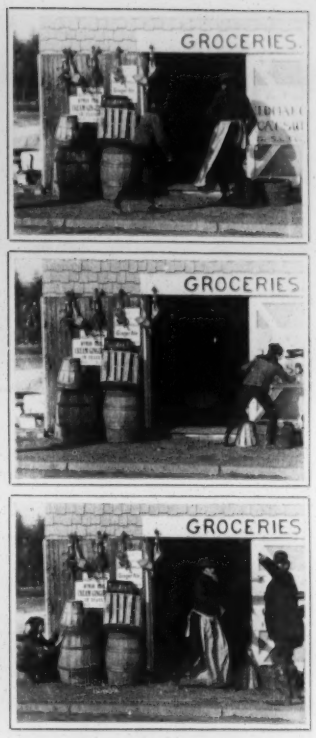
Length *157 ft.*
Code Word *Fngosity.*

No. 854
Title *A Happy Family.*

Length *159 ft.*
Code Word *Fungoso.*

No. 855
Title *Making an Impression.*

Length *157 ft.*
Code Word *Fungous.*



No. 856
Title *A Innocent Victim.*

Length *156 ft.*
Code Word *Fungulorum.*

No. 857
Title *"Snapping the Whip."*

Length *318 ft.*
Code Word *Fungulus.*

No. 858
Title *The Rivals.*

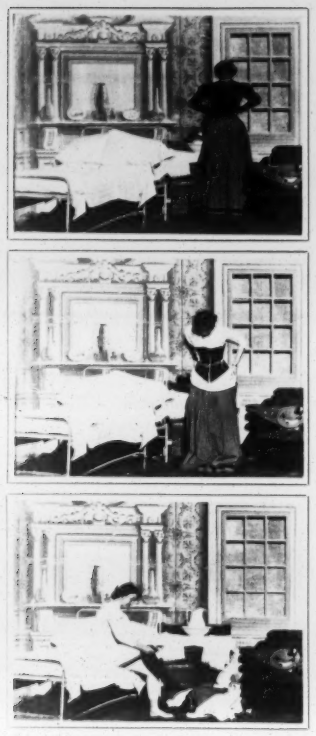
Length *118 ft.*
Code Word *Funguntur.*

No. 859
Title *Around the Egg Swing.*

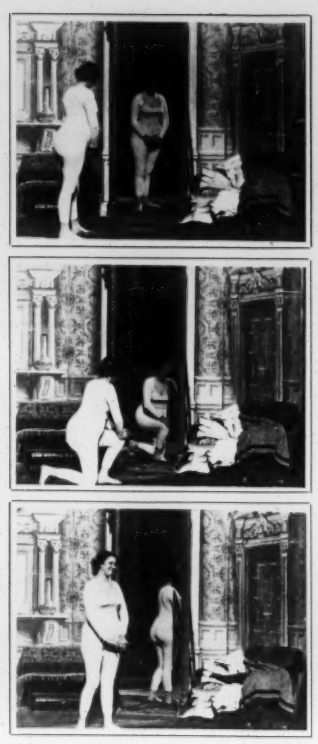
Length *318 ft.*
Code Word *Funibus.*

No. 860
Title *The Illinois Central Terminal.*

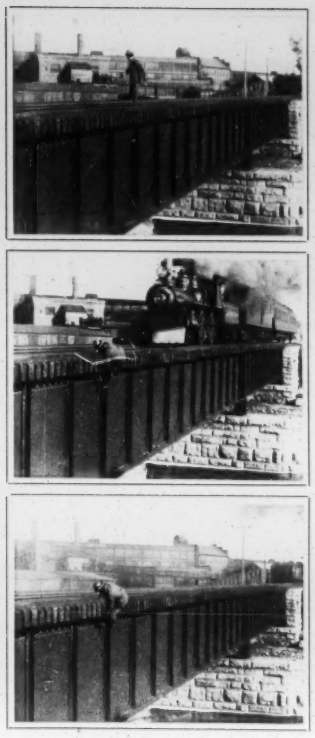
Length *412 ft.*
Code Word *Funicella.*



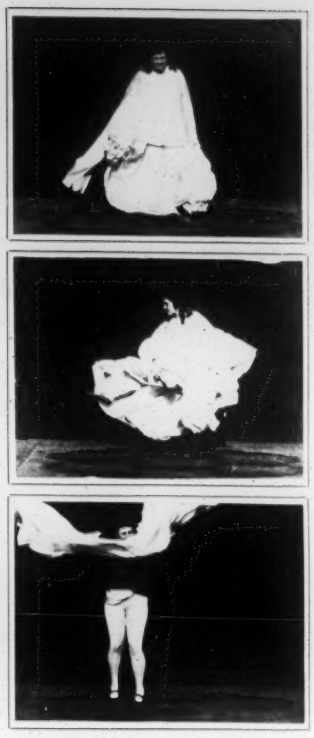
No. 861
Title *Gladys Must be in Bed Before Ten.*
Length *168 ft.*
Code Word *Funichio.*



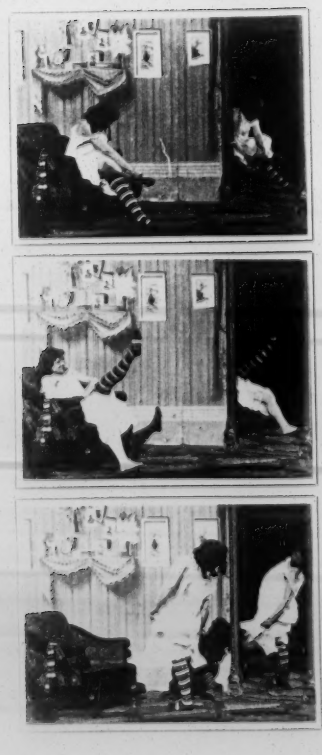
No. 862
Title *A Living Picture Model Posing Before a Mirror.*
Length *155 ft.*
Code Word *Funicolare.*



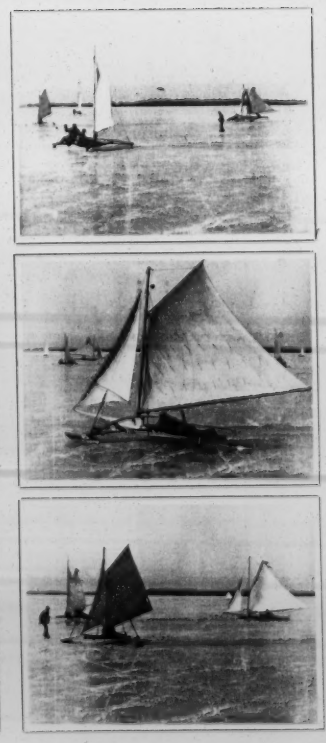
No. 863
Title *A Narrow Escape.*
Length *152 ft.*
Code Word *Funiculine.*



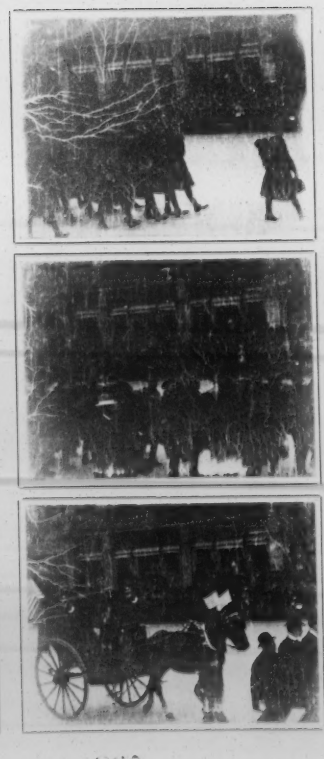
No. 864
Title *The Dance of the Living Picture.*
Length *155 ft.*
Code Word *Funiculo.*



No. 865
Title *Socks or Stockings.*
Length *166 ft.*
Code Word *Funiform.*

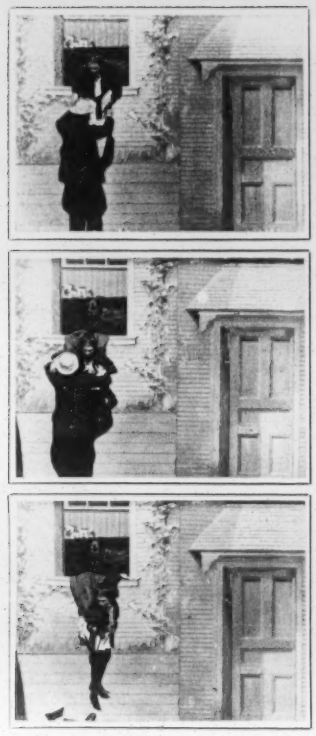


No. 866
Title *Ice Yachting.*
Length *239 ft.*
Code Word *Funiliform.*



No. 867
Title *Astor's Battery.*
Length *122 ft.*
Code Word *Funingue.*

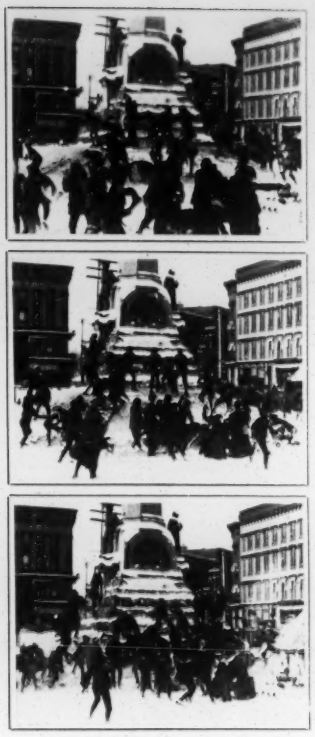
No. 868
Title *Country Boarders Locked Out.*
Length *157 ft.*
Code Word *Funkelouge.*



No. 869
Title *The Elopement.*
Length *155 ft.*
Code Word *Funkelnder.*

No. 870
Title *A Boarding School Escape.*
Length *156 ft.*
Code Word *Funkelneu.*

No. 871
Title *Fifth Avenue Entrance to Central Park.*
Length *156 ft.*
Code Word *Funkelten.*



No. 872
Title *Storming the Fort.*
Length *215 ft.*
Code Word *Funkenkorb.*

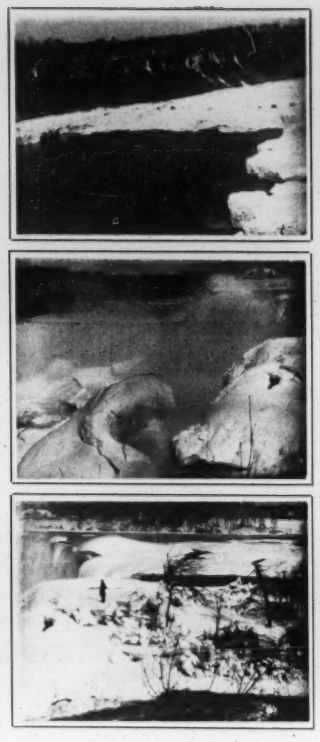
No. 873
Title *Rotary Snowplow in Action.*
Length *89 ft.*
Code Word *Funkenkorb.*

No. 874
Title *Rotary Snowplow in Action.*
Length *118 ft.*
Code Word *Funkenwurm.*

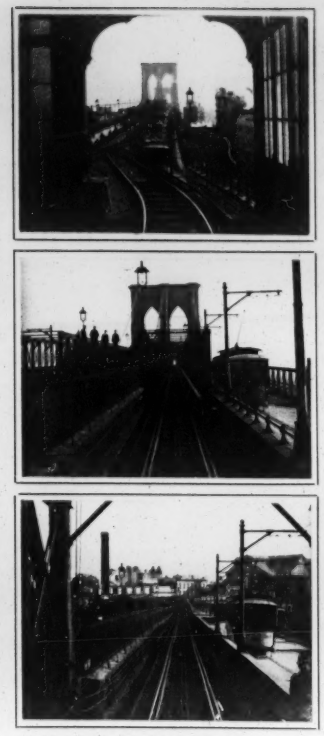
No. 875
Title *In the Grip of the Blizzard.*
Length *257 ft.*
Code Word *Funkite.*

No. 876
Title *Getting Rid of the Surplus.*
Length *157 ft.*
Code Word *Funklig.*

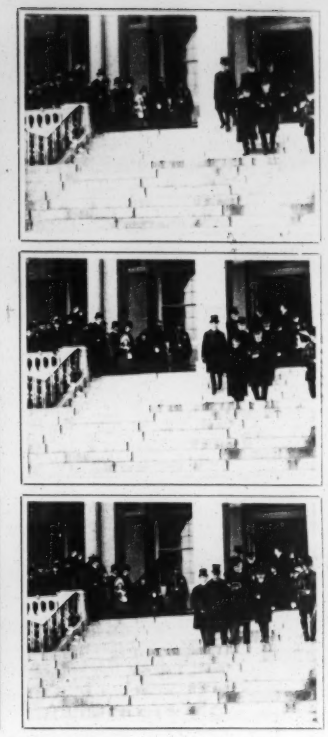
No. 877
Title *Bucking the Blizzard*
Length *153 ft.*
Code Word *Funnily*



No. 878
Title *Panoramic View of Niagara Falls in Winter*
Length *234 ft.*
Code Word *Funnyman*

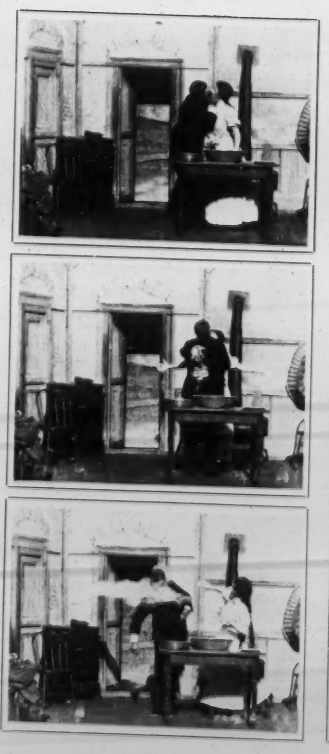


No. 879
Title *N.Y. to Brooklyn Across Brooklyn Bridge*
Length *823 ft.*
Code Word *Furocara*

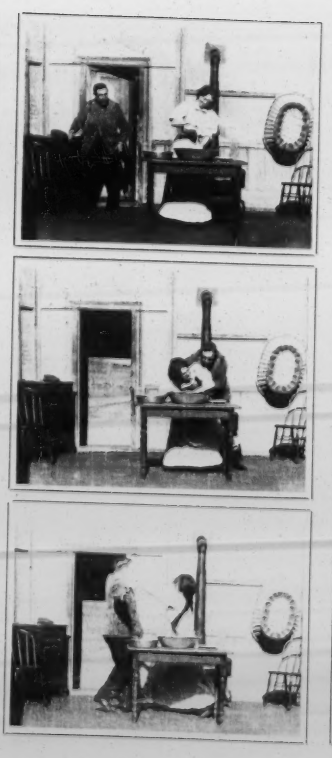


No. 880
Title *McKinley Leaving State House, Boston.*
Length *8 ft.*
Code Word *Furochista*

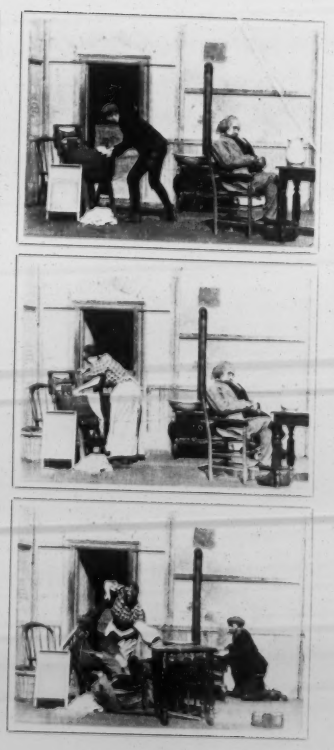
No. 881
Title *A "Moving" Picture*
Length *149 ft.*
Code Word *Furouillo*



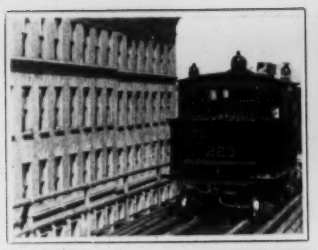
No. 882
Title *Love in the Kitchen*
Length *149 ft.*
Code Word *Fiorche*

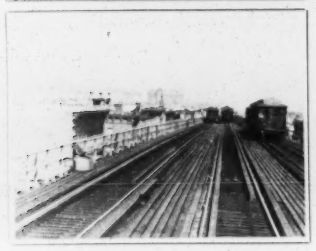


No. 883
Title *How Charlie Got the Dough.*
Length *144 ft.*
Code Word *Fuoruseito*

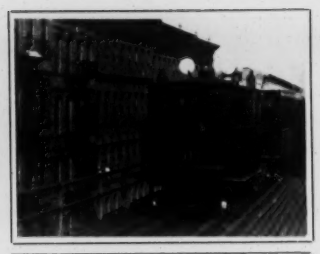
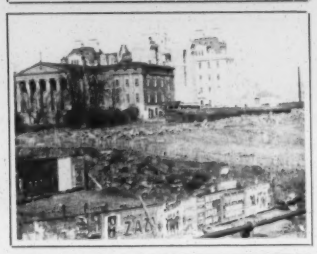


No. 884
Title *Tommy's Ringing Good Joke on His Dad.*
Length *271 ft.*
Code Word *Furaburis*

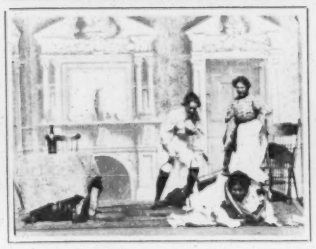




No. 885
Title *Around the Big Curves on the Manhattan Elevated R.R.*
Length *382 ft.*
Code Word *Furahdur.*

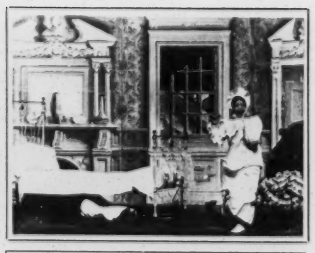
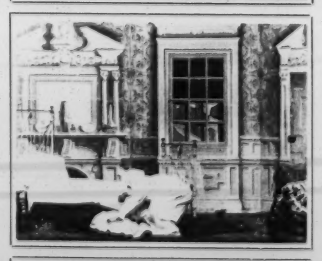
No. 886
Title *Around the Big Curves on the Manhattan Elevated R.R.*
Length *136 ft.*
Code Word *Furabor.*



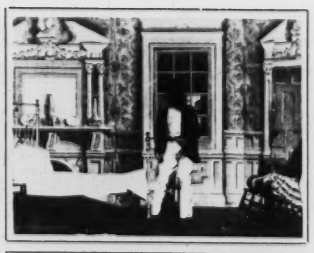
No. 887
Title *A Mean Trick on a Sleepy Soubrette.*
Length *159 ft.*
Code Word *Furabordao*

No. 888
Title *Over the Bannisters.*
Length *150 ft.*
Code Word *Furacibus.*

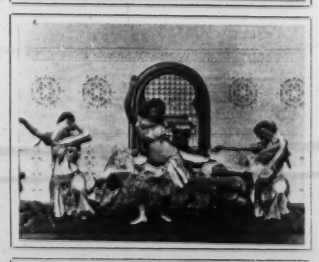
No. 889
Title *A Slide for Life.*
Length *157 ft.*
Code Word *Furacitati.*

No. 890
Title *The Disappointed Old Maid.*
Length *183 ft.*
Code Word *Furacity.*



No. 891
Title *What Happened to the Burglar.*
Length *206 ft.*
Code Word *Furamento.*



No. 893
Title *Dance in a Turkish Harem*
Length *156 ft.*
Code Word *Furanter.*

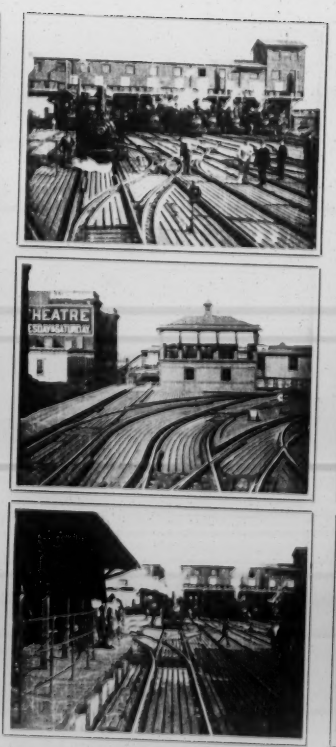
No. 894
Title *Queen of the Harem.*
Length *148 ft.*
Code Word *Furatim.*

No. 895
Title *A Hot Time in Alaska.*
Length *110 ft.*
Code Word *Furatori.*

No. 896
Title *Can-can in the Klondike.*
Length *159 ft.*
Code Word *Furatrici.*

No. 897
Title *Fatima, the Star of the Orient.*
Length *143 ft.*
Code Word *Furatrina.*

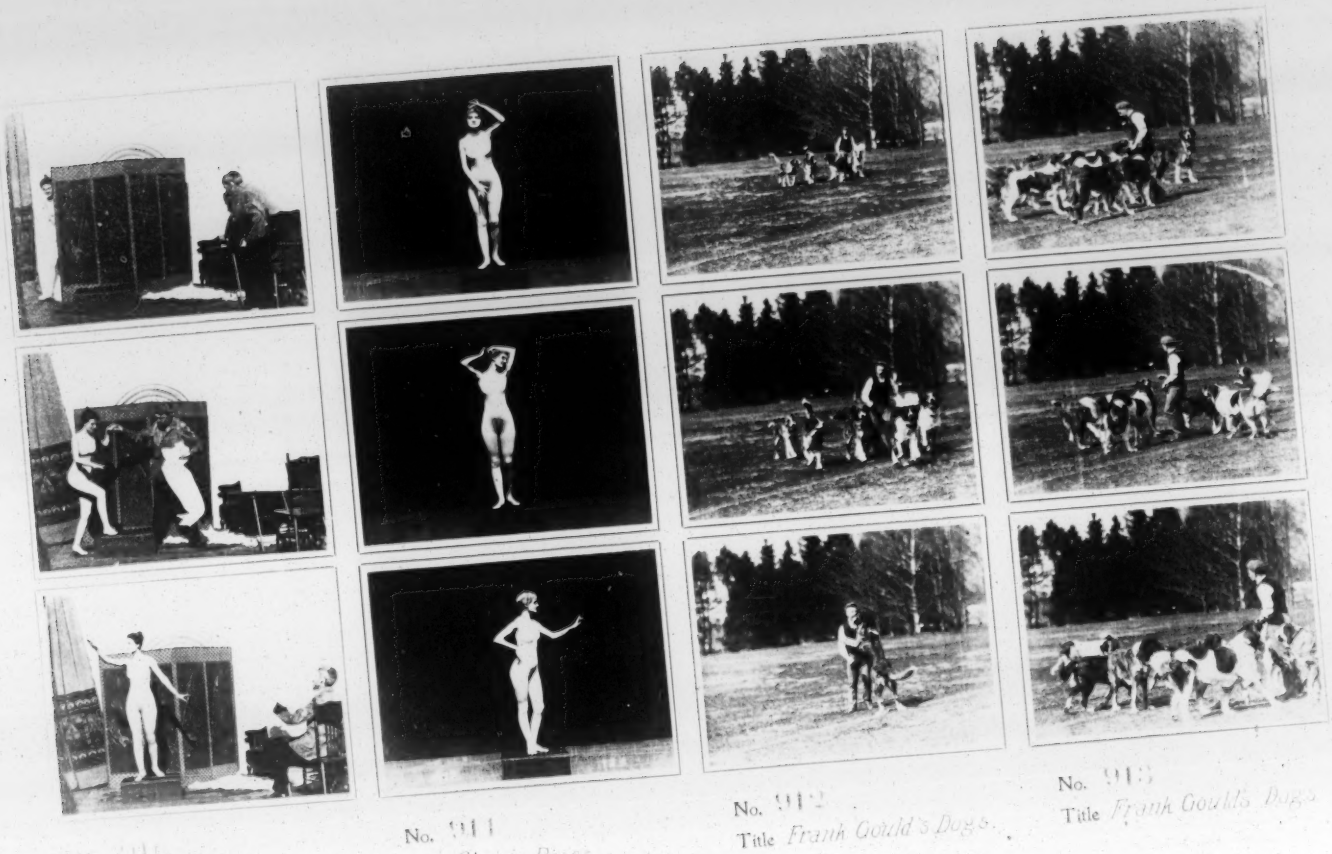
No. 904
Title *Ruins of the Windsor Hotel.*
Length *262 ft.*
Code Word *Furberia.*



No. 905
Title *Third Avenue Elevated Railroad.*
Length *217 ft.*
Code Word *Furbesche.*

No. 908
Title *The Cremation.*
Length *337 ft.*
Code Word *Furbishes.*

No. 909
Title *The Startled Lover.*
Length *135 ft.*
Code Word *Furbo.*

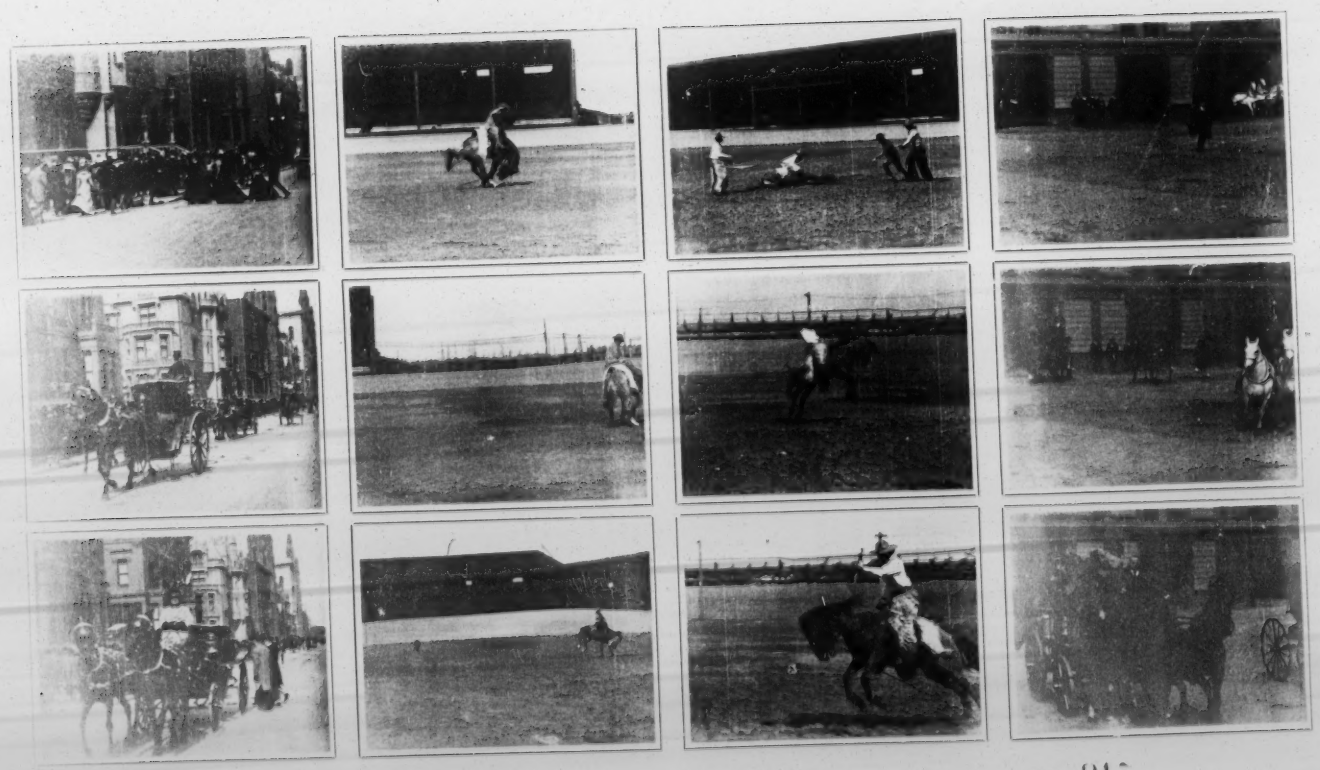


No. 910
Title [illegible] Pose
Length [illegible]
Code Word [illegible]

No. 911
Title *Classic Poses*
Length *158 ft.*
Code Word *Furcarum*

No. 912
Title *Frank Gould's Dogs*
Length *155 ft.*
Code Word *Furcate*

No. 913
Title *Frank Gould's Dogs*
Length *157 ft.*
Code Word *Furcation*



No. 914
Title *Fifth Avenue on an Easter Sunday.*
Length *162 ft.*
Code Word *Furcelle*

No. 915
Title *A Bucking Broncho*
Length *311 ft.*
Code Word *Furchenzug*

No. 916
Title *A Bucking Broncho*
Length *318 ft.*
Code Word *Furchig*

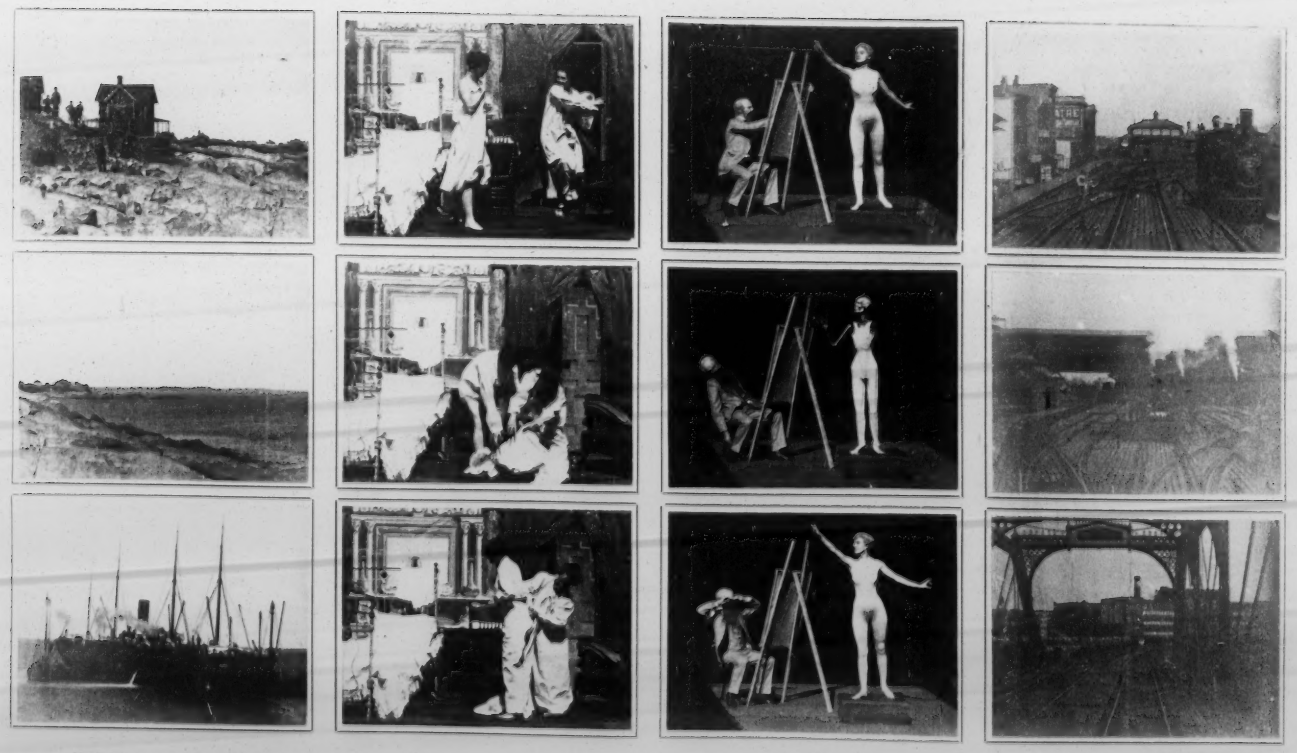
No. 917
Title *Providence Fire Department.*
Length *190 ft.*
Code Word *Furchiger.*

No. 918
Title *Arrival of Boat, Providence, R.I.*
Length *320 ft.*
Code Word *Furcitbar*

No. 919
Title *Market Square, Providence, R.I.*
Length *158 ft.*
Code Word *Furchtsam*

No. 920
Title *Parade in Providence, R.I.*
Length *398 ft.*
Code Word *Furcifere*

No. 921
Title *Review of First Rhode Island Volunteers*
Length *320 ft.*
Code Word *Furciferos*

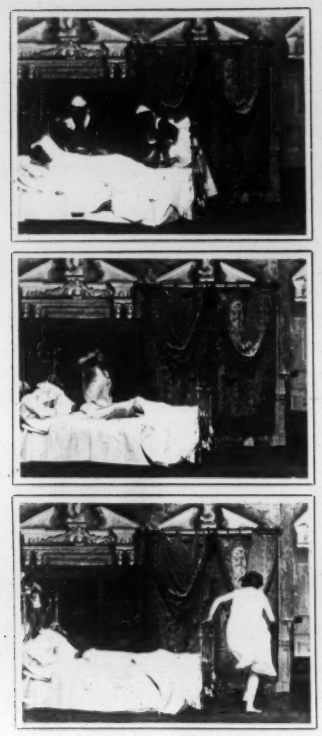


No. 922
Title *Wreck of the "Norseman" on Tom Moore's Ledge.*
Length *316 ft.*
Code Word *Furciferum.*

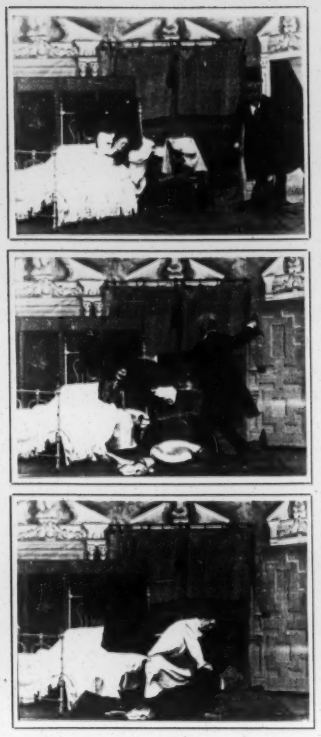
No. 923
Title *She Wanted to be a Boy.*
Length *157 ft.*
Code Word *Furcilahre*

No. 924
Title *The Artist's Dream.*
Length *172 ft.*
Code Word *Furcillabo.*

No. 925
Title *Elevated Railroad and Drawbridge.*
Length *319 ft.*
Code Word *Furcillam.*

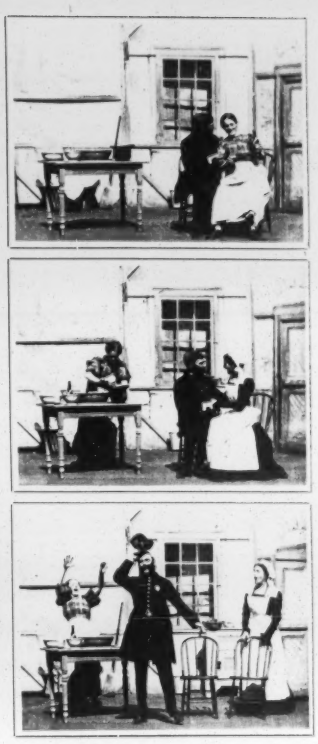


No. 926
Title *The Nurse's Joke.*
Length *138 ft.*
Code Word *Furcillavi.*

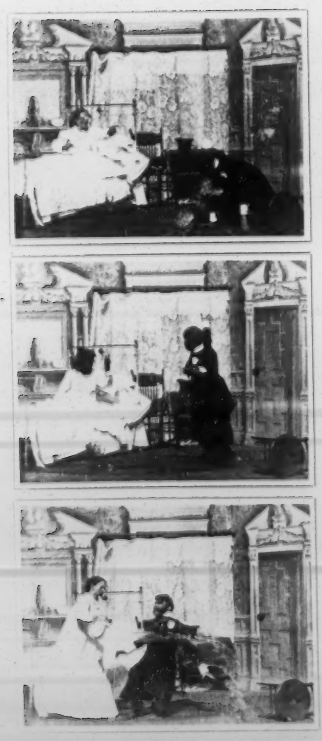


No. 927
Title *He Felt that He had Them.*
Length *134 ft.*
Code Word *Furcillis.*

No. 928
Title *A High School Horse.*
Length *310 ft.*
Code Word *Furcipile.*

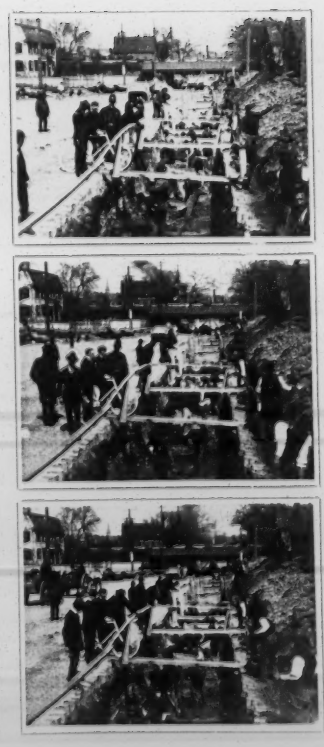


No. 929
Title *The Jealous Cook and the Policeman.*
Length *149 ft.*
Code Word *Furcocerea.*



No. 930
Title *[illegible] Designed from [illegible] Judge.*
Length *[illegible] ft.*
Code Word *Fur[illegible]*

No. 931
Title *Mysterious Disappearance of a Policeman.*
Length *174 ft.*
Code Word *Furcosorum.*



No. 932
Title *Digging a Trench.*
Length *156 ft.*
Code Word *Furcozos.*

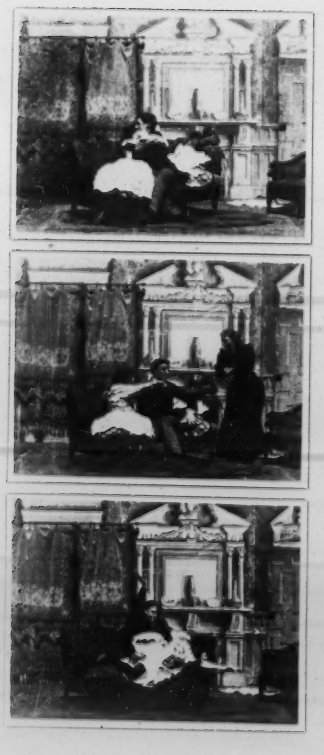
No. 933
Title *Centennial Parade Co. "H" Mass. Volunteers.*
Length *153 ft.*
Code Word *Furiosum.*

No. 934
Title *Centennial Parade, Co. "H" Mass. Volunteers*
Length *312 ft.*
Code Word *Furcrista*

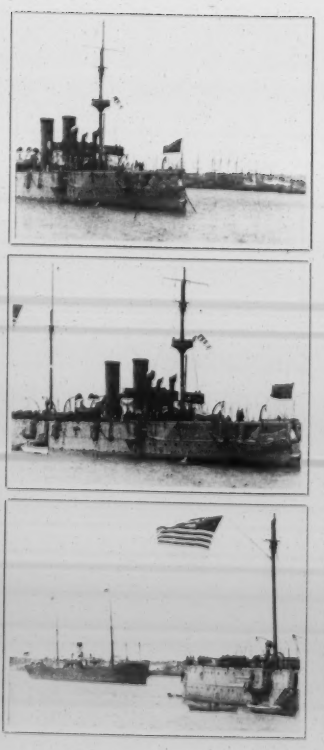
No. 935
Title *Johanna's Chase.*
Length *168 ft.*
Code Word *Furculaire*

No. 936
Title *Teasing the Cook.*
Length *138 ft.*
Code Word *Furcula*

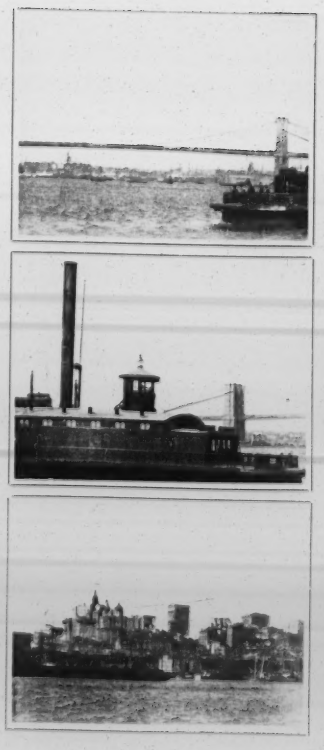
No. 937
Title *Love's Labor Lost.*
Length *152 ft.*
Code Word *Furcularum*



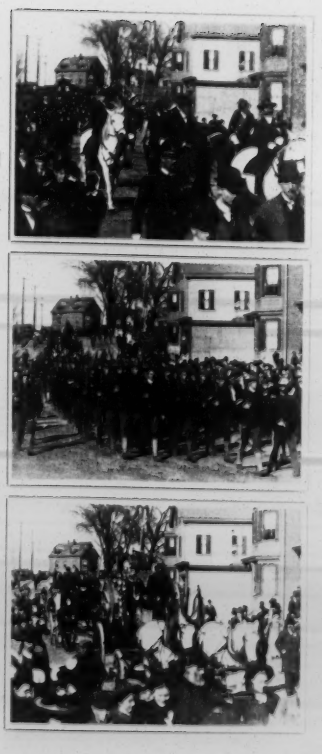
No. 938
Title *Why Clara was Spanked.*
Length *139 ft.*
Code Word *Furculis*



No. 939
Title *U.S. Cruiser "Raleigh"*
Length *210 ft.*
Code Word *Furculosae*

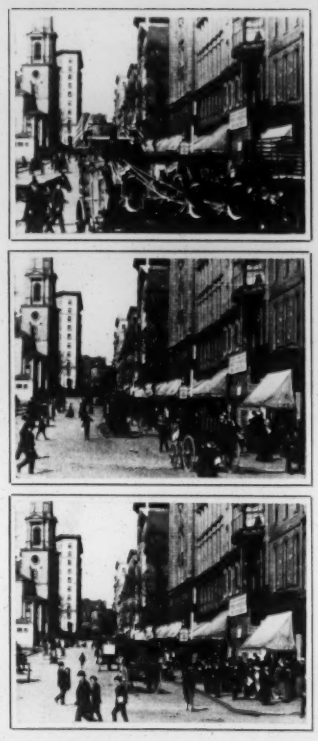


No. 940
Title *Greater New York.*
Length *310 ft.*
Code Word *Furculosis*

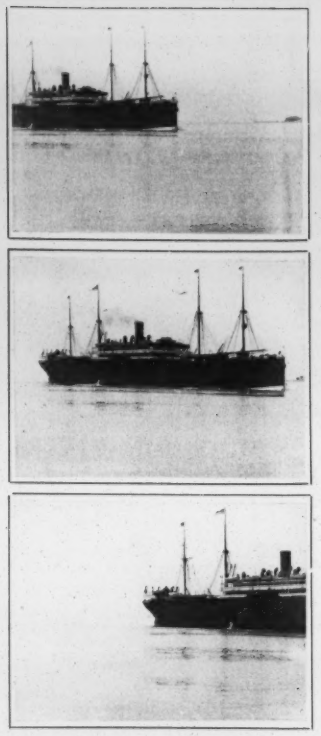


No. 941
Title *Parade at Marblehead, Massachusetts.*
Length *372 ft.*
Code Word *Furculosum*

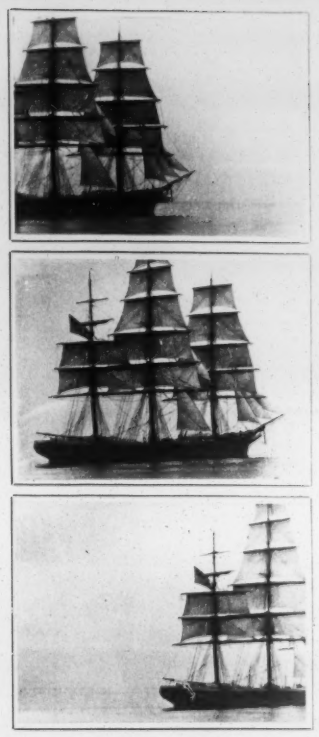
No. 942
Title *Liberty Enlightening the World.*
Length *115 ft.*
Code Word *Furdles*



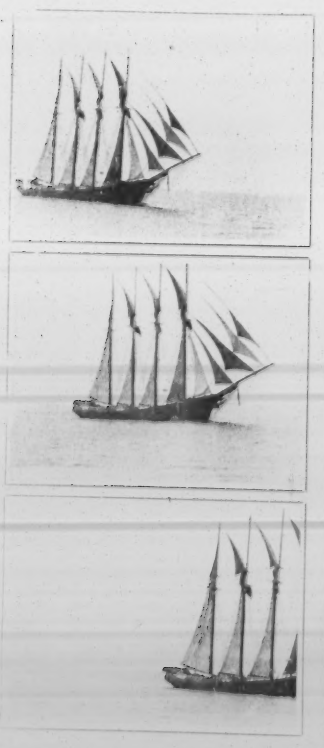
No. 943
Title *Tremont Street, Boston.*
Length *152 ft*
Code Word *Furentem*



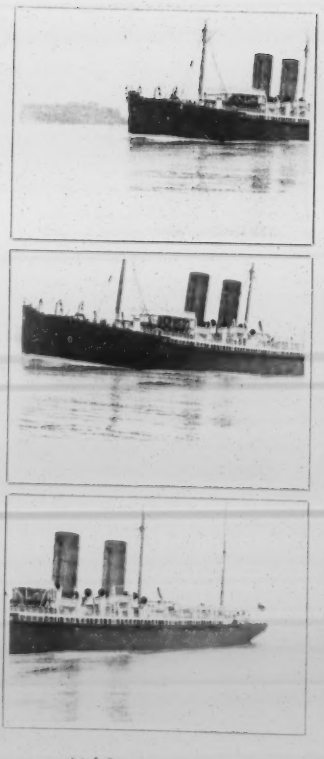
No. 944
Title *"Graf Waldersee" in New York Bay.*
Length *175 ft.*
Code Word *Furentibus*



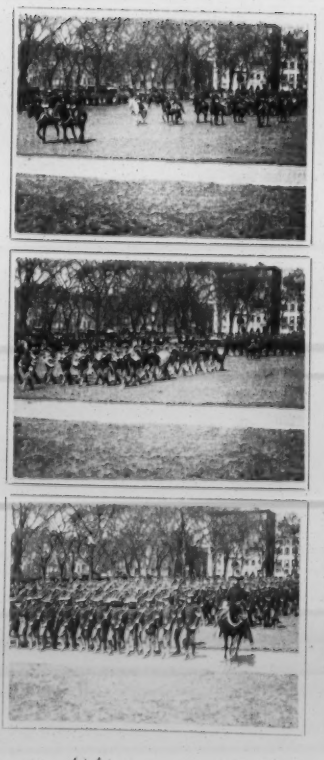
No. 945
Title *Off for China.*
Length *155 ft.*
Code Word *Furentis.*



No. 946
Title *Under Full Sail.*
Length *141 ft.*
Code Word *Furentium*

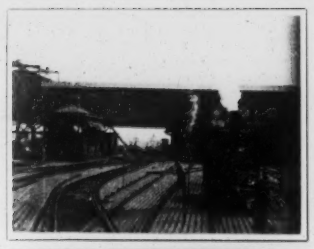


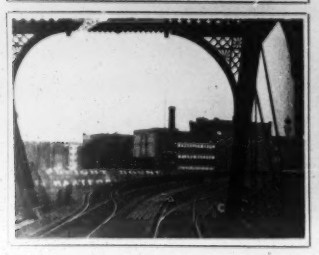
No. 947
Title *The "Eutruria" Outward Bound.*
Length *107 ft*
Code Word *Furetere*



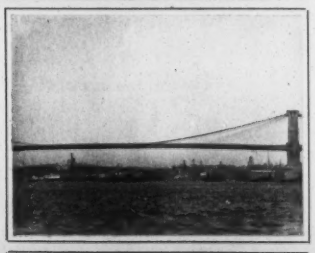
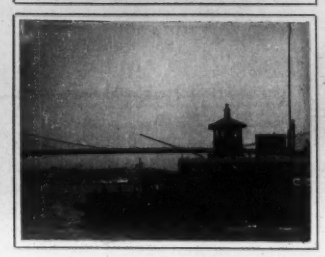
No. 948
Title *Eighth Regiment, Mass. Volunteers.*
Length *370 ft.*
Code Word *Furfanum.*

No. 949
Title *Stealing a Bride.*
Length *312 ft.*
Code Word *Furfundo*



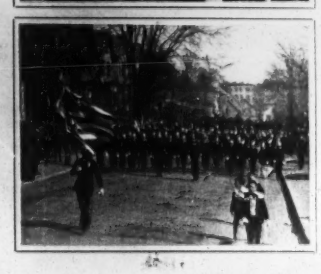


No. 950
Title *A Trip over the Manhattan Elevated Railroad.*
Length *303 ft.*
Code Word *Furfantano.*

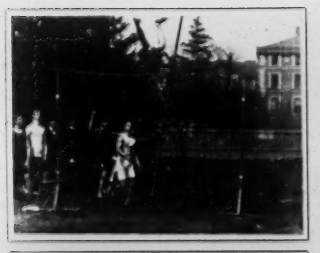



No. 951
Title *View of Brooklyn Bridge from a Ferryboat.*
Length *150 ft.*
Code Word *Furfantava*

No. 952
Title *Parade at Somerville, Mass.*
Length *154 ft.*
Code Word *Furfantone.*

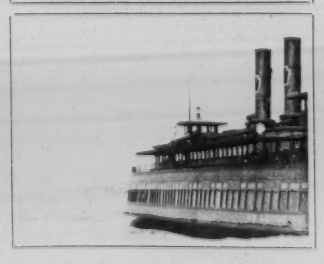


No. 953
Title *Parade at Somerville, Mass.*
Length *154 ft.*
Code Word *Furfasse.*

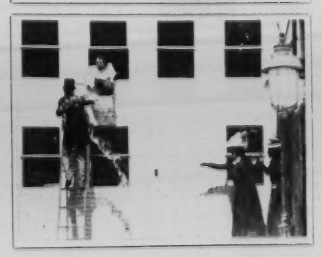


No. 954
Title *Pole Vaulting at Columbia University.*
Length *285 ft.*
Code Word *Furfassimo*

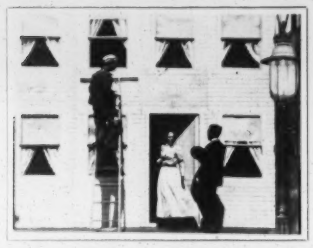
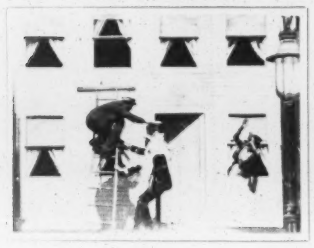
No. 955
Title *Parade at Somerville, Mass.*
Length *158 ft.*
Code Word *Furfatore.*



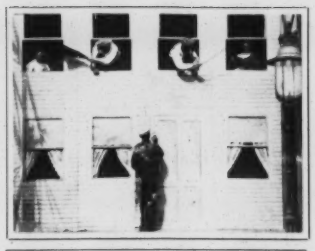
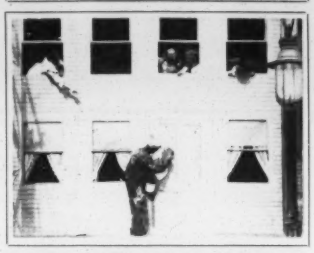
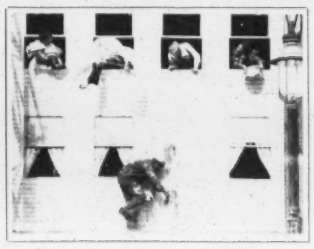
No. 956
Title *Ferryboat "St. Louis."*
Length *89 ft.*
Code Word *Furfavamo.*



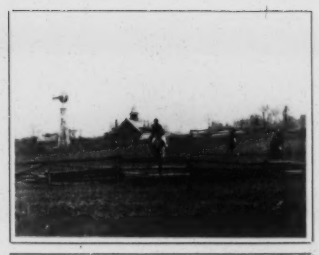
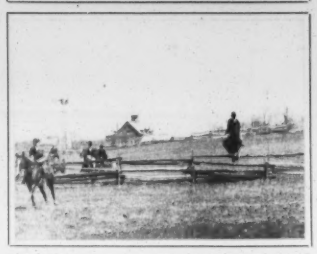
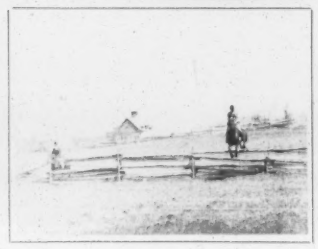
No. 957
Title *Reginald's First High Hat.*
Length *145 ft.*
Code Word *Furfavate.*

No. 958
Title *It's Unlucky to Pass Under a Ladder.*
Length *165 ft.*
Code Word *Furferamo*

No. 959
Title *Symphony in "A" Flat.*
Length *160 ft.*
Code Word *Furferebbe*

No. 960
Title *Meadowbrook Hunt.*
Length *274 ft.*
Code Word *Furferemo.*

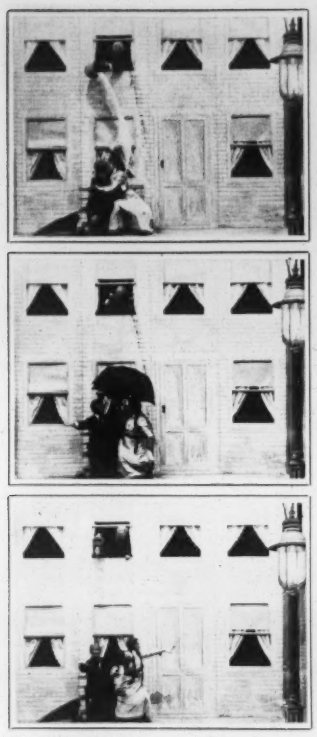
No. 961
Title *Going to the Hunt.*
Length *318 ft.*
Code Word *Furferesti*

No. 962
Title *High Hurdle Jumping, at Meadowbrook Hunt Club.*
Length *236 ft.*
Code Word *Furfero.*

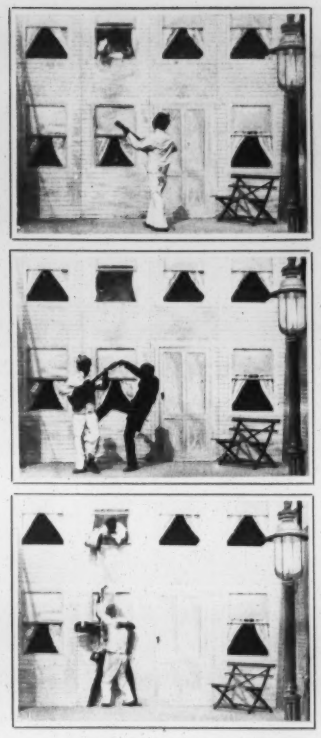
No. 963
Title *The Minister's Fall from Grace.*
Length *155 ft.*
Code Word *Furfuraria*

No. 964
Title *Farmer Oatcake and His Troubles.*
Length *149 ft.*
Code Word *Furfurem.*

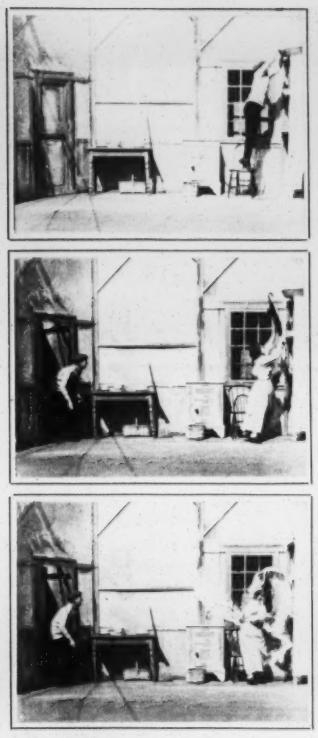
No. 965
Title *"My Ragtime Girl."*
Length *153 ft.*
Code Word *Furfureos.*



No. 966
Title *A Crusty Old Bachelor.*
Length *153 ft.*
Code Word *Furfuribus.*

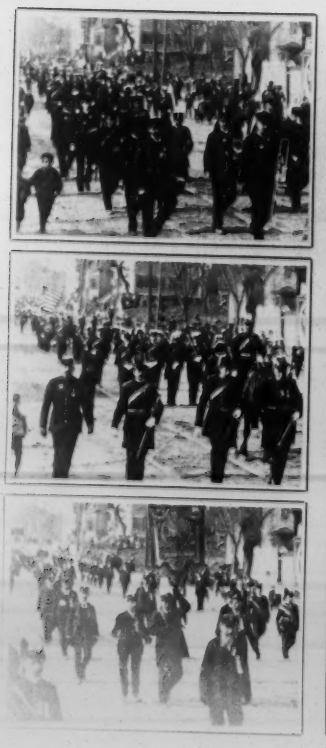


No. 967
Title *The Dusky Serenade.*
Length *154 ft.*
Code Word *Furfuris.*



No. 968
Title *Little Willie in Mischief Again.*
Length *276 ft.*
Code Word *Furfurol.*

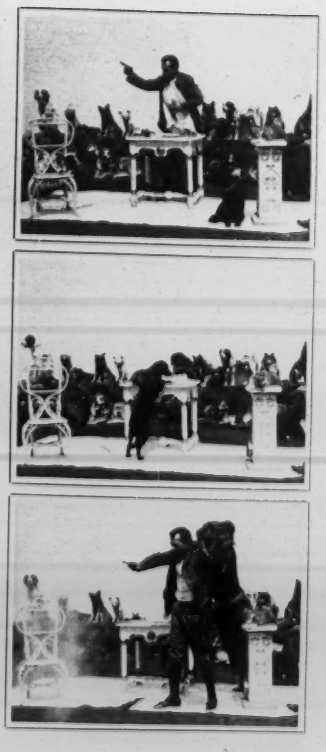
No. 969
Title *How N.Y. Society Girls Take to the Fad of Tattooing.*
Length *156 ft.*
Code Word *Furfurosos.*



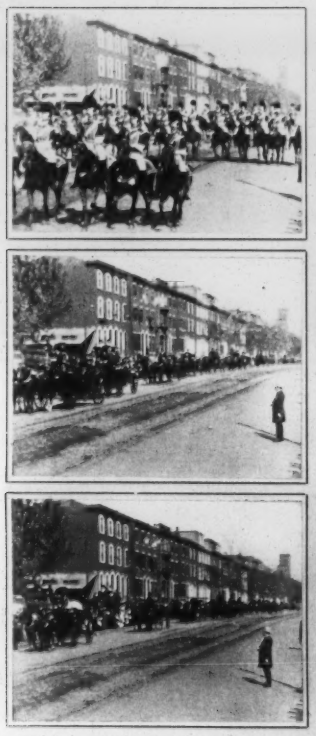
No. 970
Title *Odd Fellows' Parade.*
Length *309 ft.*
Code Word *Furfurosum.*

No. 971
Title *Unveiling the Statue of Gen. U.S. Grant.*
Length *311 ft.*
Code Word *Furgault.*

No. 972
Title *What Dumb Animals can be Taught to Do.*
Length *266 ft.*
Code Word *Furgon.*

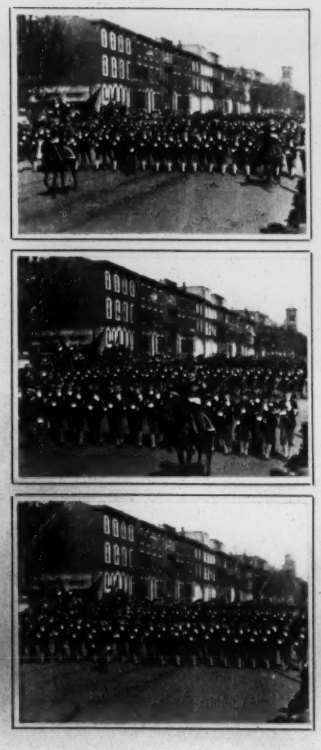


No. 973
Title *Stealing a Dinner.*
Length *298 ft.*
Code Word *Furgones.*

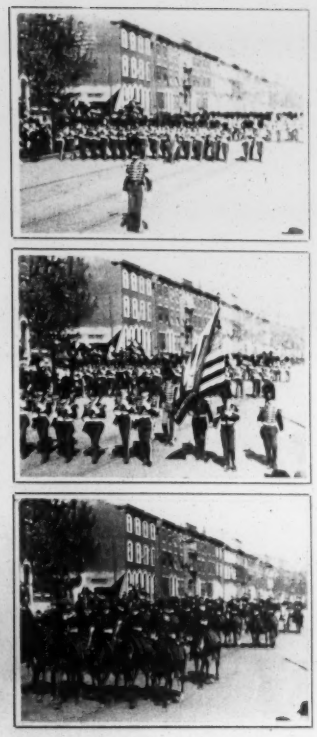


No. 974
Title *First City Troop of Philadelphia.*
Length *316 ft.*
Code Word *Furiabatur.*

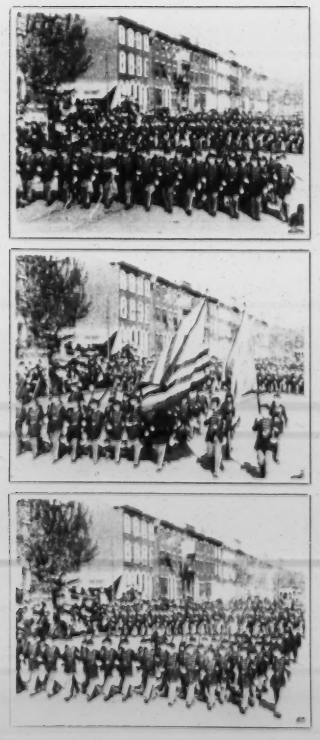
No. 975
Title *Gen. Snowden and Staff, and Crew of "Raleigh."*
Length *315 ft.*
Code Word *Furiabit.*



No. 976
Title *Second Battalion, First Regiment, N.G. of Penn.*
Length *89 ft.*
Code Word *Furiabitis.*

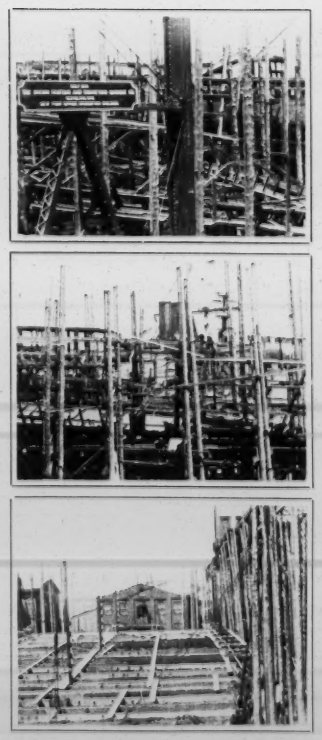


No. 977
Title *The State Fencibles.*
Length *310 ft.*
Code Word *Furiabunt*
Furiacola

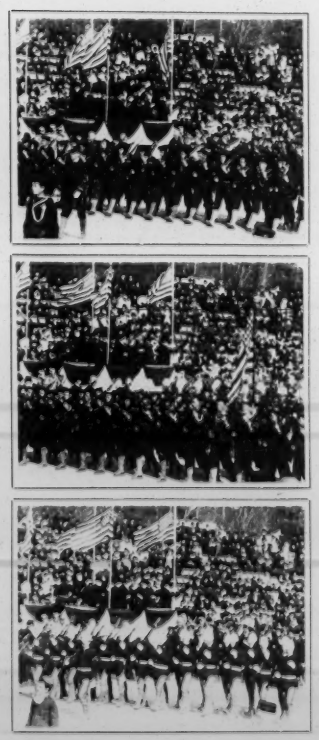


No. 978
Title *Girard College Cadets.*
Length *309 ft.*
Code Word *Furialibus.*

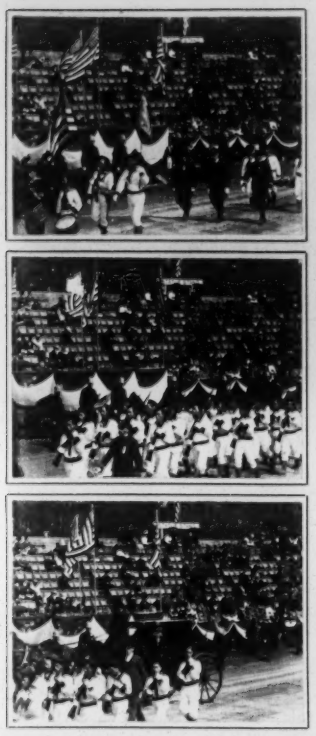
No. 979
Title *Distributing a War Extra on Union Square.*
Length *316 ft.*
Code Word *Furialiter.*



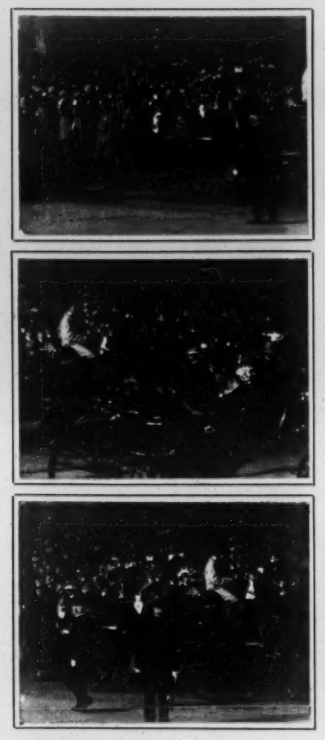
No. 980
Title *Cramp's Shipyard.*
Length *317 ft.*
Code Word *Furiandi.*



No. 981
Title *Crew of the U.S. Cruiser "Raleigh."*
Length *157 ft.*
Code Word *Furiandos.*



No. 982
Title *American-Chinese Naval Reserves.*
Length *145 ft.*
Code Word *Furiarenus.*

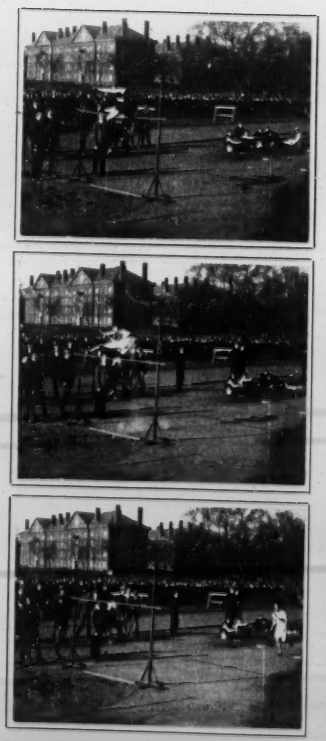


No. 983
Title *Mrs. U.S. Grant and President McKinley.*
Length *158 ft.*
Code Word *Furiarent.*

No. 984
Title *President McKinley and Mayor Ashbridge; Phila.*
Length *154 ft.*
Code Word *Furiatile.*

No. 985
Title *Steamship "Pavonia."*
Length *312 ft.*
Code Word *Furiatilis.*

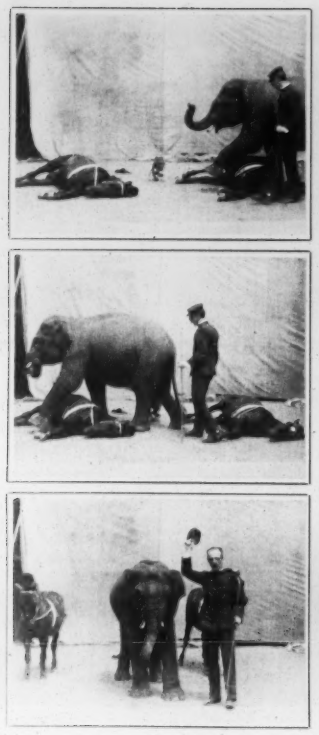
No. 986
Title *Elephants in a Circus Parade.*
Length *266 ft.*
Code Word *Furiaturum.*



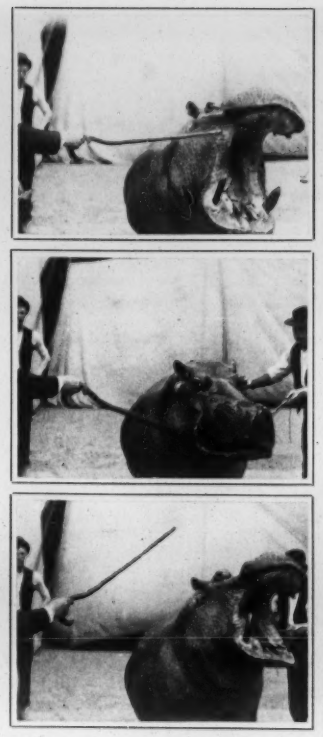
No. 987
Title *High Jumping.*
Length *109 ft.*
Code Word *Furiaverat.*

No. 988
Title *A Burlesque Queen.*
Length *156 ft.*
Code Word *Furiavimus.*

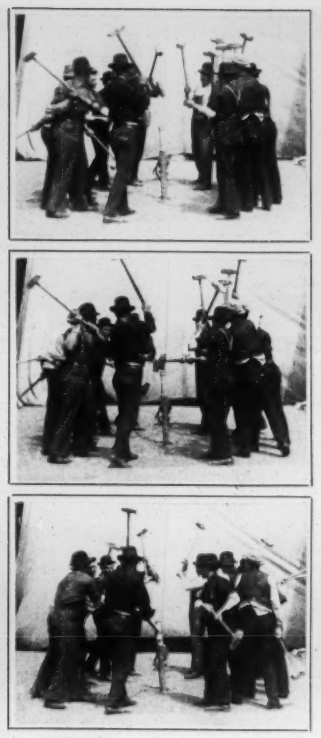
No. 989
Title *Burlesque Queen and a Country Photographer.*
Length *156 ft.*
Code Word *Furiavisti.*



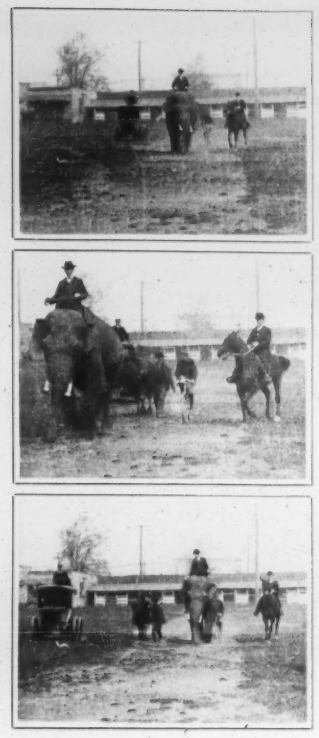
No. 990
Title *Frank Melville's Trick Elephant.*
Length *220 ft.*
Code Word *Furibonder*



No. 991
Title *Hippopotamus Babe.*
Length *155 ft.*
Code Word *Furibondo.*



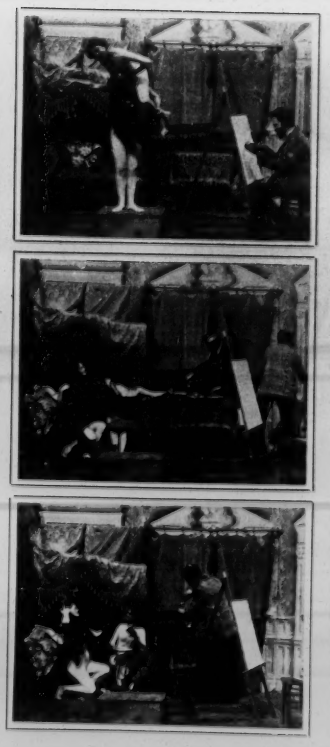
No. 992
Title *Circus Hands Driving a Tent Peg.*
Length *93 ft.*
Code Word *Furibund.*



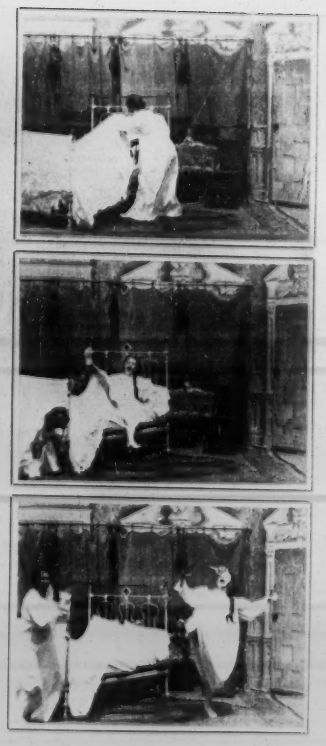
No. 993
Title *A Unique Race.*
Length *254 ft.*
Code Word *Furibundil.*

No. 994
Title *Hurdle Jumping.*
Length *154 ft.*
Code Word *Furibundum*

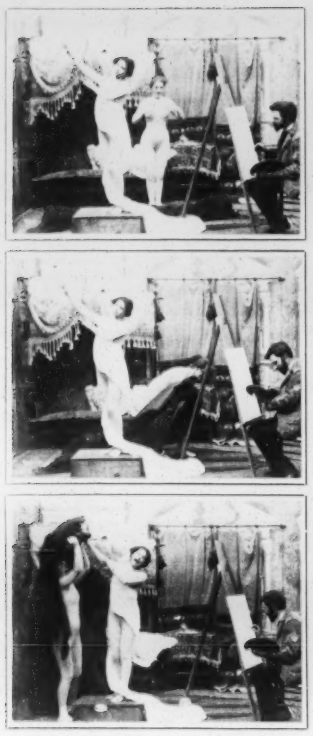
No. 995
Title *Schooling Horses.*
Length *133 ft.*
Code Word *Furienhed*



No. 996
Title *Lunch Time in the Studio.*
Length *154 ft.*
Code Word *Furientanz.*



No. 997
Title *The Wicked Sister and the Lobster.*
Length *143 ft.*
Code Word *Furietta*

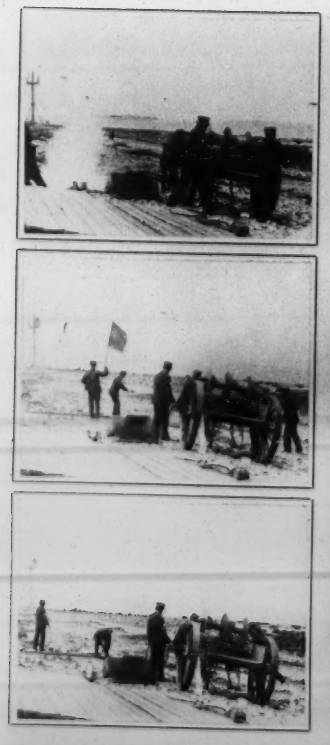


No. 998
Title *A Bare Skin Joke.*
Length *152 ft.*
Code Word *Furifolia.*

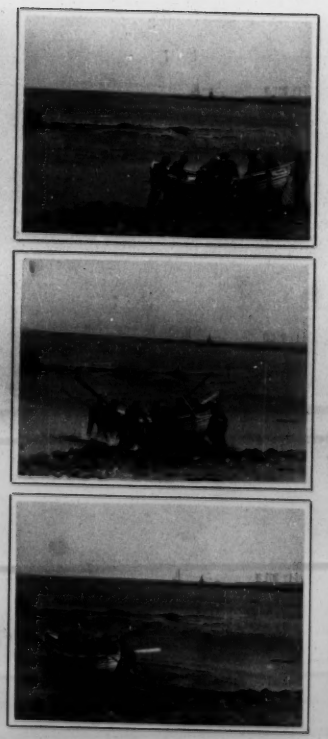
No. 999
Title *A Lark at the French Ball.*
Length *155 ft.*
Code Word *Furinale.*

No. 1000
Title *Getting Up in the World.*
Length *152 ft.*
Code Word *Furinalium.*

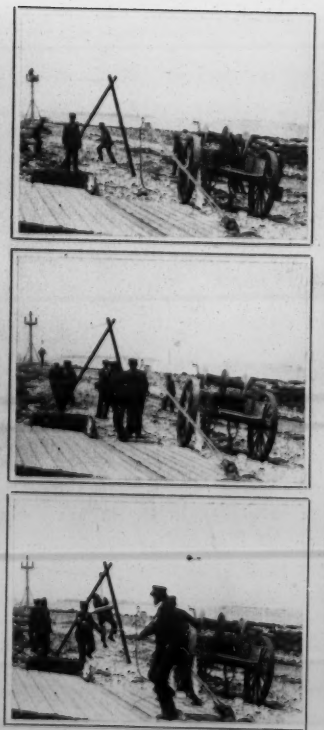
No. 1001
Title *Why Mamie Missed the Masquerade.*
Length *153 ft.*
Code Word *Furiosa.*



No. 1002
Title *Shooting the Life Line.*
Length *309 ft.*
Code Word *Furlong.*



No. 1003
Title *Launching the Life-boat.*
Length *153 ft.*
Code Word *Furmint.*



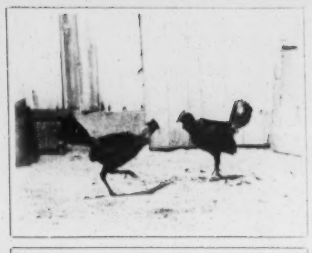
No. 1004
Title *Operation of the Breeches Buoy.*
Length *153 ft.*
Code Word *Furnaceis.*

No. 1005
Title *Hipwood-Barrett Car Fender.*
Length *153.*
Code Word *Furnaceum.*

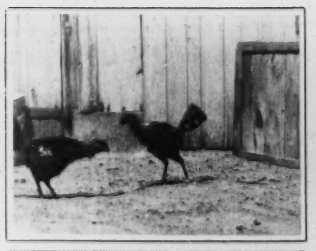
No. 1006
Title *The Yale Crew.*
Length *154 ft.*
Code Word *Furnatibus*

No. 1007
Title *Hazing Yale Freshmen.*
Length *144 ft.*
Code Word *Furnarinae*

No. 1008
Title *Yale Athletes.*
Length *155 ft.*
Code Word *Furnarios*



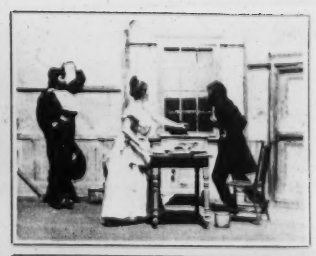
No. 1009
Title *A Cock Fight.*
Length *150 ft.*
Code Word *Furniano*



No. 1010
Title *A Cock Fight.*
Length *181 ft.*
Code Word *Furnianus*

No. 1011
Title *Yale Athletes Broad Jumping.*
Length *153 ft.*
Code Word *Furnimento.*

No. 1012
Title *Running the Hurdles.*
Length *143 ft.*
Code Word *Furnished.*

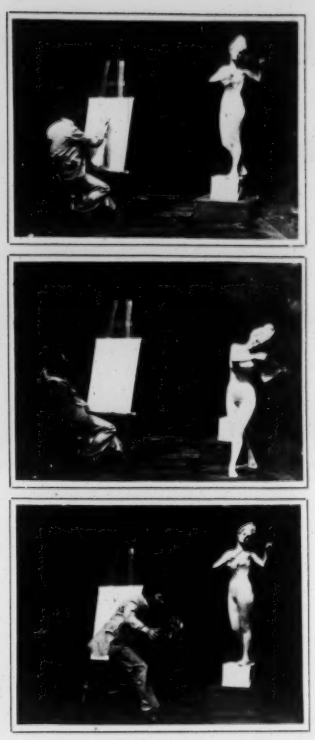


No. 1013
Title *Spirits in the Kitchen*
Length *323 ft.*
Code Word *Furolle.*

No. 1014
Title *Little Willie Puts a Head on His Pa.*
Length *227 ft.*
Code Word *Furoncello.*

No. 1015
Title *Little Willie and the Burglar.*
Length *203 ft.*
Code Word *Furoncolo.*

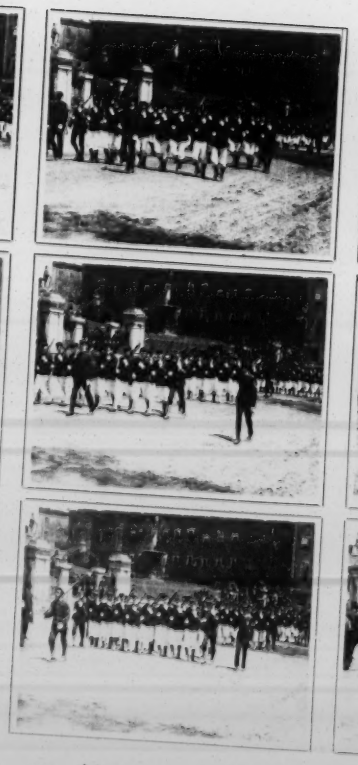
No. 1016
Title *Living Pictures.*
Length *109 ft.*
Code Word *Furonis.*



No. 1017
Title *The Violin Player.*
Length *154 ft.*
Code Word *Furono.*

No. 1018
Title *M.B.Curtis.*
Length *101 ft.*
Code Word *Furore.*

No. 1019
Title *Third Boston School Regiment.*
Length *153 ft.*
Code Word *Furrelugue*

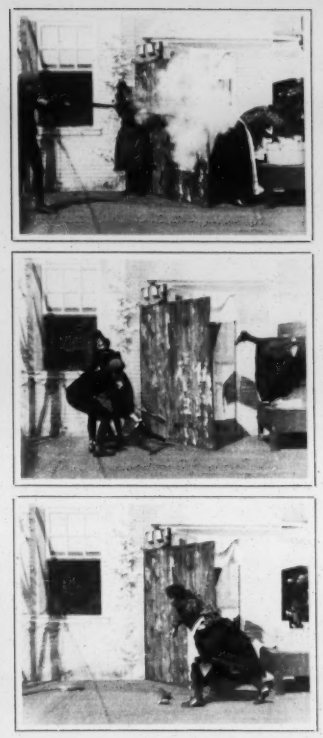


No. 1020
Title *Second Boston School Regiment.*
Length *310 ft.*
Code Word *Furriel*

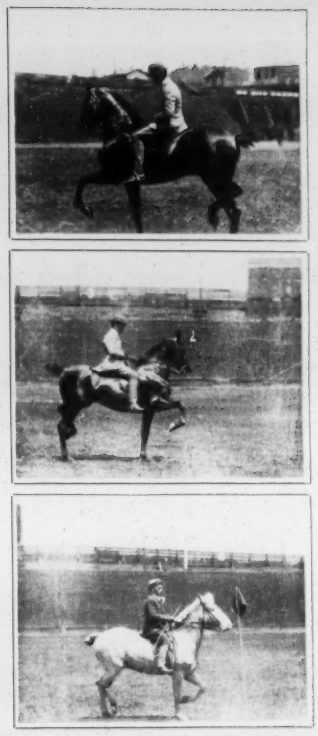
No. 1021
Title *First Boston School Regiment.*
Length *310 ft.*
Code Word *Furrily*

No. 10:22
Title *Champion High Jumpers "Chappie" and "Ben Bolt."*
Length *152 ft.*
Code Word *Furrina*

No. 10:23
Title *Automatic Prize Fight.*
Length *154 ft.*
Code Word *Furrinalis*

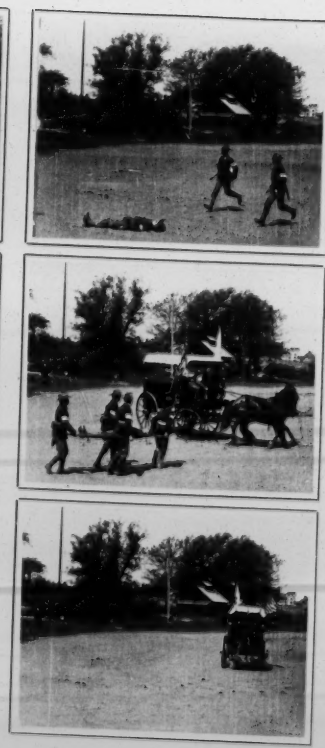


No. 10:24
Title *Why Mrs. Murphy Takes Her Meals Standing.*
Length *153 ft.*
Code Word *Furrings.*

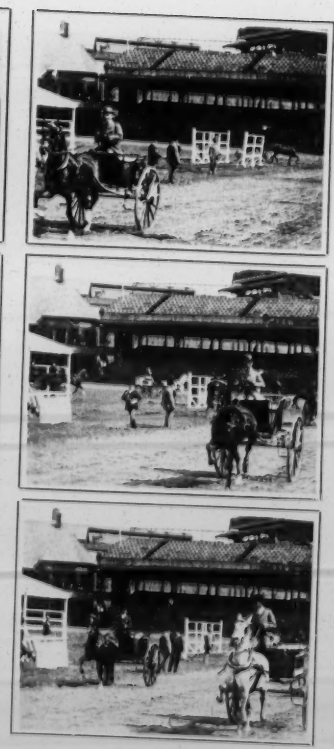


No. 10:25
Title *"Sampson", Champion High Stepper.*
Length *152 ft.*
Code Word *Furrows.*

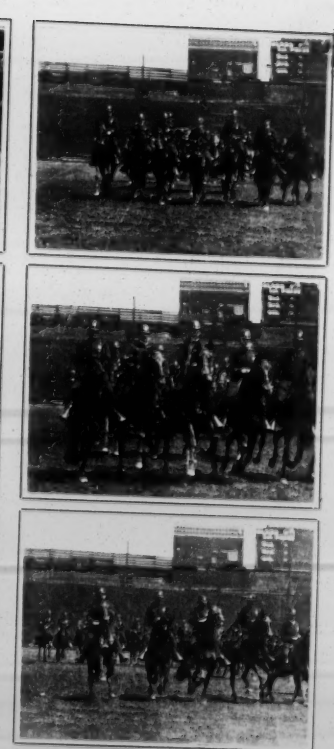
No. 10:26
Title *"Langton Performer Second"*
Length *152 ft.*
Code Word *Furtacor*



No. 10:27
Title *Ambulance Corp Drill.*
Length *218 ft.*
Code Word *Furtadelas.*



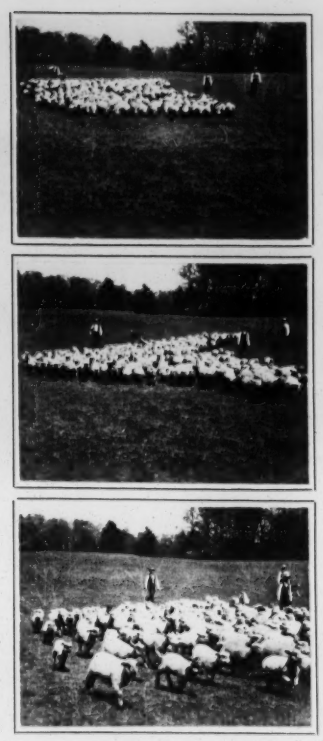
No. 10:28
Title *High Steppers in Harness.*
Length *169 ft.*
Code Word *Furtafogo.*



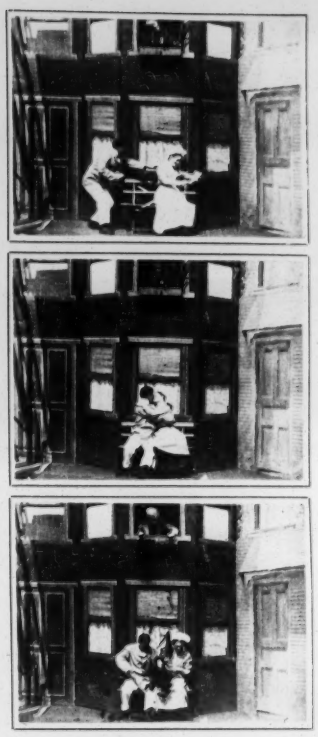
No. 10:29
Title *N.Y. Mounted Police.*
Length *315 ft.*
Code Word *Furtapasso.*

No. 1030
Title *Farmer Wayback Prepares to Entertain the Harvesters.*
Length *229 ft.*
Code Word *Furthered.*

No. 1031
Title *Judging Ladies Saddle Horses.*
Length *140 ft.*
Code Word *Furthering.*

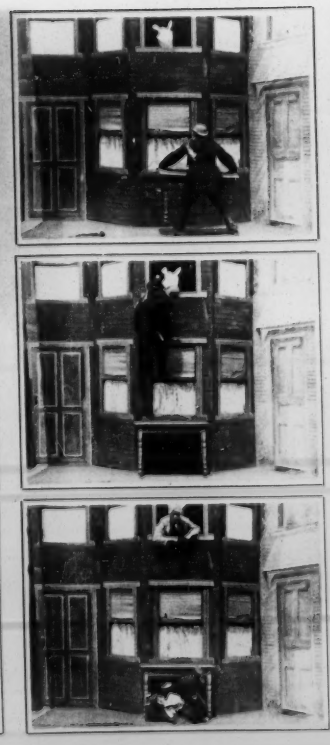


No. 1032
Title *A Flock of Sheep.*
Length *128 ft.*
Code Word *Furthest.*



No. 1033
Title *Charlie Wanted the Earth, and He Got it.*
Length *151 ft.*
Code Word *Furtificae.*

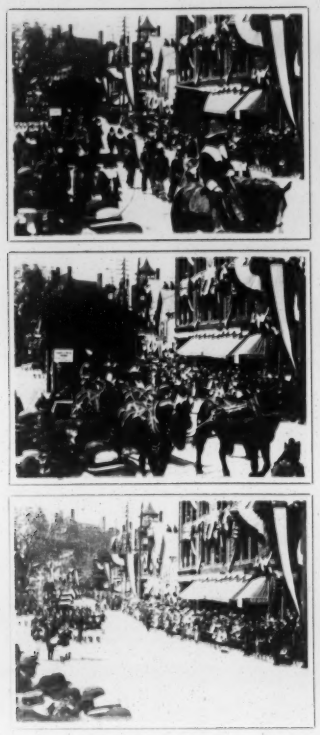
No. 1034
Title *The Serenaders.*
Length *155 ft.*
Code Word *Furtificis.*



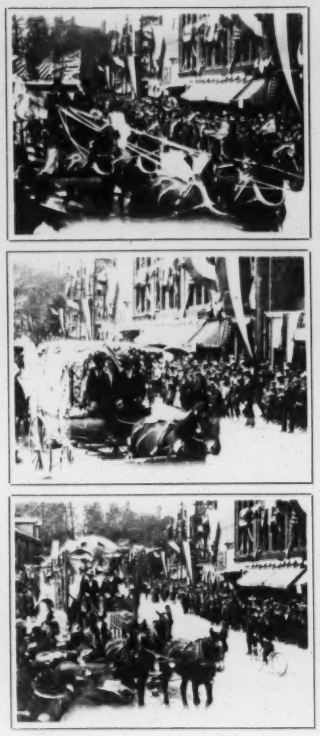
No. 1035
Title *The Burglar and the Bundle.*
Length *198 ft.*
Code Word *Furtificum.*

No. 1036
Title *Mounted Artillery.*
Length *138 ft.*
Code Word *Furtivas.*

No. 1037
Title *Troop "F", Third Cavalry.*
Length *164 ft.*
Code Word *Furtively.*

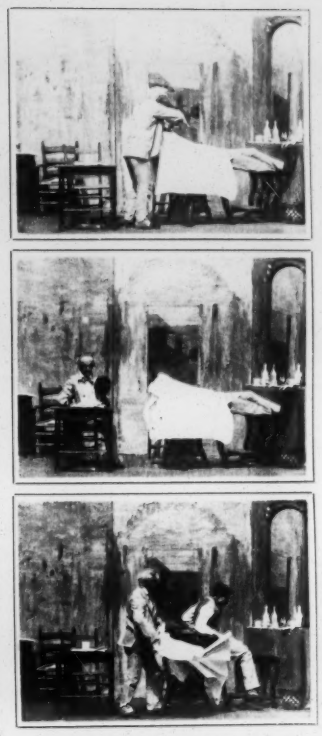


No. 1038
Title *The Founder's Log*
Length *[illegible] ft.*
Code Word *[illegible]*

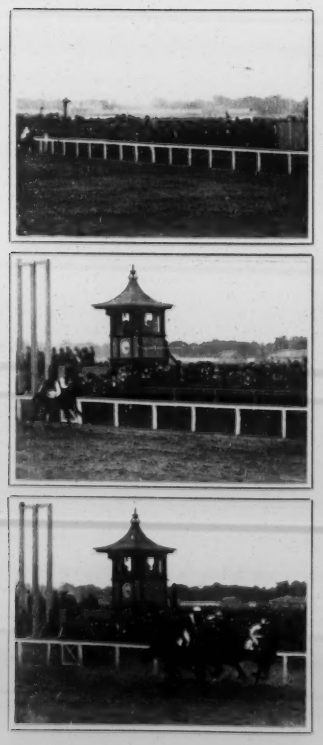


No. 1039
Title *Board of Trade.*
Length *154 ft.*
Code Word *Furtivorum.*

No. 1040
Title *The Price of a Kiss.*
Length *150 ft.*
Code Word *Furuncle.*



No. 1041
Title *The Demon Barber.*
Length *405 ft.*
Code Word *Furunculi.*



No. 1042
Title *Finish of the Brooklyn Handicap.*
Length *151 ft.*
Code Word *Furunculos*

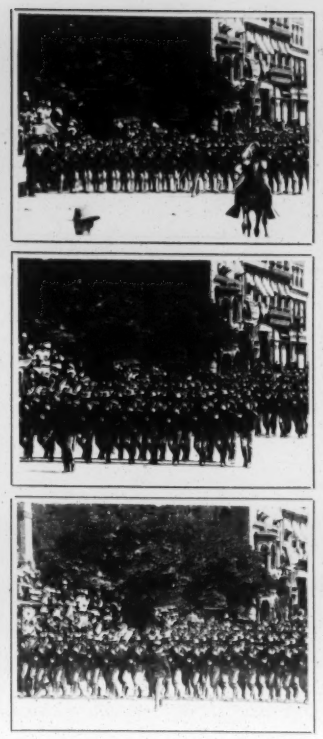
No. 1043
Title *Sunday School Parade.*
Length *309 ft.*
Code Word *Furunculum.*

No. 1044
Title *Panoramic View of Sunday School Parade.*
Length *311 ft.*
Code Word *Furvescens.*

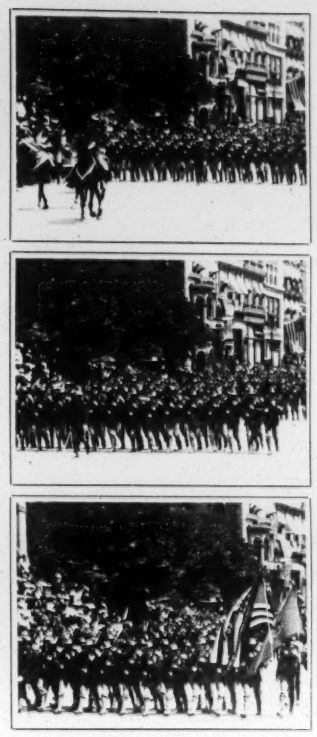
No. 1045
Title *Governor Walcott of Massachusetts.*
Length *173 ft.*
Code Word *Furvorum.*

No. 1046
Title *First Heavy Artillery.*
Length *143 ft.*
Code Word *Furvos.*

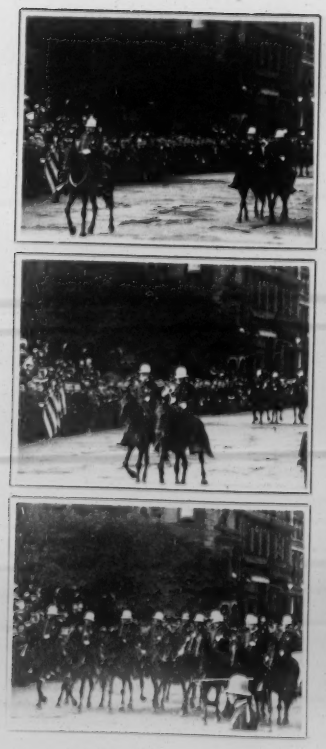
No. 1047
Title *Lieut.-Gen. Nelson A. Miles.*
Length *109 ft.*
Code Word *Furvum.*



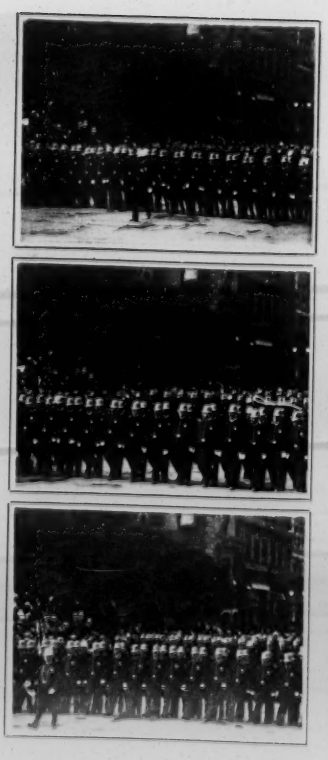
No. 1048
Title *Twenty-second Regiment, N.G.S.N.Y.*
Length *311 ft.*
Code Word *Fusaggine.*



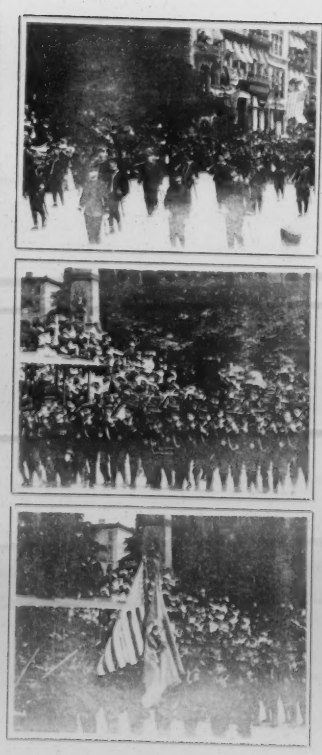
No. 1049
Title *Ninth Regiment, N.G.S.N.Y.*
Length *311 ft.*
Code Word *Fusain.*



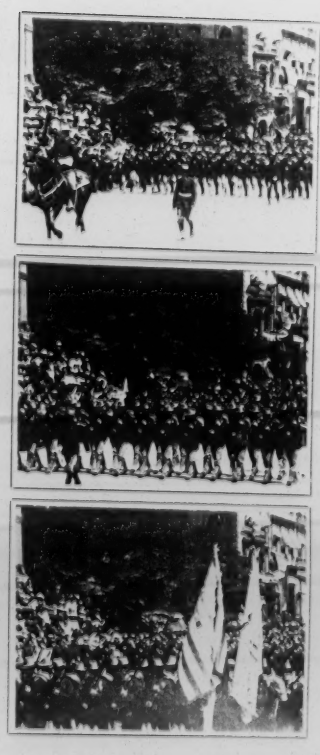
No. 1050
Title *Chief Devery and Staff.*
Length *180 ft.*
Code Word *Fu*



No. 1051
Title *New York Police.*
Length *272 ft.*
Code Word *Fusarella.*

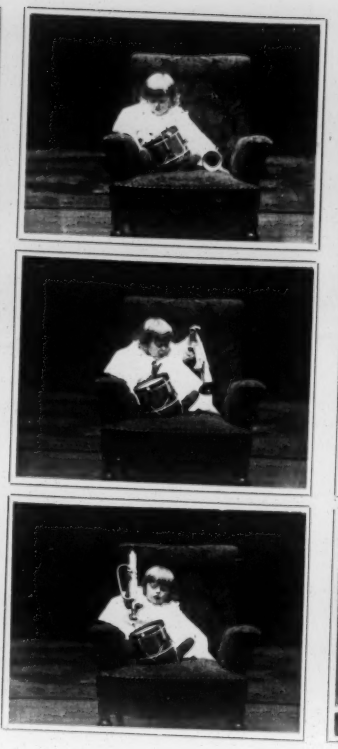


No. 1052
Title *New York Naval Militia.*
Length *302 ft.*
Code Word *Fusaroon.*



No. 1053
Title *Eighth Regiment, N.G.S.N.Y.*
Length *310 ft.*
Code Word *Fuscabamus.*

No. 1054
Title *Baby Marion Clark and Her Mother.*
Length *152 ft.*
Code Word *Fuscabat*



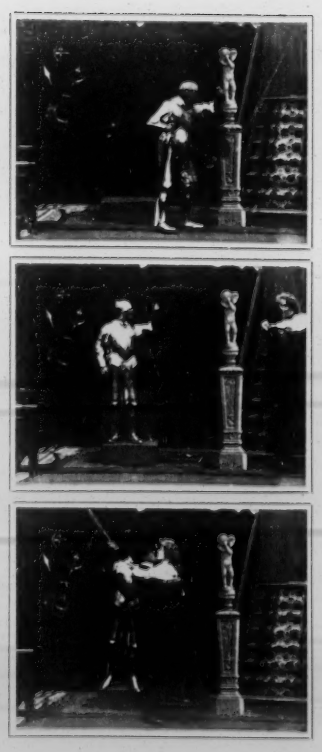
No. 1055
Title *Baby Marion Clark at Play.*
Length *175 ft.*
Code Word *Fuscabis.*

No. 1056
Title *Feeding Pigeons.*
Length *153 ft.*
Code Word *Fuscabitus.*

No. 1057
Title *The Female Drummer.*
Length *189 ft.*
Code Word *Fuscalbin.*

No. 1058
Title *Her First Cigarette.*
Length *194 ft.*
Code Word *Fuscandi.*

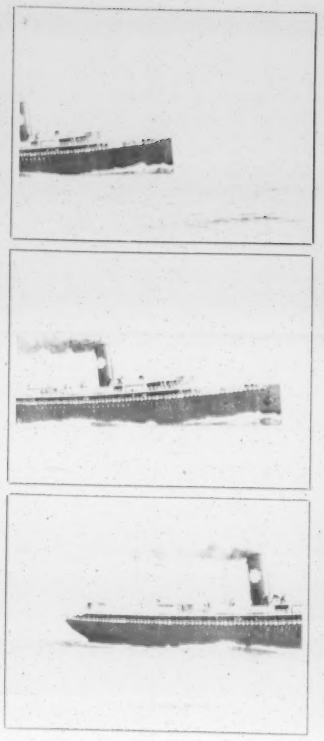
No. 1059
Title *The Corset Model.*
Length *288 ft.*
Code Word *Fuscandos.*



No. 1060
Title *Armor vs. Amour.*
Length *149 ft.*
Code Word *Fuscantem.*

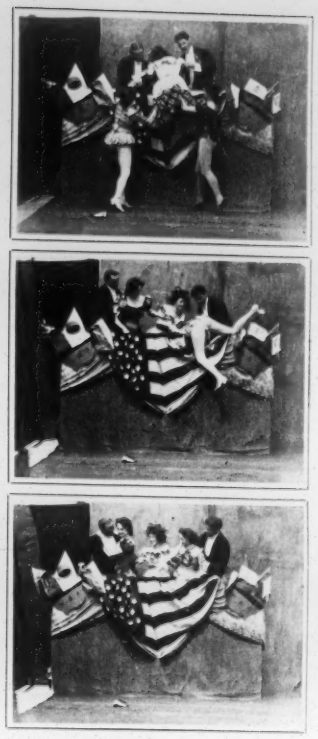
No. 1061
Title *A Bad Night.*
Length *215 ft.*
Code Word *Fuscantium*

No. 1062
Title *A Football Tackle*
Length *152 ft.*
Code Word *Fuscarent.*



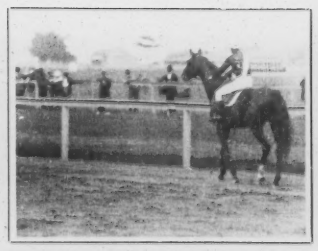
No. 1063
Title *"La Grand Duchesse"*
Length *152 ft.*
Code Word *Fuscator.*

No. 1064
Title *For the Most Beautiful.*
Length *152 ft.*
Code Word *Fuscatorem.*



No. 1065
Title *Four A.M. at the French Ball.*
Length *151 ft.*
Code Word *Fuscatoris.*

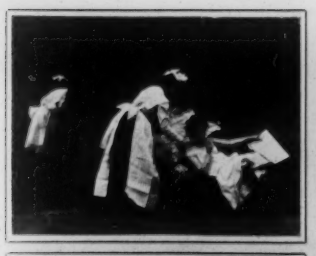
No. 1066
Title *The Suburban.*
Length *272 ft.*
Code Word *Fuscatoram.*



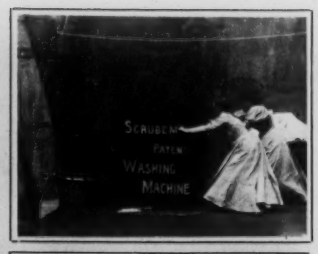
No. 1067
Title *Going to the Post.*
Length *312 ft.*
Code Word *Fuscaturi.*

No. 1068
Title *Shooting an Artesian Well.*
Length *60 ft.*
Code Word *Fuscaturos.*

No. 1069
Title *The Soubrette's Birthday.*
Length *151 ft.*
Code Word *Fuscavi.*



No. 1070
Title *Phillis was Not Dressed to Recieve Callers.*
Length *163 ft.*
Code Word *Fuscavimus.*



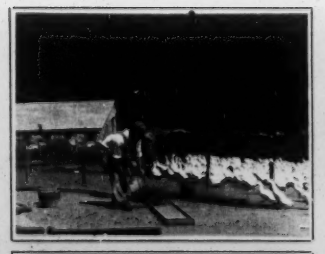
No. 1071
Title *Scrubbem's Washing Machine.*
Length *159 ft.*
Code Word *Fuscellino.*

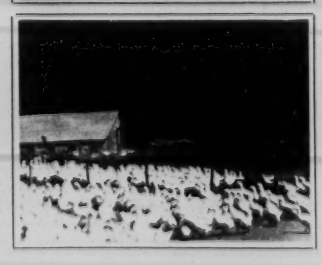
No. 1072
Title *President McKinley.*
Length *99 ft.*
Code Word *Fusciano.*

No. 1073
Title *President and Mrs. McKinley.*
Length *191 ft.*
Code Word *Fuscicolle.*

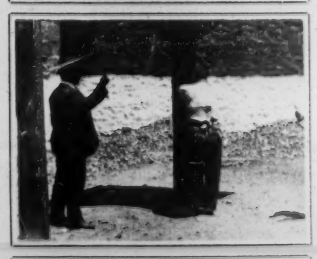
No. 1074
Title *Down Mount Tom.*
Length *456 ft.*
Code Word *Fusticaria.*

No. 1075
Title *Children Feeding Ducklings.*
Length *146 ft.*
Code Word *Fuscinarum*



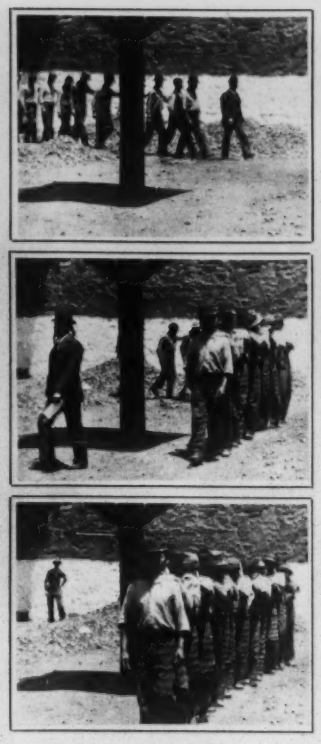


No. 1076
Title *How Ducks are Fattened.*
Length *152 ft.*
Code Word *Fuscinula.*



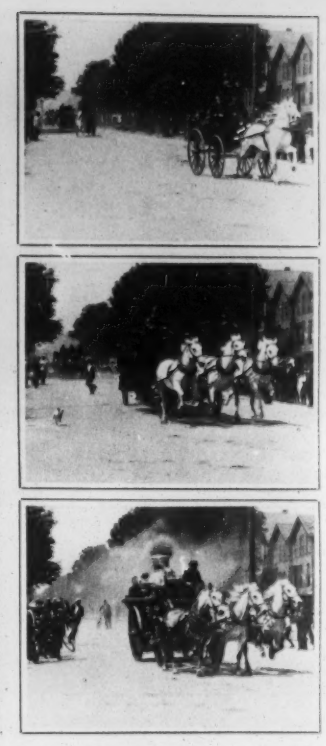
No. 1077
Title *Whipping Post.*
Length *293 ft.*
Code Word *Fuscinulis.*

No. 1078
Title *Suckling Pigs.*
Length *150 ft.*
Code Word *Fuscipede.*

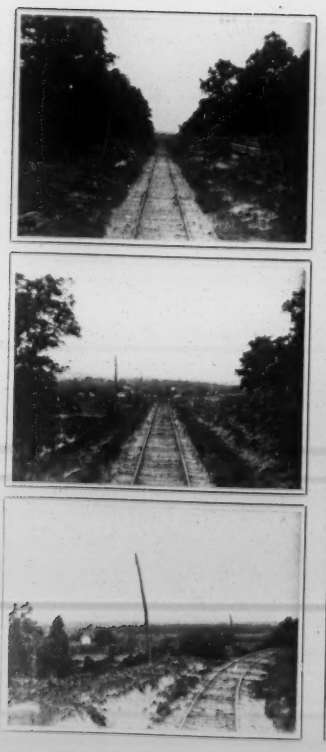


No. 1079
Title *Lock-step.*
Length *143 ft.*
Code Word *Fuscitatis.*

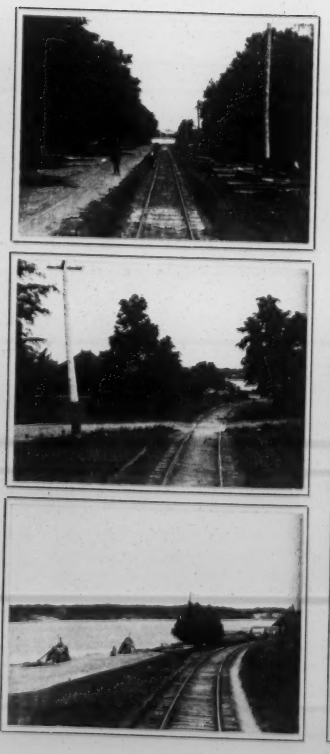
No. 1080
Title *Hazing Affair in a Girls' Boarding School.*
Length *152 ft.*
Code Word *Fuscite.*



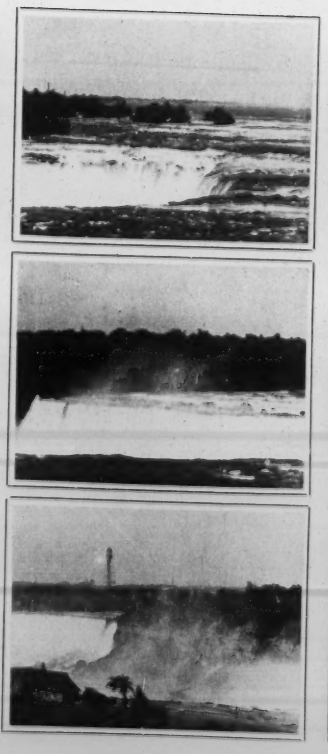
No. 1081
Title *Buffalo Fire Department.*
Length *283 ft.*
Code Word *Fuscomane.*



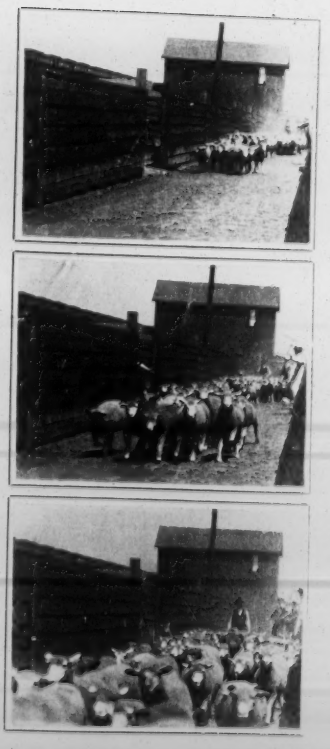
No. 1082
Title *Niagara Falls Division of Michigan Central R.R.*
Length *312 ft.*
Code Word *Fuscorum.*



No. 1083
Title *Niagara Falls; from Michigan Central R.R.*
Length *313 ft.*
Code Word *Fuscous.*



No. 1084
Title *Niagara Falls; from Falls View Station.*
Length *313 ft.*
Code Word *Fusculo.*

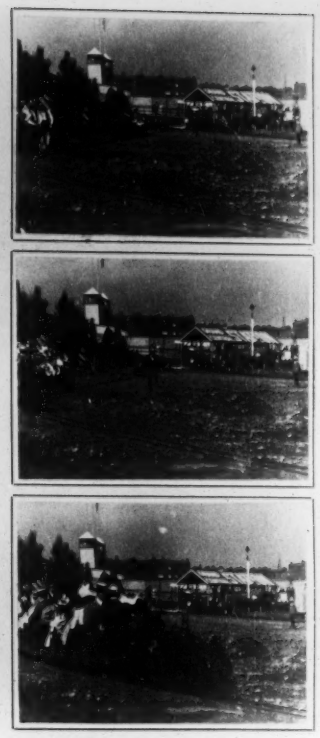


No. 1085
Title *A Flock of Export Sheep.*
Length *129 ft.*
Code Word *Fuscitro.*

No. 1086
Title *What Julia Did to the Ghosts.*
Length *172 ft.*
Code Word *Fusellato.*

No. 1087
Title *A Jest and What Came of it.*
Length *134 ft.*
Code Word *Fuselli.*

No. 1088
Title *How Tottie Coughdrop's Summer Suit was Spoiled.*
Length *188 ft.*
Code Word *Fusellini.*



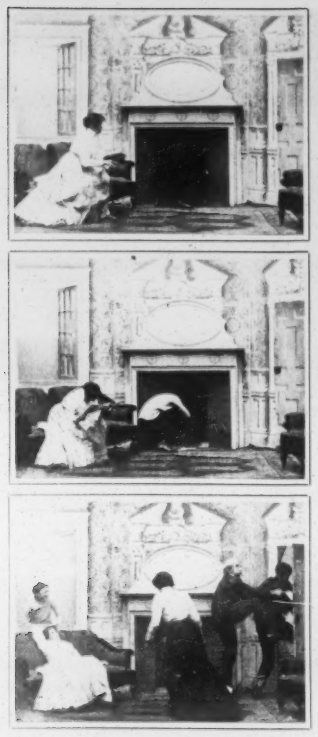
No. 1089
Title *The Smallest Train in the World.*
Length *152 ft.*
Code Word *Fusellos.*

No. 1090
Title *Hurdle Jumping by Trained Dogs.*
Length *300 ft.*
Code Word *Fusibile.*

No. 1091
Title *Boxing Dogs.*
Length *150 ft.*
Code Word *Fusibilite.*

No. 1092
Title *A Just Cause for Divorce.*
Length *158 ft.*
Code Word *Fusicarpo.*

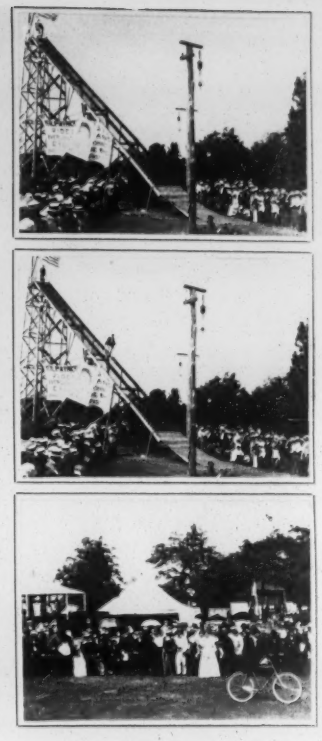
No. 1093
Title *A Scandalous Proceeding.*
Length *167 ft.*
Code Word *Fusicoque.*



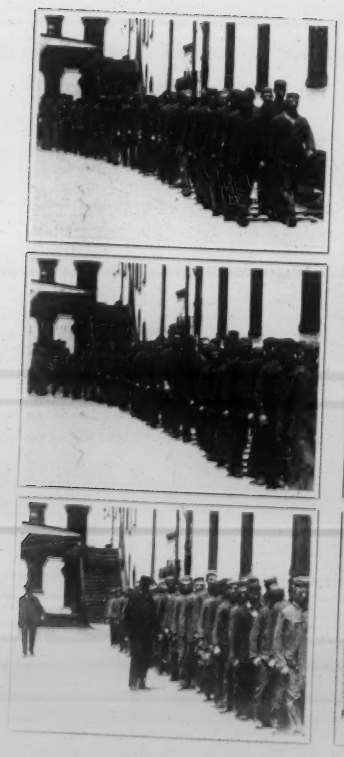
No. 1094
Title *An Attempt to Escape that Led to Misfortune.*
Length *252 ft.*
Code Word *Fusiera.*

No. 1095
Title *Employees of Parke, Davis and Co.*
Length *310 ft.*
Code Word *Fusilabais.*

No. 1096
Title *How Papa Discharged Fire Works.*
Length *137 ft.*
Code Word *Fusilabe.*

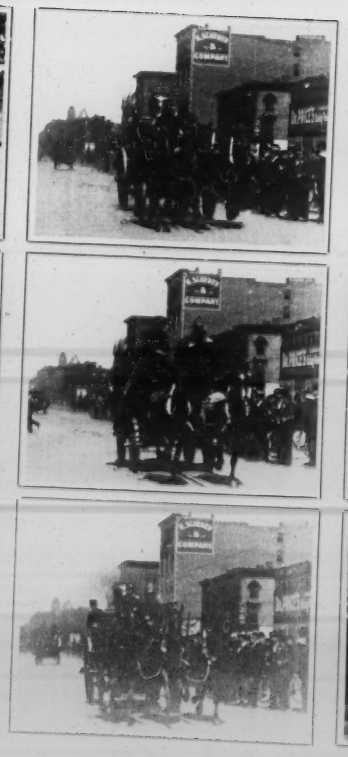


No. 1097
Title *Kilpatrick's Ride Down Steps on a Bicycle.*
Length *75 ft.*
Code Word *Fusilamos.*

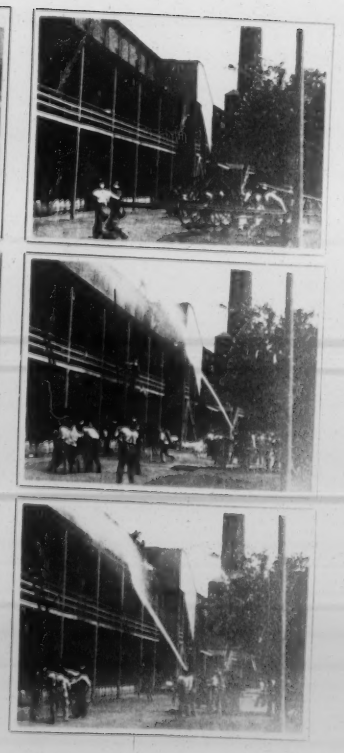


No. 1098
Title *Male Prisoners Marching to Dinner.*
Length *310 ft.*
Code Word *Fusilareis.*

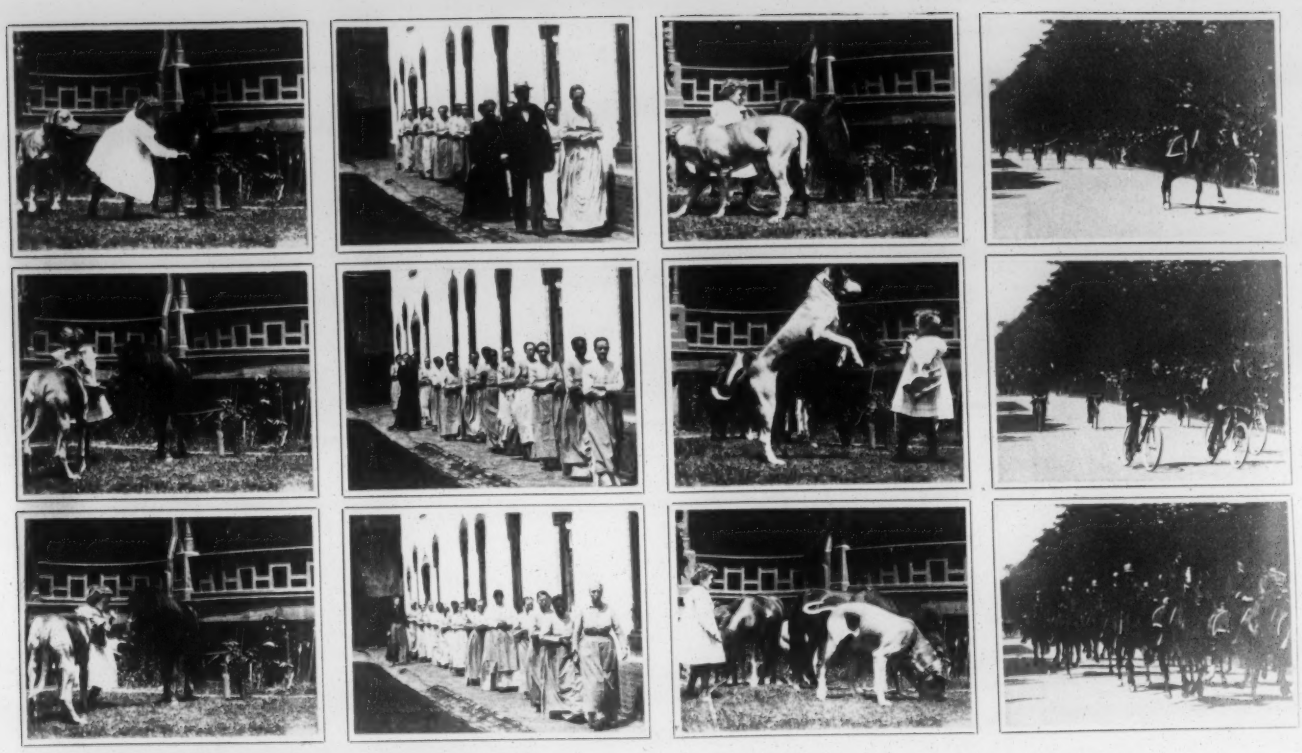
No. 1099
Title *A Barrel Fight.*
Length *158 ft.*
Code Word *Fusilaron.*



No. 1100
Title *Detroit Fire Department.*
Length *387 ft.*
Code Word *Fusilero.*



No. 1101
Title *Fire Drill at Factory of Parke, Davis and Co.*
Length *281 ft.*
Code Word *Fusilibus.*

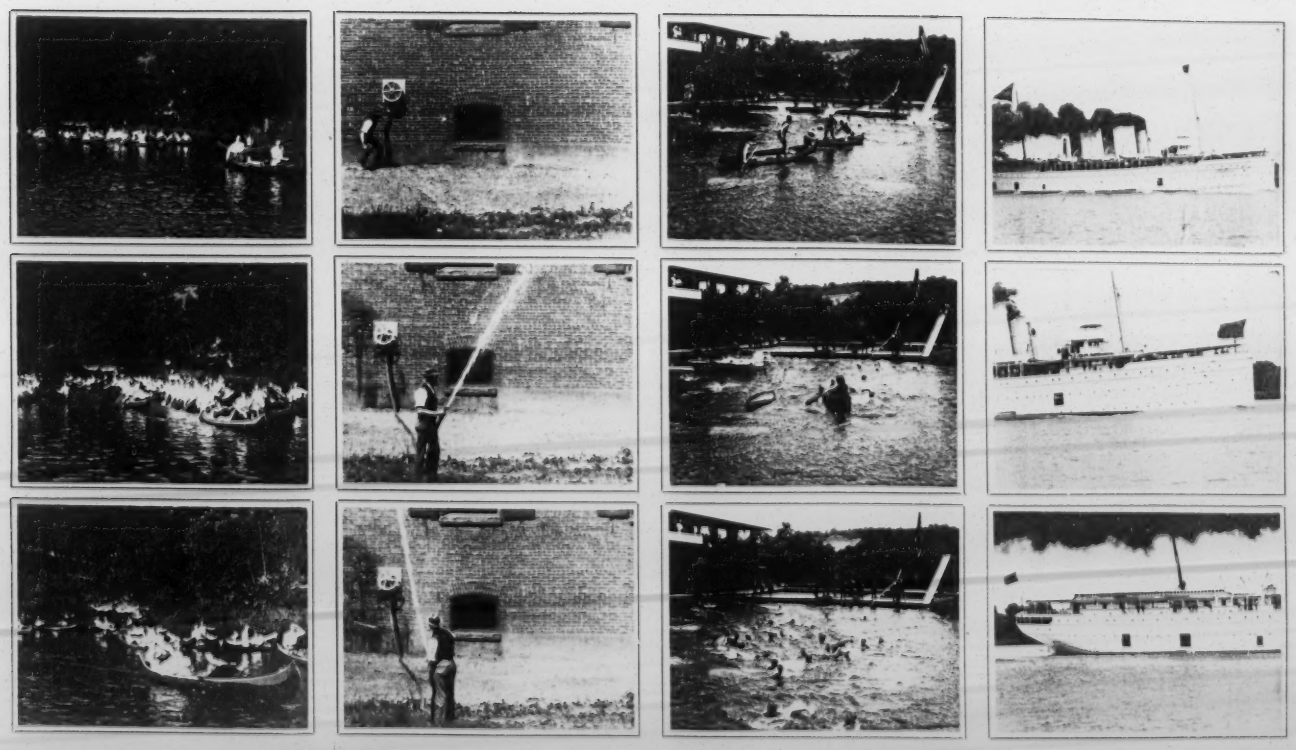


No. 1102
Title *Baby "Lund", "Smithy" and "Midget".*
Length *153 ft.*
Code Word *Fusilien.*

No. 1103
Title *Female Prisoners, Detroit House of Correction.*
Length *152 ft.*
Code Word *Fusillade.*

No. 1104
Title *Baby "Lund" and Her Pets.*
Length *152 ft.*
Code Word *Fusiller.*

No. 1105
Title *Mounted Police and Bicycle Squad.*
Length *148 ft.*
Code Word *Fusillez.*



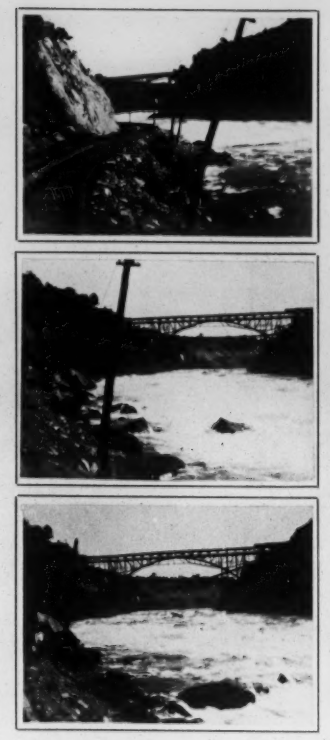
No. 1106
Title *Canoeing at Riverside.*
Length *309 ft.*
Code Word *Fusillions.*

No. 1107
Title *Cliff-Guibert Hose Reel.*
Length *153 ft.*
Code Word *Fusinae.*

No. 1108
Title *Aquatic Sports.*
Length *308 ft.*
Code Word *Fusion.*

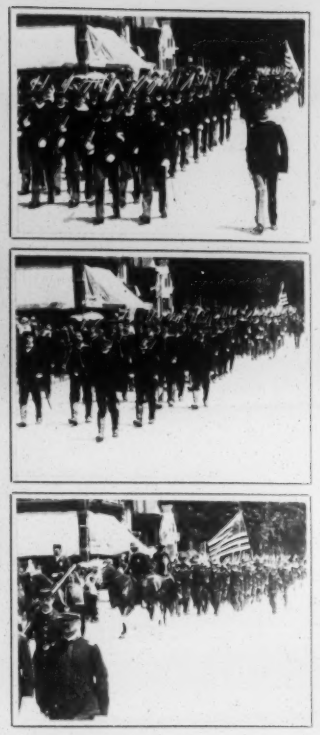
No. 1109
Title *Steamship "Northland".*
Length *306 ft.*
Code Word *Fusionamos.*

No. 1110
Title *The Lower Rapids of Niagara Falls.*
Length *310 ft.*
Code Word *Fusionando*



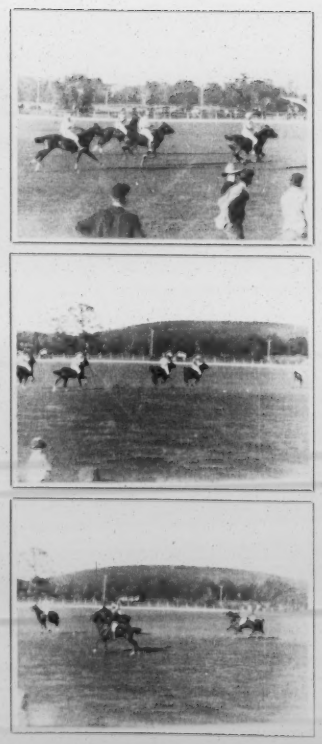
No. 1111
Title *The Whirlpool Rapids, Niagara Falls.*
Length *309 ft.*
Code Word *Fusionar.*

No. 1112
Title *G.A.R. Post, Detroit.*
Length *125 ft.*
Code Word *Fusionaron.*



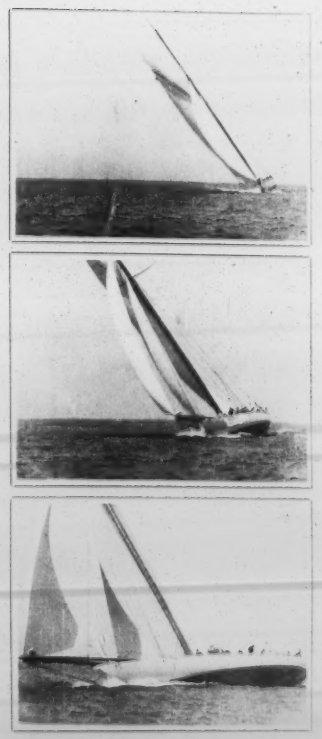
No. 1113
Title *Michigan Naval Reserves and Detroit Light Guard.*
Length *185 ft.*
Code Word *Fusionases.*

No. 1114
Title *Steamship "Chippewa."*
Length *129 ft.*
Code Word *Fusionetis.*

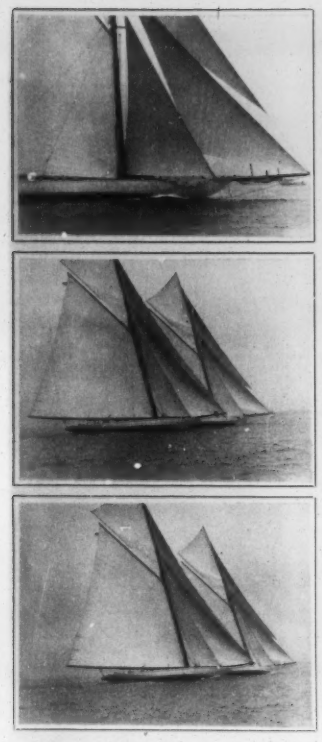


No. 1115
Title *Myopia vs. Dedham.*
Length *152 ft.*
Code Word *Fusionibus.*

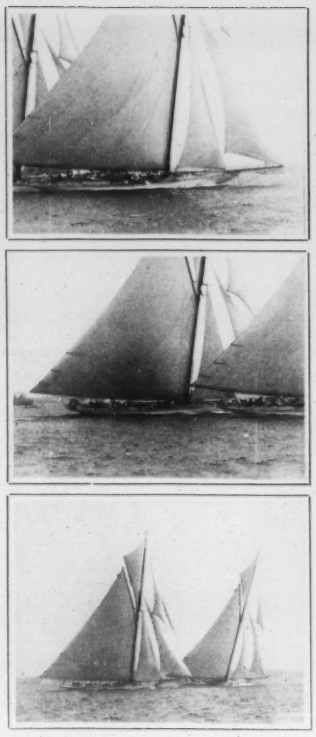
No. 1116
Title *A "Bluff" From a Tenderfoot.*
Length *149 ft.*
Code Word *Fusionismo.*



No. 1117
Title *Rounding the Stake-boat; Columbia-Defender.*
Length *308 ft.*
Code Word *Fusionista.*

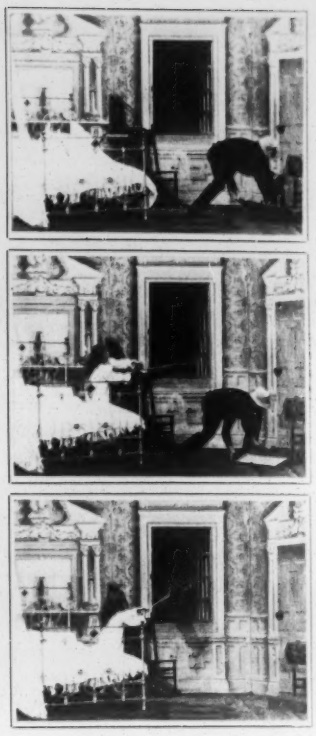


No. 1118
Title *Start of Race Between "Columbia" and "Defender."*
Length *311 ft.*
Code Word *Fusionnais*



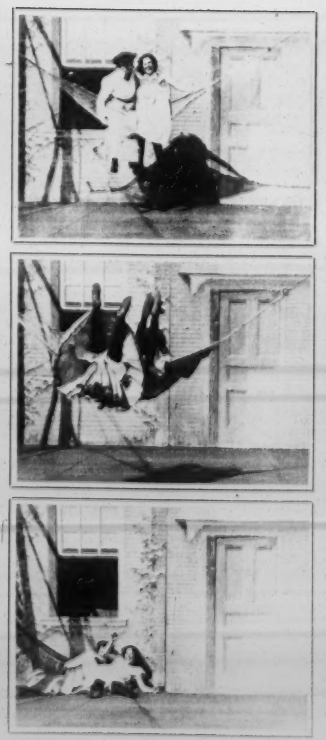
No. 1119
Title *"Columbia" and "Defender."*
Length *227 ft.*
Code Word *Fusionniez*

No. 1120
Title *When Their Love Grew Cold.*
Length *153 ft.*
Code Word *Fusionnions*



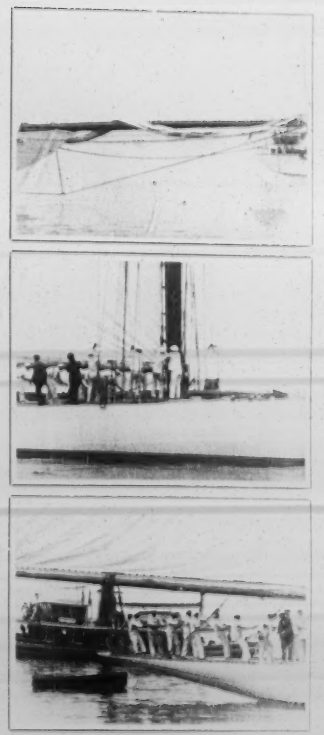
No. 1121
Title *How Bill the Burglar Got a Bath.*
Length *156 ft.*
Code Word *Fusipore*

No. 1122
Title *Chorus Girls and Devil.*
Length *150 ft.*
Code Word *Fusolaid*



No. 1123
Title *Two Girls in a Hammock.*
Length *153 ft.*
Code Word *Fusolana*

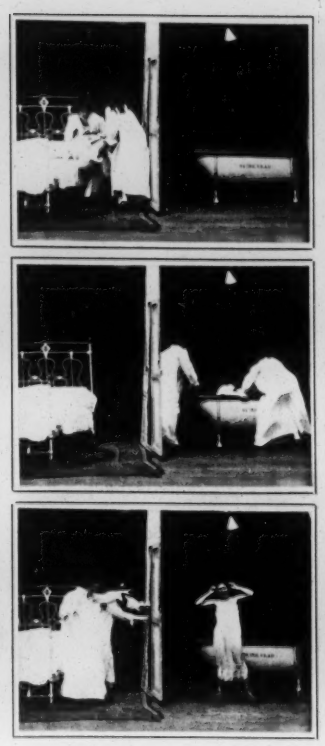
No. 1124
Title *Water for Fair.*
Length *62 ft.*
Code Word *Fusolhera*



No. 1125
Title *Running up the Topsail on the Columbia.*
Length *111 ft.*
Code Word *Fusoribus*

No. 1126
Title *The Sweet Girl Graduate.*
Length *159 ft.*
Code Word *Fusorio*

No. 1127
Title *The Sweet Girl Graduate.*
Length *145 ft.*
Code Word *Fusoriorum*



No. 1128
Title *Her Morning Dip.*
Length *150 ft.*
Code Word *Fussangel.*

No. 1129
Title *Baby's Bath.*
Length *310 ft.*
Code Word *Fussbaeder.*

No. 1130
Title *Baby's Bath.*
Length *311 ft.*
Code Word *Fussbank.*

No. 1131
Title *The Artist's Dream and His Rude Awakening.*
Length *218 ft.*
Code Word *Fussbecken*

No. 1132
Title *Chuck Connors and Chin Ong.*
Length *154 ft.*
Code Word *Fussblatt.*

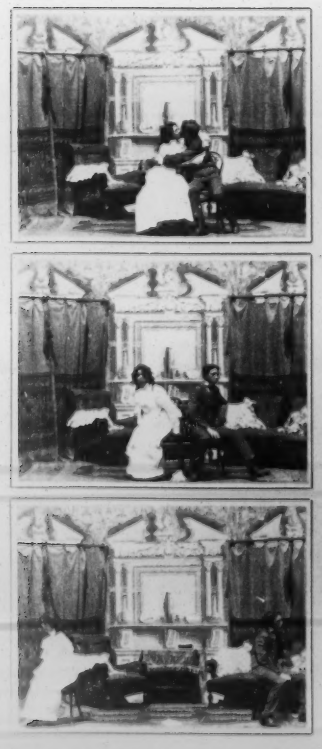
No. 1133
Title *Chuck Connors and Chin Ong.*
Length *160 ft.*
Code Word *Fussender*

No. 1134
Title *An Up-to-date Female Drummer.*
Length *148 ft.*
Code Word *Fussfall.*

No. 1135
Title *How the Medium Materialized Elder Simpkin's Wife.*
Length *153 ft.*
Code Word *Fussgang.*

No. 1136
Title *The Way French Bathing Girls Bathe.*
Length *153 ft.*
Code Word *Fussgelenk.*

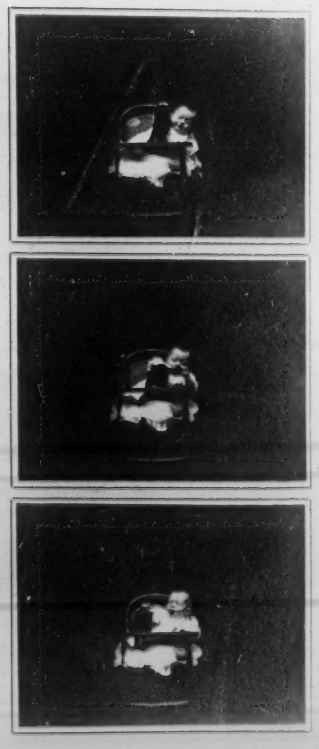
No. 1137
Title *Love in a Hammock.*
Length *154 ft.*
Code Word *Fussgicht.*



No. 1138
Title *The Lover's Quarrel*
Length *85 ft.*
Code Word *Fussglas.*

No. 1139
Title *An Interrupted Crap Game.*
Length *149 ft.*
Code Word *Fusshammer*

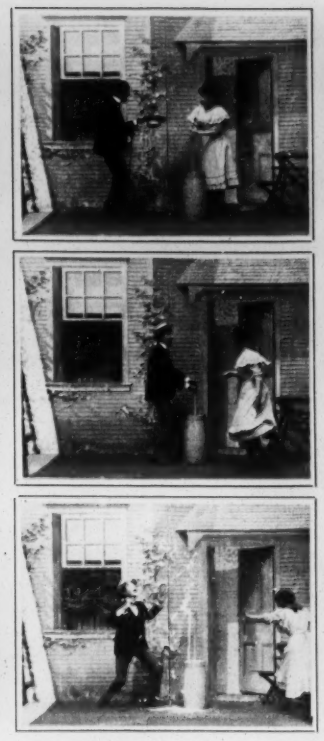
No. 1140
Title *How Mamie Had Her Leg Pulled.*
Length *169 ft.*
Code Word *Fusshorn.*



No. 1141
Title *Baby Feeding a Kitten.*
Length *165 ft.*
Code Word *Fussily.*

No. 1142
Title *The Dairy Maid's Revenge.*
Length *157 ft.*
Code Word *Fusskalt.*

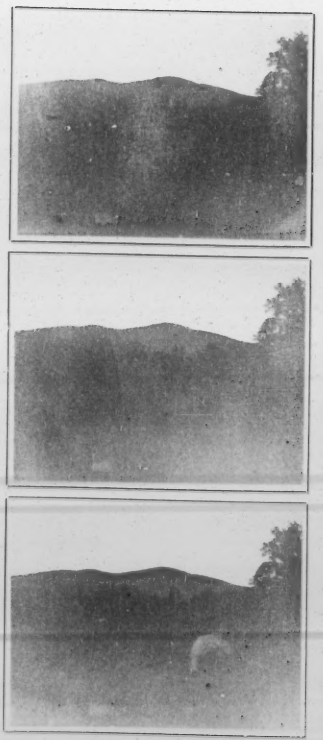
No. 1143
Title *When Babies Quarrel.*
Length *140 ft.*
Code Word *Fusskette.*



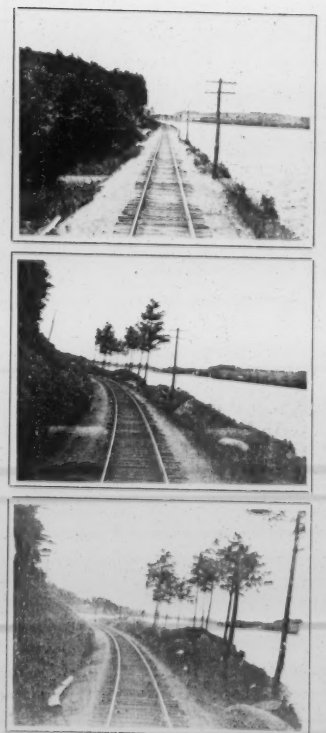
No. 1144
Title *The Finish of Mr. Fresh.*
Length *157 ft.*
Code Word *Fussknecht.*

No. 1145
Title *The Wizard and the Spirit of the Tree.*
Length *159 ft.*
Code Word *Fusslinie.*

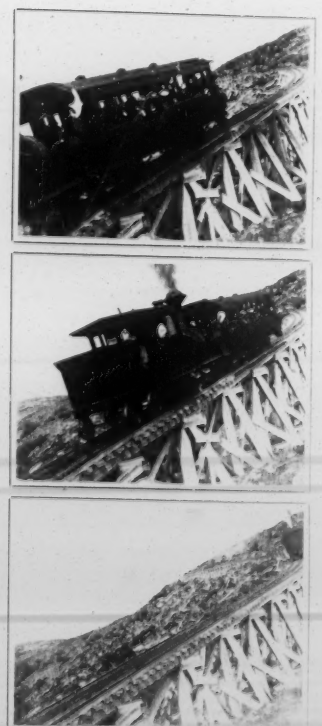
No. 1146
Title *Summit of Mount Washington.*
Length *153 ft.*
Code Word *Fussnail.*



No. 1147
Title *Sliding Down Mount Washington.*
Length *92 ft.*
Code Word *Fussmass.*



No. 1148
Title *Mininisquam Lake.*
Length *152 ft.*
Code Word *Fussnagel.*

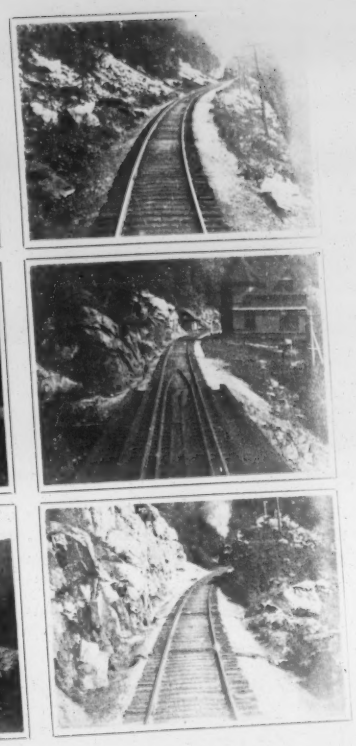


No. 1149
Title *Climbing Jacob's Ladder.*
Length *302 ft.*
Code Word *Fusspost.*

No. 1150
Title *The Glen House Stage*
Length *307 ft.*
Code Word *Fussnacht*

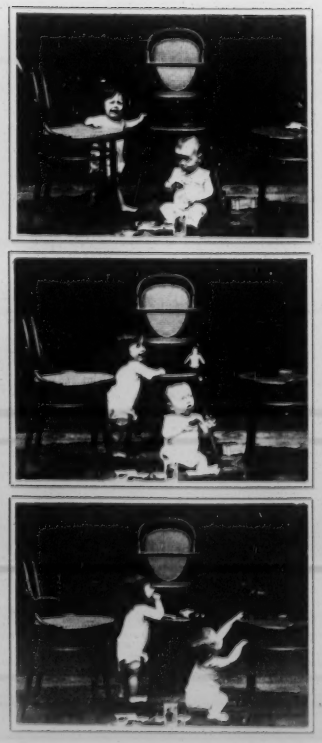
No. 1151
Title *Merlin, the Magician.*
Length *192 ft.*
Code Word *Fussrad.*

No. 1152
Title *The Frankenstein Trestle.*
Length *155 ft.*
Code Word *Fussreihe.*



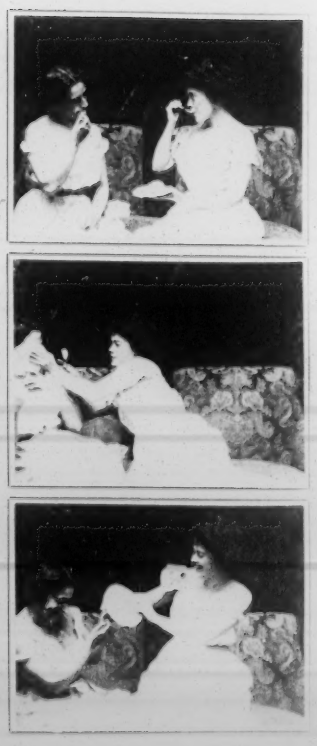
No. 1153
Title *Crawford Notch.*
Length *308 ft.*
Code Word *Fussring.*

No. 1154
Title *The Flume.*
Length *151 ft.*
Code Word *Fussrose.*

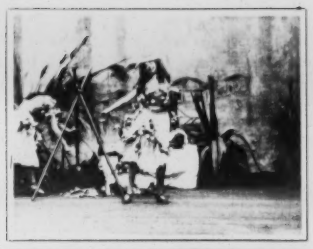


No. 1155
Title *Babies Playing on a Hot Day.*
Length *310 ft.*
Code Word *Fussuck*

No. 1156
Title *The Jealous Model.*
Length *168 ft.*
Code Word *Fussschlag*

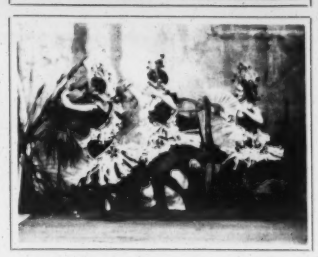


No. 1157
Title *A Plate of Ice Cream and Two Spoons.*
Length *154 ft.*
Code Word *Fussline.*

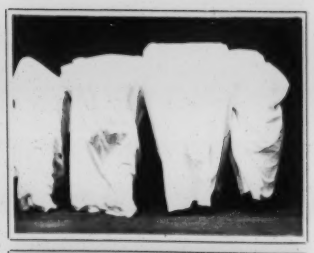


No. 1158
Title *Bringing a Friend Home to Dinner.*
Length *150 ft.*
Code Word *Fussohle.*

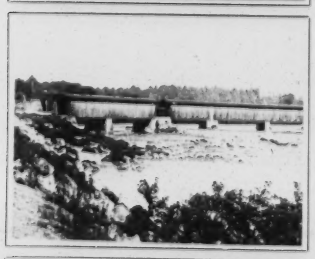
No. 1159
Title *A Feast Day in Honolulu.*
Length *158 ft.*
Code Word *Fusssoldat.*



No. 1160
Title *How Porto Rican Girls Entertain Uncle Sam's Soldiers*
Length *170 ft.*
Code Word *Fussspur.*



No. 1161
Title *The Ballet of the Ghosts.*
Length *146 ft.*
Code Word *Fusssteg.*

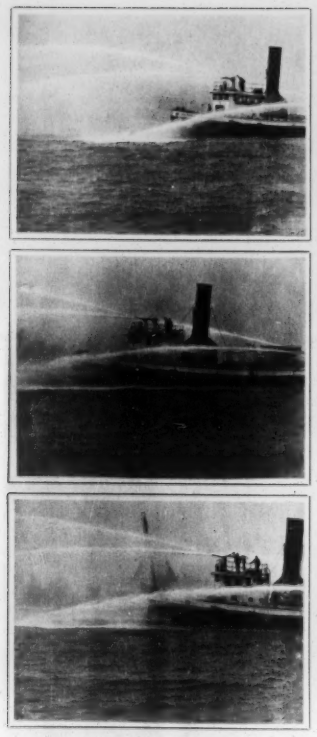


No. 1162
Title *The Hookset Falls Bridge.*
Length *267 ft.*
Code Word *Fusstock*

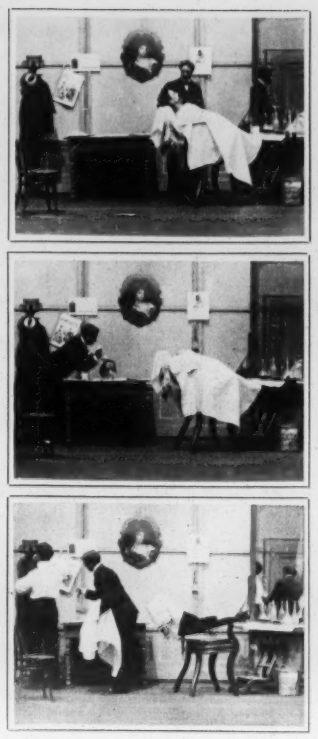
No. 1163
Title *Around Tyngsboro Curve.*
Length *207 ft.*
Code Word *Fusstritt.*

No. 1164
Title *Where There's a Will, There's a Way.*
Length *409 ft.*
Code Word *Fusstuch.*

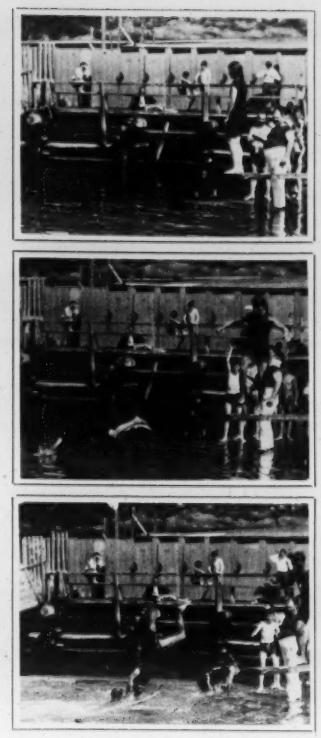
No. 1165
Title *How the Tramp Lost His Dinner.*
Length *216 ft.*
Code Word *Fussvolk.*



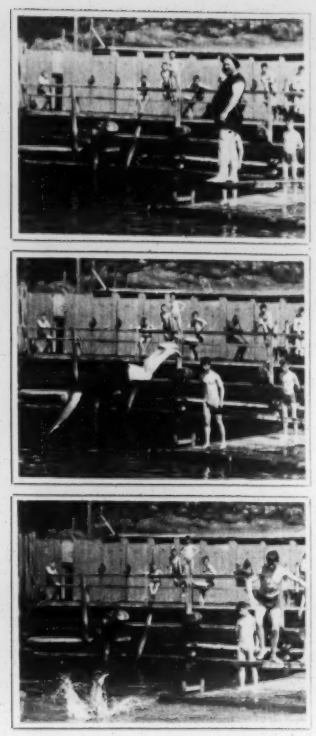
No. 1166
Title *The Fire Boat "New Yorker."*
Length *253 ft.*
Code Word *Fusszeug.*



No. 1167
Title *The Maniac Barber.*
Length *716 ft.*
Code Word *Fusszwang.*



No. 1168
Title *Prof. Billy Opperman's Swimming School.*
Length *158 ft.*
Code Word *Fusladas.*

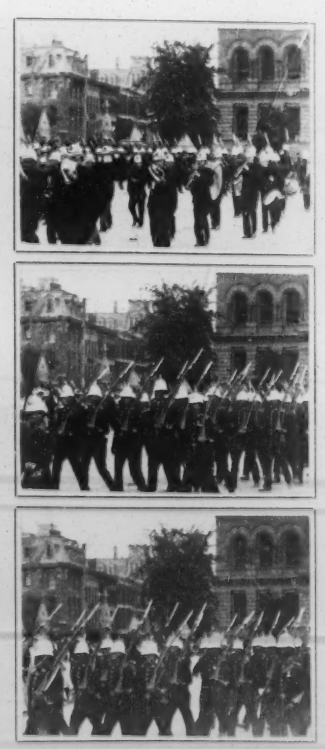


No. 1169
Title *Fancy Diving.*
Length *179 ft.*
Code Word *Fustage.*

No. 1170
Title *Miss Jewett and the Negro Family at Negroes*
Length [illegible]
Code Word [illegible]

No. 1171
Title *"Ding Dong Bell; Johnny's in the Well"*
Length *288 ft.*
Code Word *Fustalha.*

No. 1172
Title *What Hypnotism Can Do.*
Length *227 ft.*
Code Word *Fustanelle.*

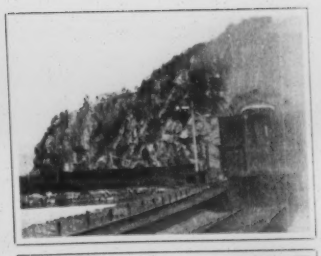


No. 1173
Title *Forty-third Rifles: Royal Canadian Infantry.*
Length *154 ft.*
Code Word *Fustanero.*

No. 1174
Title *Lord and Lady Minto.*
Length [illegible] ft.
Code Word [illegible]

No. 1175
Title *"Imperial Limited." Canadian Pacific R.R.*
Length *154 ft.*
Code Word *Fustarrad.*

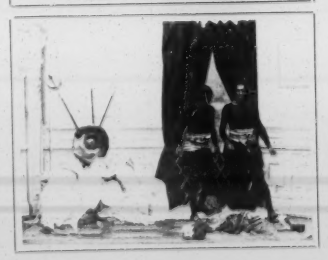
No. 1176
Title *In Figting Trim.*
Length *343 ft.*
Code Word *Fustazinha.*



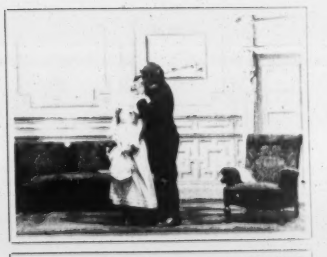
No. 1177
Title *The Saratoga Limited*
Length *350 ft.*
Code Word *Fustereau.*

No. 1178
Title *"Imperial Limited". Canadian Pacific R.R.*
Length *268 ft.*
Code Word *Fustarrad.*

No. 1179
Title *The X-Ray Mirror.*
Length *268 ft.*
Code Word *Fustarrad.*

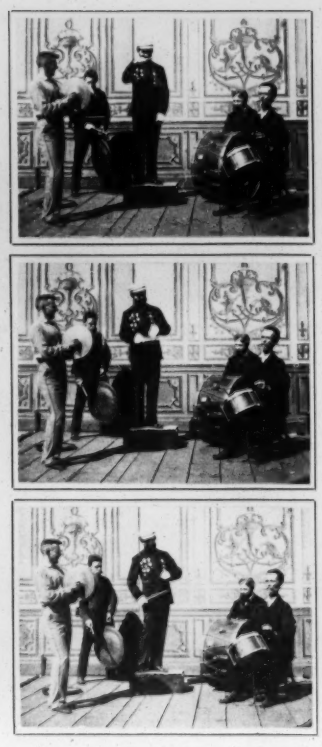


No. 1180
Title *An Intrigue in a Harem.*
Length *427 ft.*
Code Word *Fustibalo.*

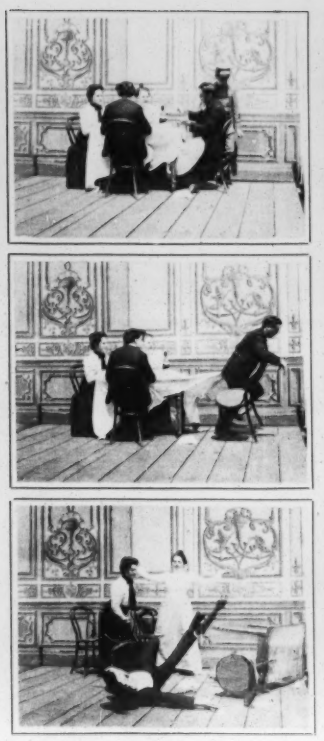


No. 1181
Title *A Gay Old Boy.*
Length *351 ft.*
Code Word *Fustibalus.*

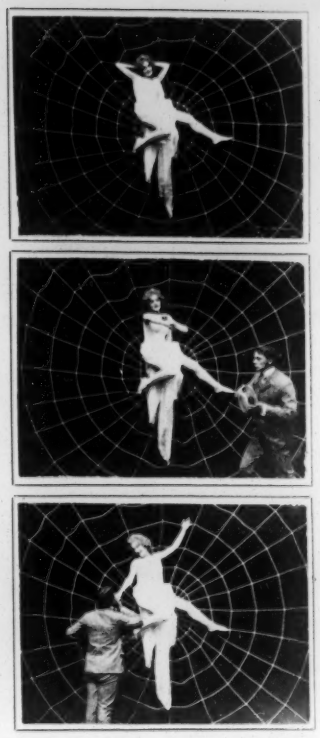
No. 1182
Title *Water Throwing Contest Bet. Hand Engines.*
Length *169 ft.*
Code Word *Fusticello.*



No. 1183
Title *The Great Lafayette.*
Length *149 ft.*
Code Word *Fusticone*

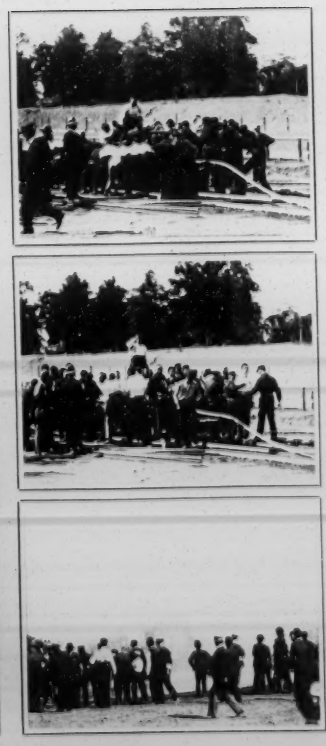


No. 1184
Title *He Didn't Finish the Story.*
Length *119 ft.*
Code Word *Fusticulos*

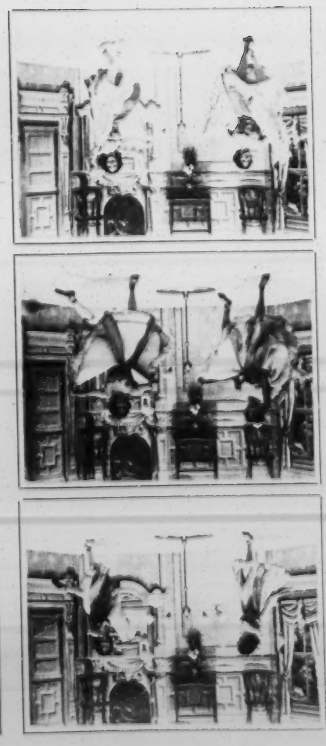


No. 1185
Title *The Spider and the Fly.*
Length *152 ft.*
Code Word *Fusticulum*

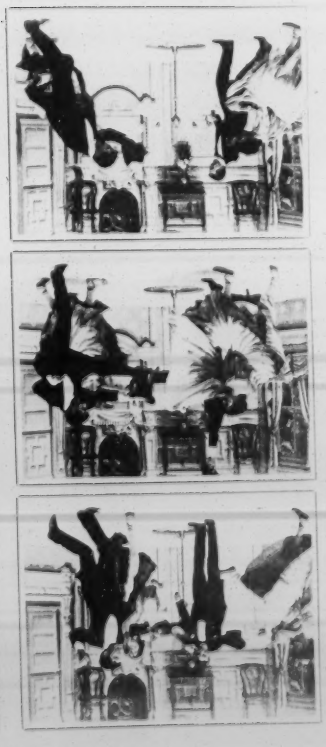
No. 1186
Title *His Masterpiece.*
Length *157 ft.*
Code Word *Fustigacao*



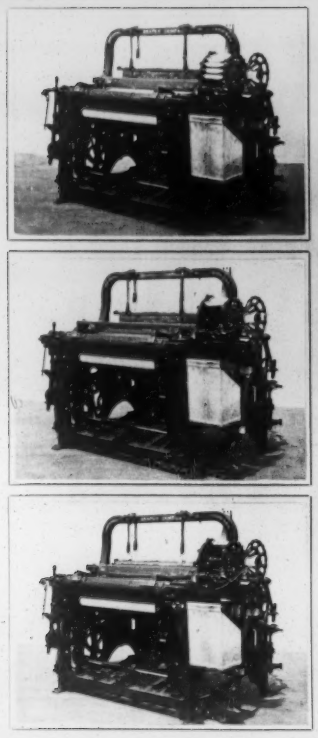
No. 1187
Title *The Volunteer Fire Department.*
Length *144 ft.*
Code Word *Fustigadas*



No. 1188
Title *The Wonderful Dancing Girls*
Length *154 ft.*
Code Word *Fustigado*

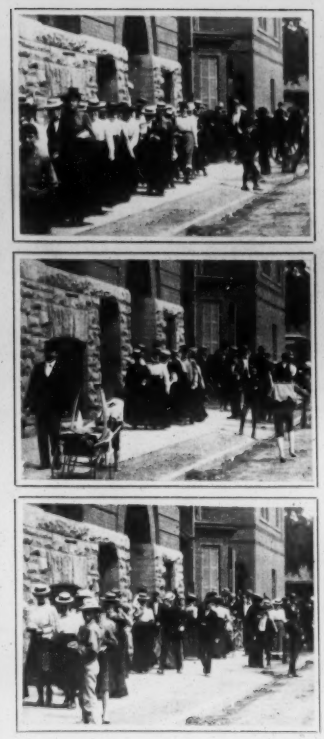


No. 1189
Title *"Topsy-Turvey" Quadrille.*
Length *152 ft.*
Code Word *Fustigamos*

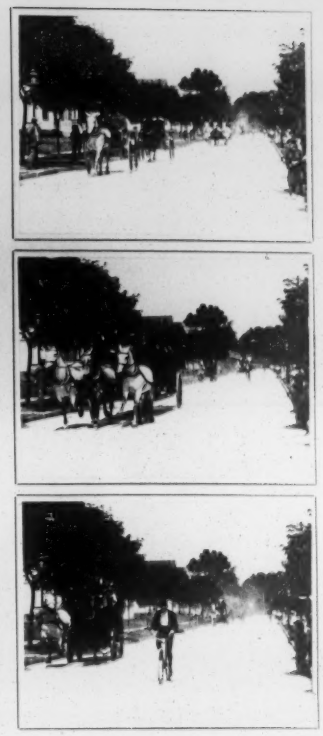


No. 1190
Title *The Northrop Looms.*
Length *158 ft.*
Code Word *Fustiganda*

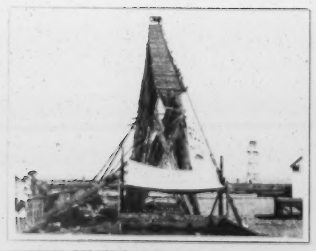
No. 1191
Title *The Four Corners of Rochester.*
Length *155 ft.*
Code Word *Fustigaron*



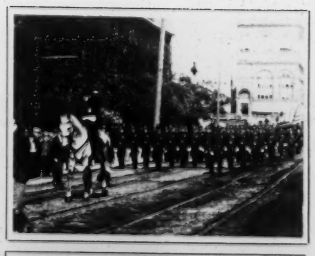
No. 1192
Title *The Employees of Bausch, Lomb and Co.*
Length *243 ft.*
Code Word *Fustiger.*



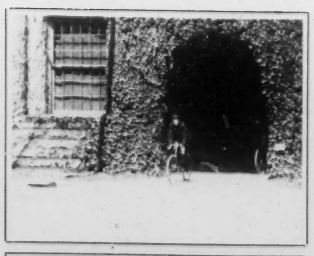
No. 1193
Title *Rochester Fire Department.*
Length *197 ft.*
Code Word *Fustigelis.*



No. 1194
Title *A Thrilling Ride.*
Length *150 ft.*
Code Word *Fustikholz.*

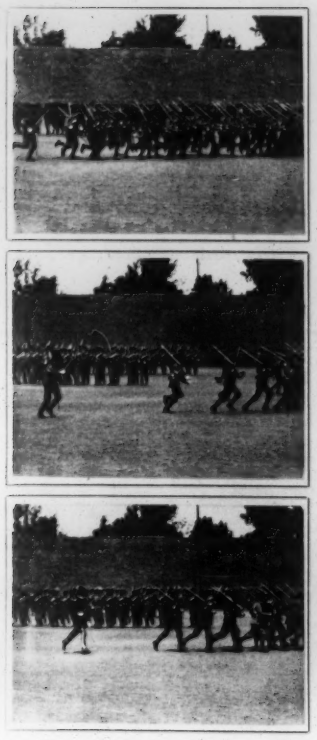


No. 1195
Title *Guardians of the Peace.*
Length *312 ft.*
Code Word *Fustique*



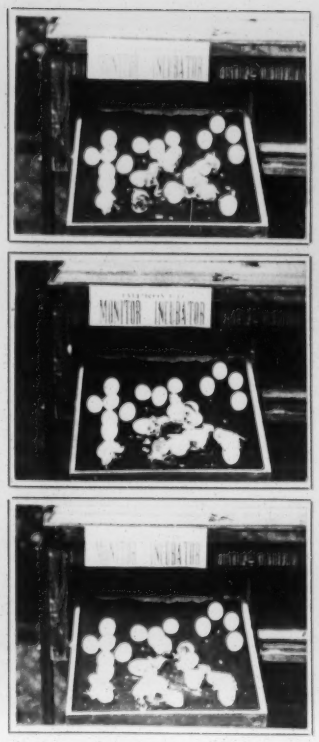
No. 1196
Title *The Makers of the Kodak.*
Length *611 ft.*
Code Word *Fustuarium*

No. 1197
Title *Arabis Patrol.*
Length *234 ft.*
Code Word *Fustuccio.*

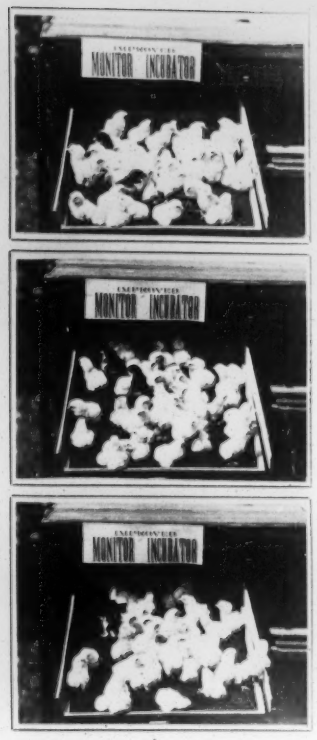


No. 1198
Title *Soldiers of the Future.*
Length *312 ft.*
Code Word *Fusulina*

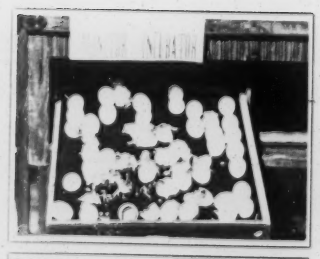
No. 1199
Title *Heroes of Luzon.*
Length *307 ft*
Code Word *Fusuram*



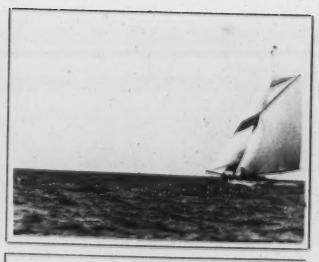
No. 1200
Title *Eggs Hatching.*
Length *314 ft*
Code Word *Fusuris*



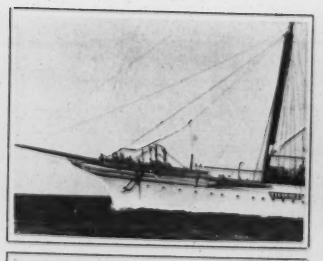
No. 1201
Title *Two Hours After Hatching.*
Length *158 ft.*
Code Word *Fusurorum*



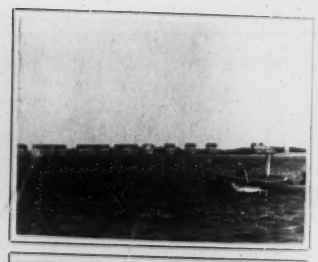
No. 1202
Title *Chickens Coming of Shell.*
Length *[illegible] ft*
Code Word *Fusiniform*



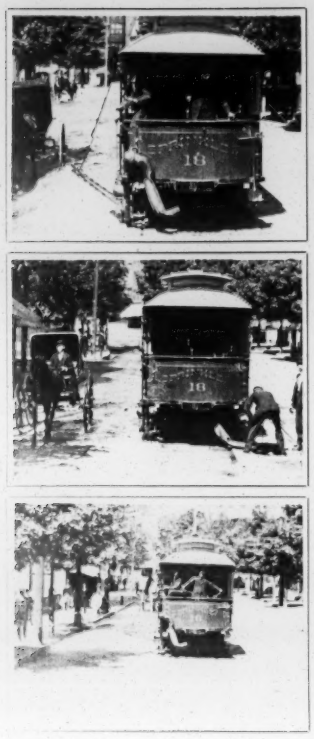
No. 1203
Title *"Shamrock" I.*
Length *186 ft*
Code Word *Fusiaille*



No. 1204
Title *The "Erin".*
Length *168 ft.*
Code Word *Futchell*

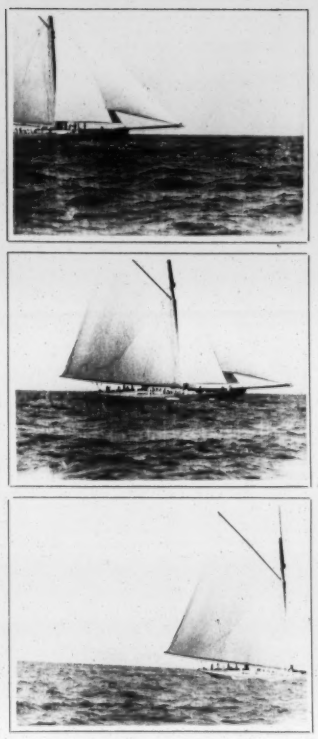


No. 1205
Title *Sir Thomas Lipton and Party on "Erin's" Launch*
Length *74 ft.*
Code Word *Futiebat*



No. 1206
Title *American Car Sprinkler.*
Length *200 ft.*
Code Word *Futientes.*

No. 1207
Title *The Summer Girl.*
Length *157 ft.*
Code Word *Futientis.*



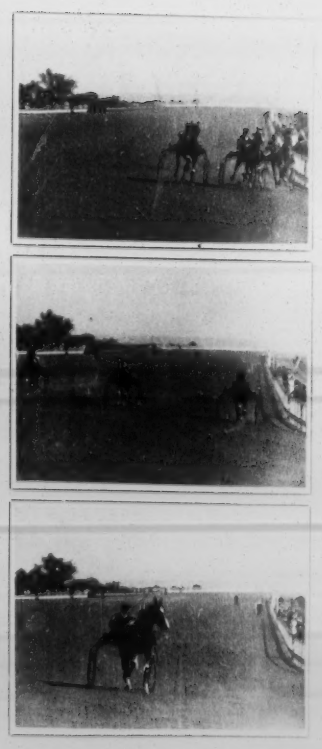
No. 1208
Title *Shamrock Starting on Trial Trip.*
Length *312 ft.*
Code Word *Futilely.*

No. 1209
Title *Sir Thomas Lipton's Steam Yacht "Erin."*
Length *154 ft.*
Code Word *Futientium*

No. 1210
Title *M'lle Cathrina Bartho.*
Length *148 ft.*
Code Word *Futilidade*

No. 1211
Title *M'lle Cathrina Bartho.*
Length *148 ft.*
Code Word *Futilite*

No. 1212
Title *M'lle Cathrina Bartho.*
Length *148 ft.*
Code Word *Futilitus*

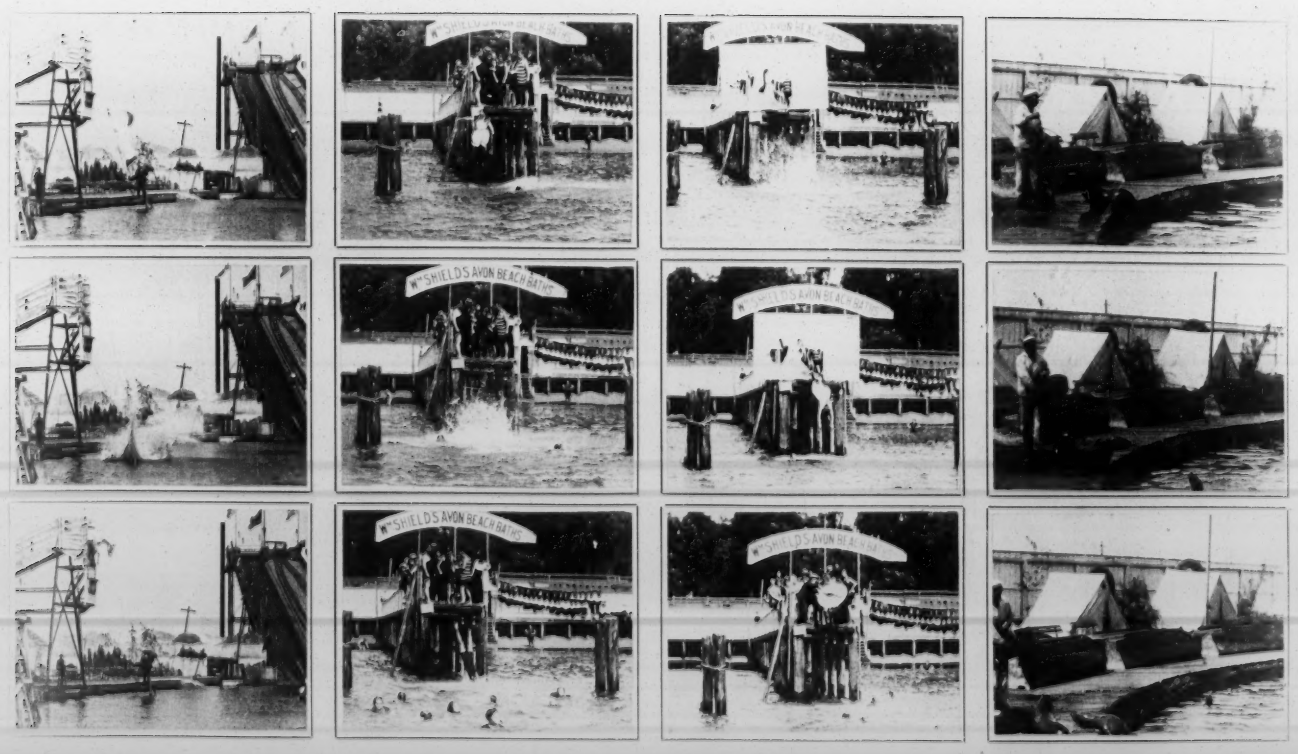


No. 1213
Title *The Great Free for all Pacing Race.*
Length *276 ft.*
Code Word *Futsepiers*

No. 1215
Title *One Mile Dash.*
Length *318 ft.*
Code Word *Futteren.*

No. 1216
Title *Some Future Champions.*
Length *752 ft.*
Code Word *Futselverk.*

No. 1217
Title *The Golding Family*
Length *310 ft.*
Code Word *Futteral.*



No. 1218
Title *"King" and "Queen," the Great Diving Horses.*
Length *307 ft.*
Code Word *Futterbank.*

No. 1219
Title *Fancy Diving.*
Length *310 ft.*
Code Word *Futtergeld.*

No. 1220
Title *Diving Through Paper Screens.*
Length *313 ft.*
Code Word *Futtergras.*

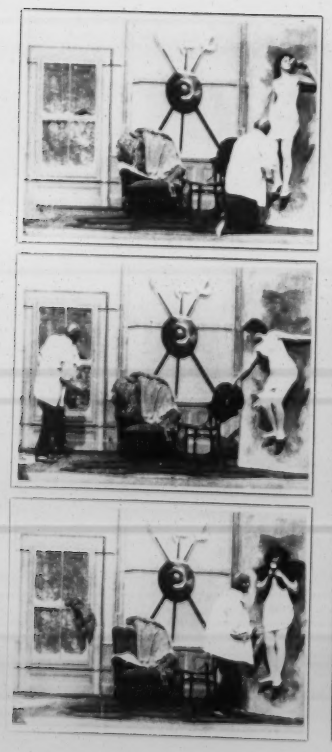
No. 1221
Title *Prof. Paul Boynton Feeding His Sea Lions.*
Length *150 ft.*
Code Word *Futterhemd.*

No. 1222
Title *Apple Blossoms.*
Length *158 ft.*
Code Word *Futterkorn.*

No. 1223
Title *An Exciting Finish.*
Length *151 ft.*
Code Word *Futterlade.*

No. 1224
Title *The Ballet Girls and the Chappie.*
Length *151 ft.*
Code Word *Futtermann.*

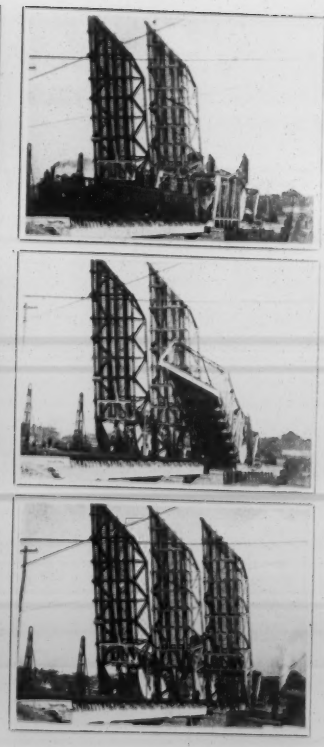
No. 1225
Title *The Poster Girls and the Hypnotist.*
Length *151 ft.*
Code Word *Futtermehl.*



No. 1226
Title *A Cold Day for Art.*
Length *159 ft.*
Code Word *Futterrept.*

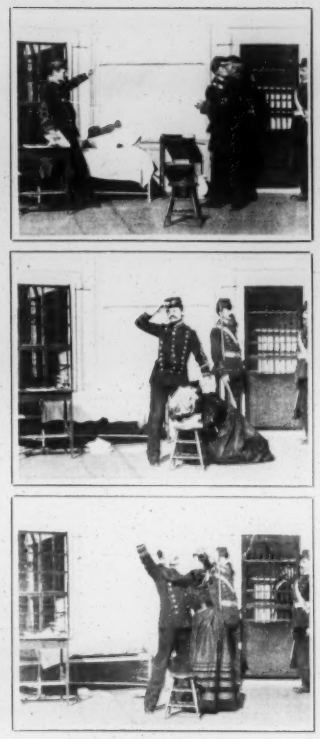
No. 1227
Title *A Skeleton at the Feast.*
Length *184 ft.*
Code Word *Futtersack.*

No. 1228
Title *The International Alliance.*
Length *187 ft.*
Code Word *Futtertrog.*

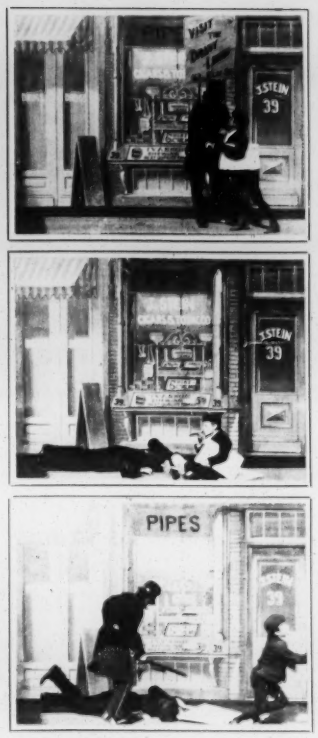


No. 1229
Title *A Roll Lift Draw-bridge.*
Length *900 ft.*
Code Word *Futtitbold.*

No. 1230
Title *Trial of Captain Dreyfus.*
Length *261 ft.*
Code Word *Futilium*

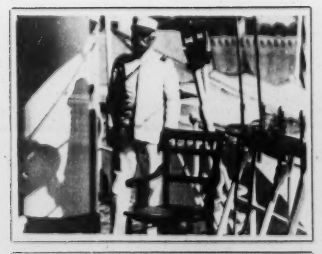


No. 1231
Title *Dreyfus Receiving His Sentence.*
Length *311 ft.*
Code Word *Futtrig*



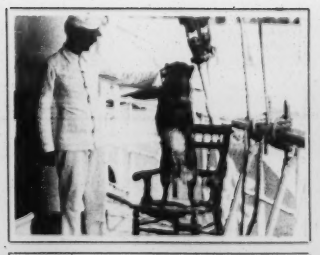
No. 1232
Title *The Sandwich Man.*
Length *123 ft.*
Code Word *Futuchemus*

No. 1233
Title *A Baxter Street Mystery.*
Length *278 ft.*
Code Word *Futuebant.*



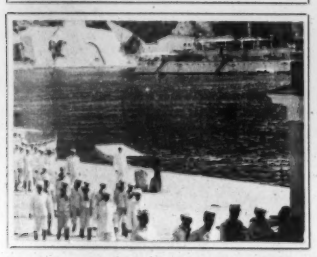
No. 1234
Title *Admiral Dewey.*
Length *216 ft.*
Code Word *Futuremus*

No. 1235
Title *Admiral Dewey Receiving His Mail.*
Length *152 ft.*
Code Word *Futuerent.*

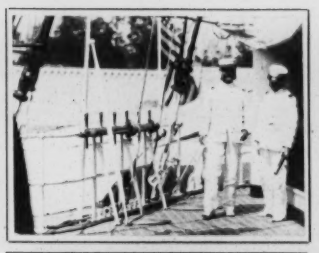
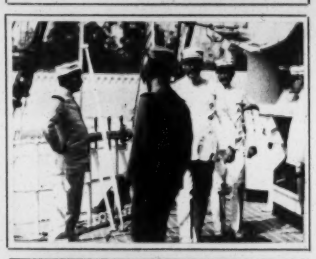
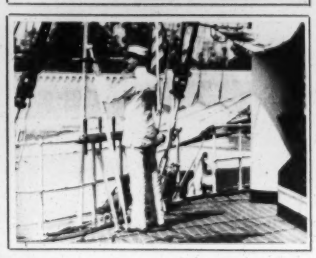


No. 1236
Title *Admiral Dewey's Dog, "Bob."*
Length *48 ft.*
Code Word *Futuimus.*

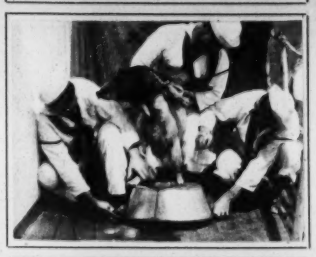
No. 1237
Title *A Midnight Fantasy.*
Length *225 ft.*
Code Word *Futuissent.*



No. 1238
Title *Officers of the "Olympia".*
Length *152 ft.*
Code Word *Futuristis.*

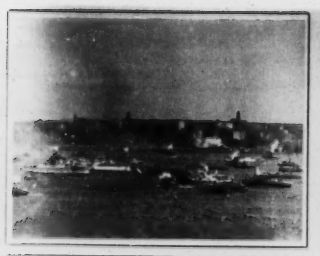




No. 1239
Title *Officers of the "Olympia."*
Length *155 ft.*
Code Word *Futurable.*



No. 1240
Title *"Sagasta" Admiral Dewey's Pet Pig.*
Length *117 ft.*
Code Word *Futurely.*

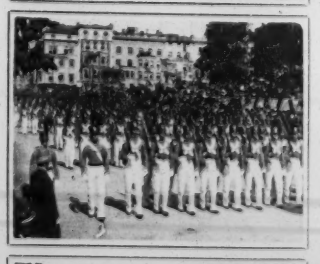
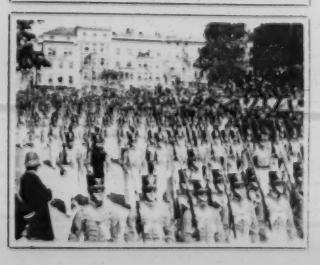
No. 1241
Title *A Ray of Sunshine After the Rain.*
Length *159 ft.*
Code Word *Futuricao.*



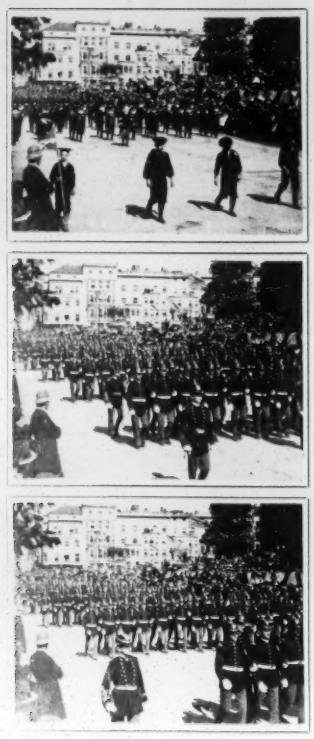
No. 1242
Title *The Dewey Naval Parade.*
Length *312 ft.*
Code Word *Futurist.*

No. 1243
Title *The Dewey Naval Parade.*
Length *446 ft.*
Code Word *Futurital.*

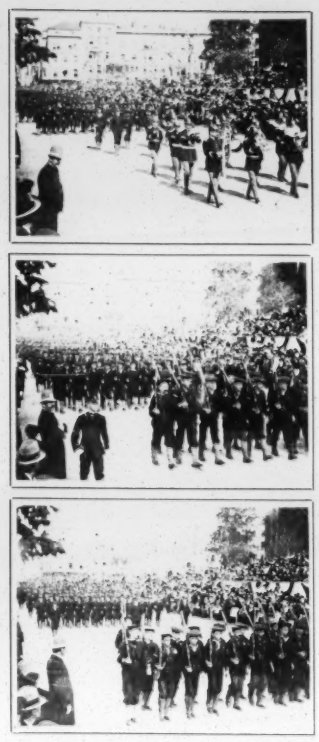
No. 1244
Title *Gov. Roosevelt and Staff; Dewey Parade.*
Length *420 ft.*
Code Word *Futurition.*

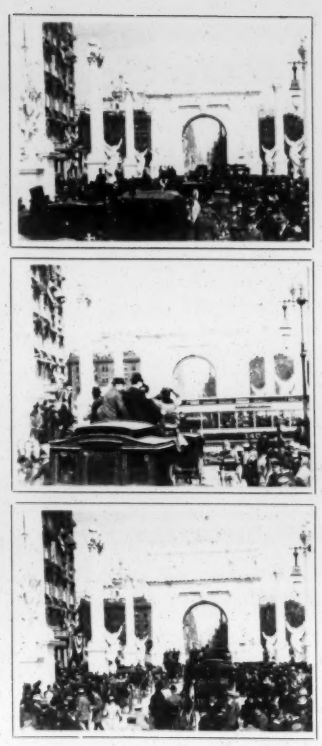
No. 1245
Title *West Point Cadets Dewey Parade.*
Length *528 ft.*
Code Word *Futurity.*



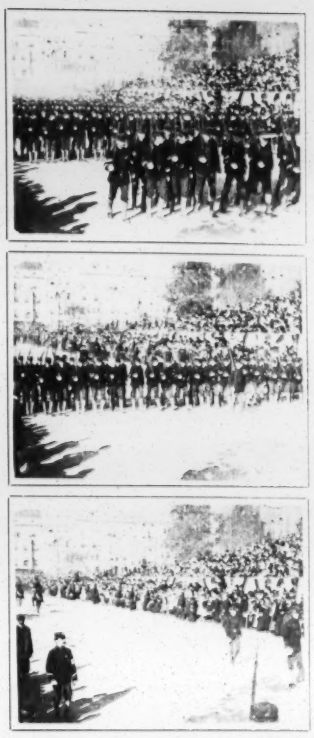
No. 1246
Title *Marines of the Atlantic Fleet.*
Length *290 ft.*
Code Word *Fututo.*



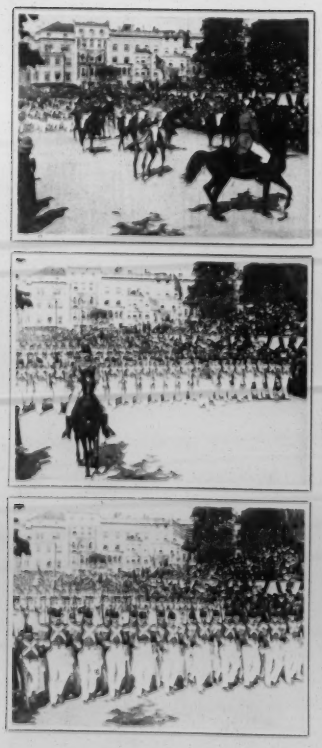
No. 1247
Title *Sailors of the Atlantic Fleet.*
Length *387 ft.*
Code Word *Fututionem.*



No. 1248
Title *The Dewey Arch.*
Length *306 ft.*
Code Word *Fututionis.*



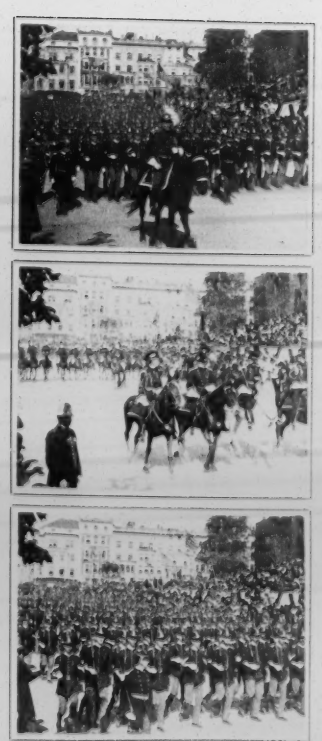
No. 1249
Title *First Pennsylvania Volunteers.*
Length *252 ft.*
Code Word *Fututor.*



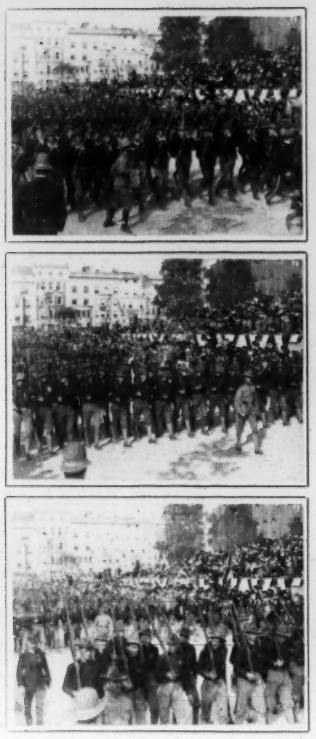
No. 1250
Title *Seventh Regiment, New York City.*
Length *312 ft.*
Code Word *Fututorem.*

No. 1251
Title *Col. John Jacob Astor and Staff.*
Length *315 ft.*
Code Word *Fututoris.*

No. 1252
Title *Second Company Governor's Footguards.*
Length *177 ft.*
Code Word *Fututrixem.*

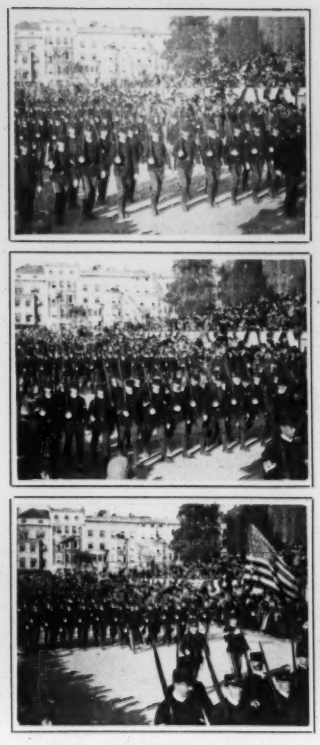


No. 1253
Title *Second Battalion (Inf.) N.Y. Provisional Regiment.*
Length *345 ft.*
Code Word *Fututricis.*

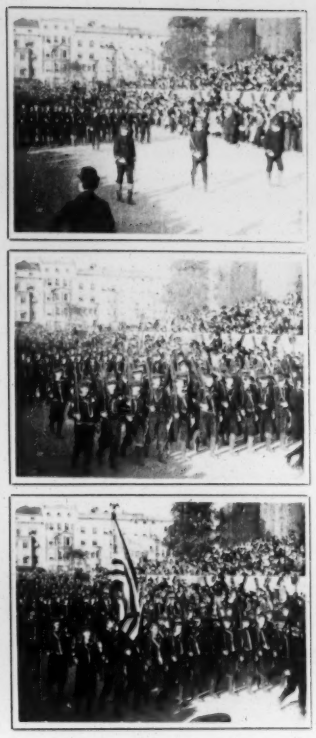


No. 1254
Title *Tenth Pennsylvania Volunteers.*
Length *297 ft.*
Code Word *Fututrix.*

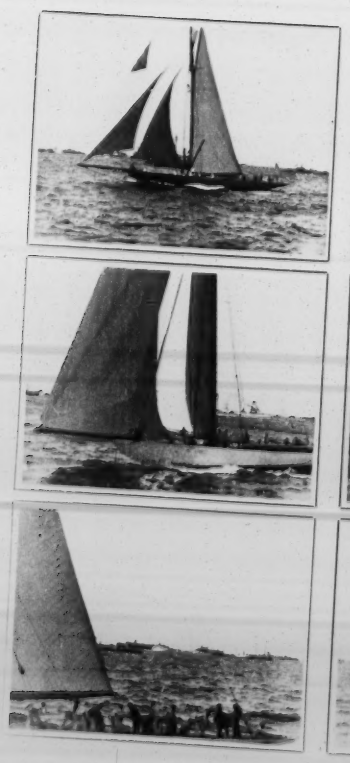
No. 1255
Title *The Dandy Fifth of Baltimore.*
Length *315 ft.*
Code Word *Fututus.*



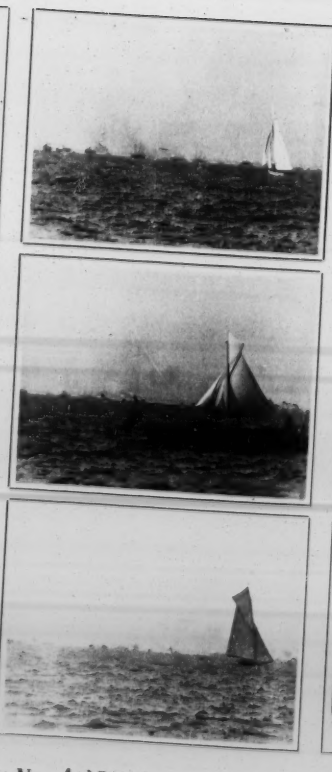
No. 1256
Title *Fifth Ohio Volunteers of Cleveland.*
Length *312 ft.*
Code Word *Fuyant.*



No. 1257
Title *Connecticut Naval Reserves.*
Length *312 ft.*
Code Word *Fuyard.*

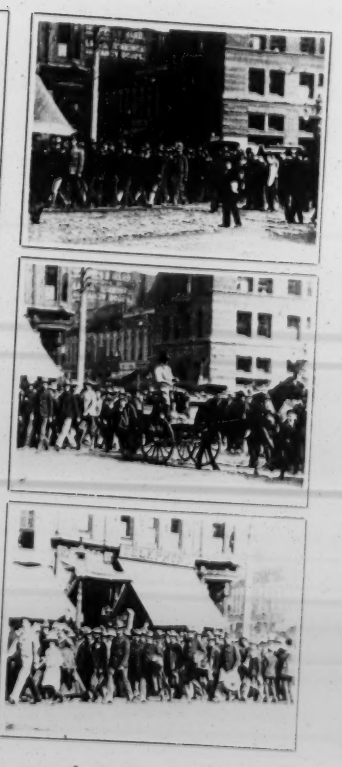


No. 1258
Title *Start of Race Between "Columbia" and "Shamrock"*
Length *482 ft.*
Code Word *Fuzada*

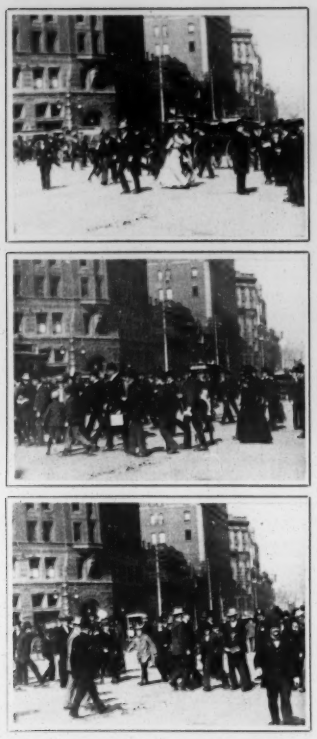


No. 1259
Title *Turning Stake Boat; "Columbia" and "Shamrock."*
Length *405 ft.*
Code Word *Fuzilacao*

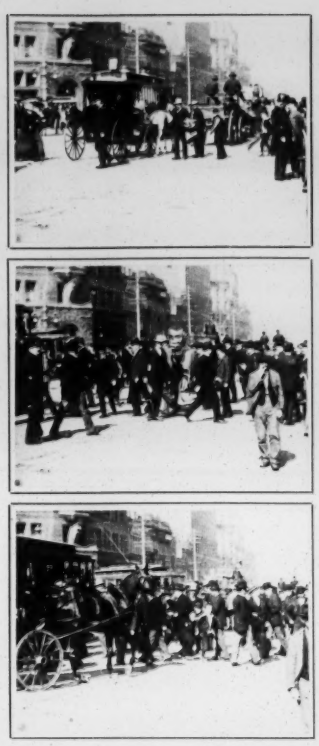
No. 1260
Title *The Overland Limited.*
Length *237 ft.*
Code Word *Fuzilada*



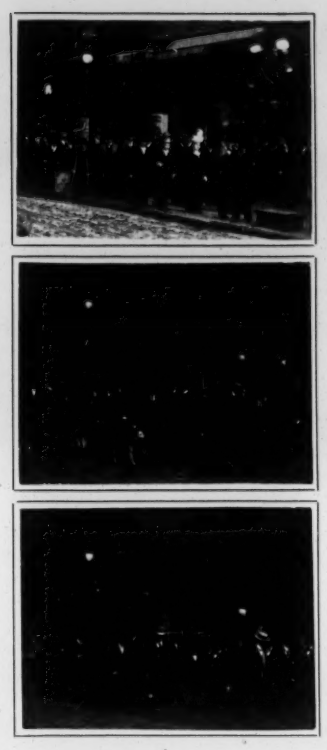
No. 1261
Title *California Regulat*
Length *291 ft.*
Code Word *Fuzilao*



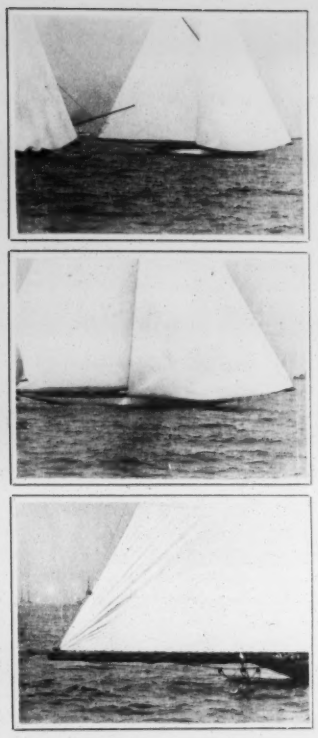
No. 1262
Title *Market and Kearney St's., San Francisco, Cal.*
Length *153 ft.*
Code Word *Fuzilaria.*



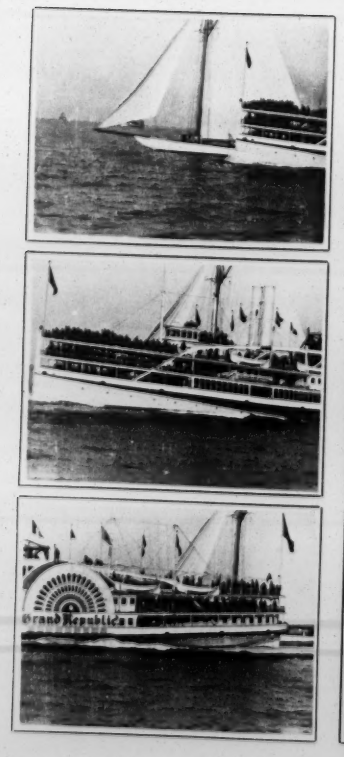
No. 1263
Title *Street Scene, San Francisco.*
Length *153 ft.*
Code Word *Fuzileiro.*



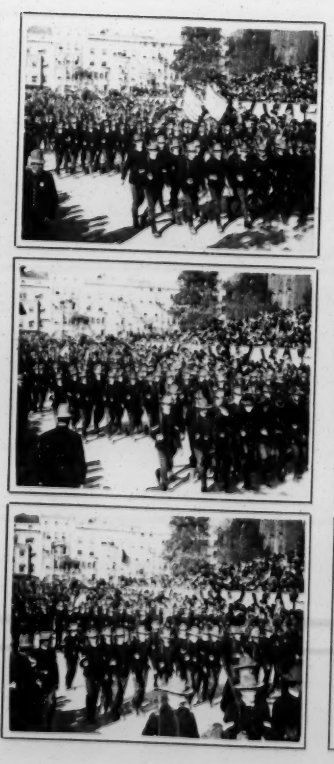
No. 1264
Title *Orpheum Theatre, San Francisco.*
Length *153 ft.*
Code Word *Fuzzballs.*



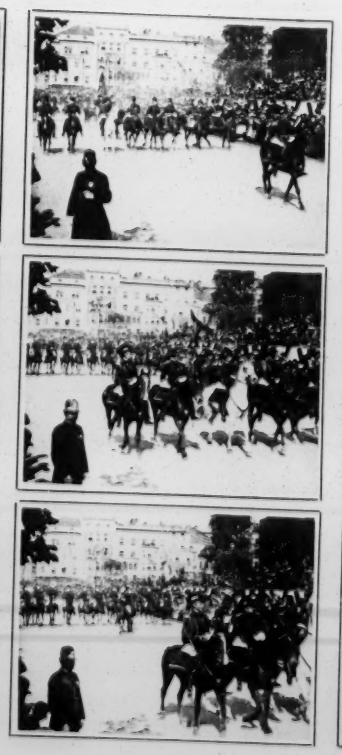
No. 1265
Title *Start of Second Cup Race.*
Length *543 ft.*
Code Word *Fyltot.*



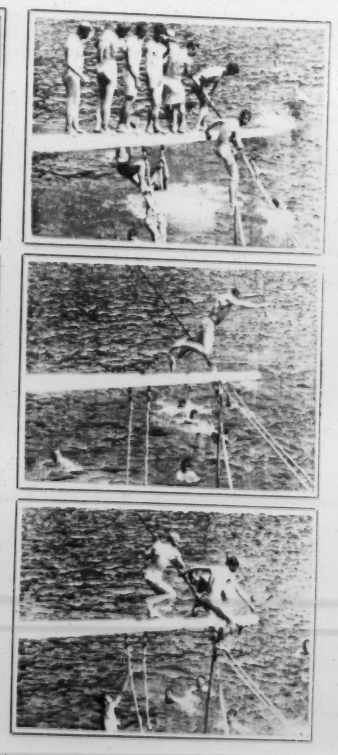
No. 1266
Title *"Grand Republic" Passing the "Columbia".*
Length *152 ft.*
Code Word *Fyrdung.*



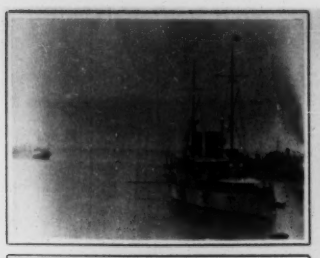
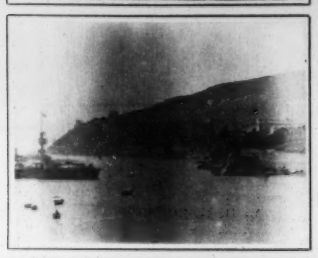
No. 1267
Title *Fourth Volunteers of Connecticut.*
Length *128 ft.*
Code Word *Fyronz.*



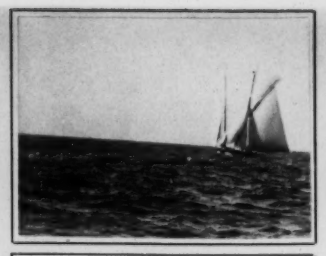
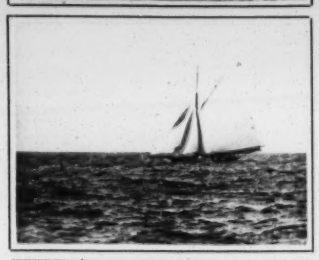
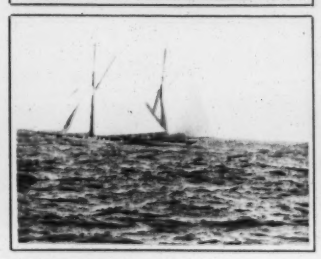
No. 1268
Title *General Butt and Staff.*
Length *60 ft.*
Code Word *Fyronzan.*



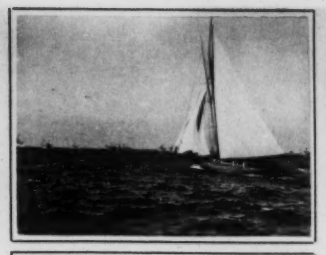
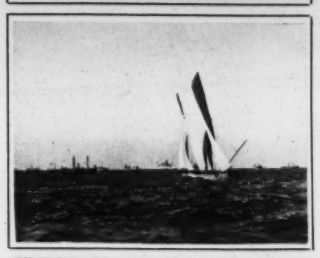
No. 1269
Title *A Dip in the Mediterranean.*
Length *192 ft.*
Code Word *Gaacar.*

No. 1270
Title *The Harbor of Villefrance.*
Length *155 ft.*
Code Word *Gaacom*

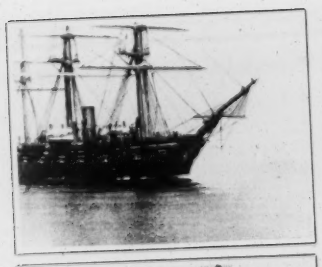




No. 1271
Title *"Shamrock" and "Columbia."*
Length *373 ft.*
Code Word *Gaafheid.*

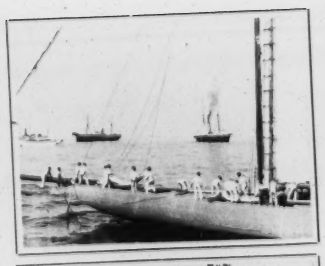
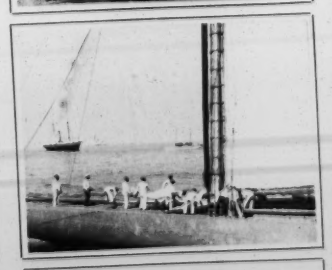



No. 1272
Title *Start of Third Race, "Shamrock" and "Columbia."*
Length *372 ft.*
Code Word *Gaafst.*

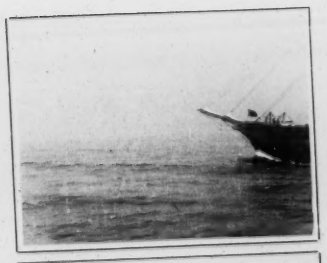
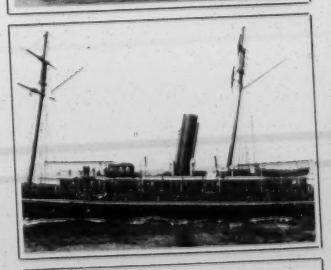
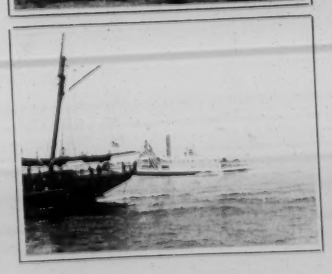
No. 1273
Title *The Dewey Naval Parade.*
Length *303 ft.*
Code Word *Gaaide.*



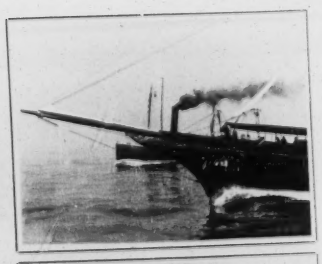
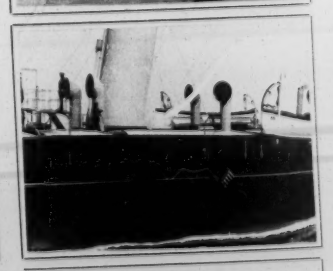
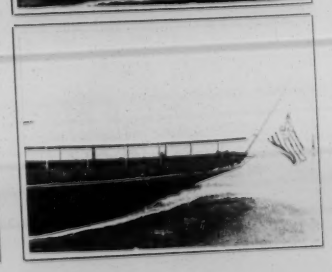
No. 1274
Title *The U.S. Training Ship "Lancaster."*
Length *80 ft.*
Code Word *Gaadeweg*

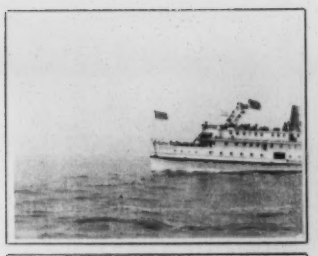
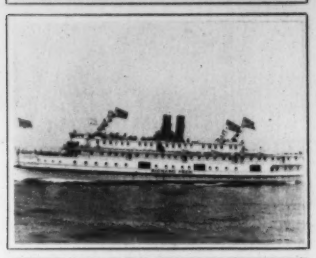
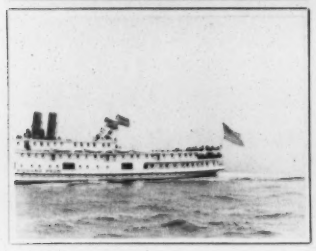
No. 1275
Title *Crew of the "Shamrock."*
Length *158 ft.*
Code Word *Gaapster.*

No. 1276
Title *The "Niagara."*
Length *231 ft.*
Code Word *Gaapstok.*

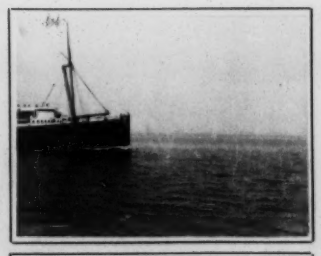
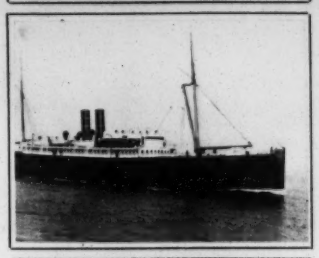
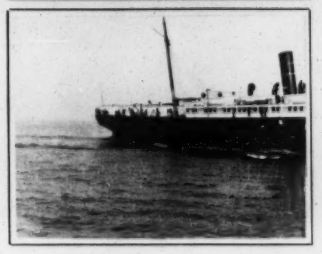




No. 1277
Title *The "Corsair."*
Length *221 ft.*
Code Word *Gaardenier.*

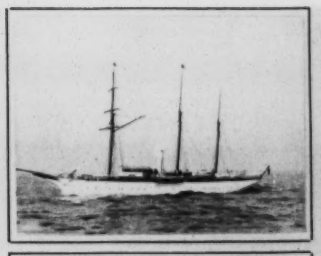
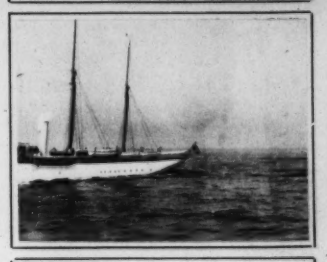
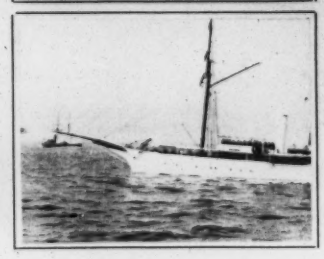
No. 1278
Title *The "Richard Peck."*

Length *192 ft.*
Code Word *Gaarders.*

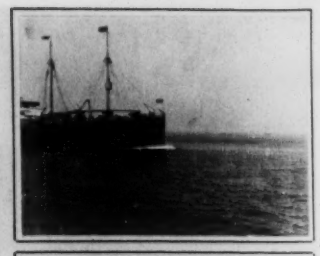
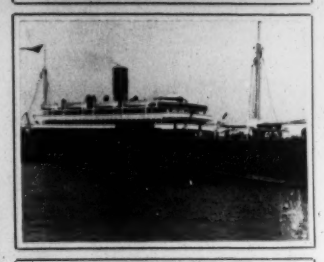
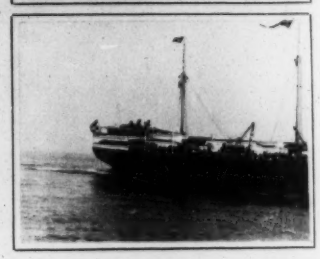
No. 1279
Title *The "Havana."*

Length *79 ft.*
Code Word *Gaarkeuken*

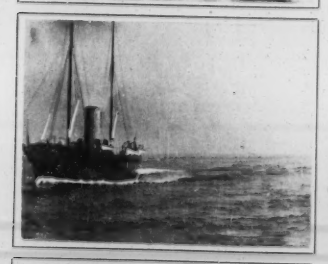
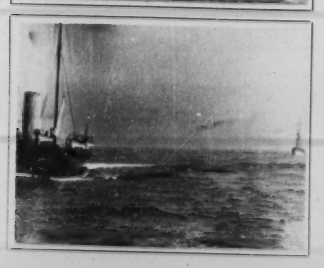
No. 1280
Title *The "Sagamore."*

Length *150 ft.*
Code Word *Gaarkok.*

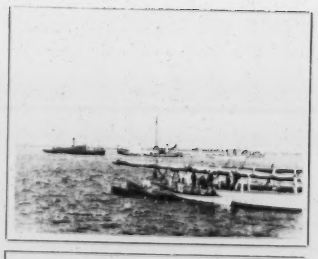
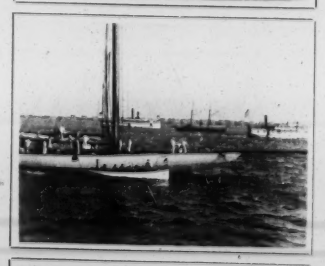
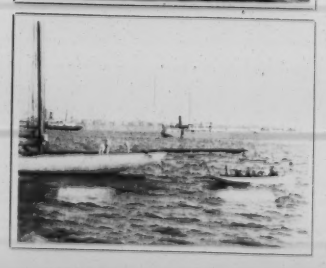
No. 1281
Title *The "Pennsylvania."*

Length *130 ft.*
Code Word *Gaarmaken.*

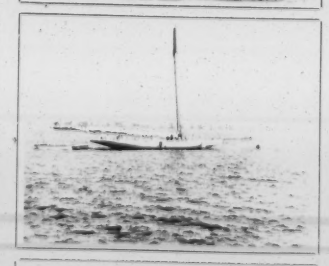
No. 1282
Title *The "Corsair."*

Length *207 ft.*
Code Word *Gaarmaking.*

No. 1283
Title *Mr. and Mrs. C. Oliver Iselin.*

Length *225 ft.*
Code Word *Gaasdoek.*

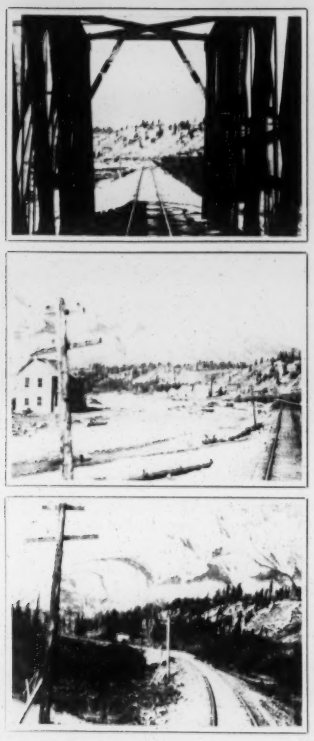


No. 1284
Title *Crew of the "Shamrock," at Work.*

Length *119 ft.*
Code Word *Gaaswerker.*

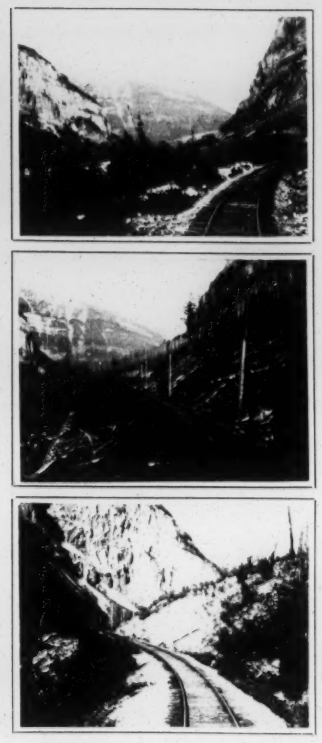
No. 1285
Title *The Gap Entrance to the Rocky Mountains.*

Length *451 ft.*
Code Word *Gabacha.*

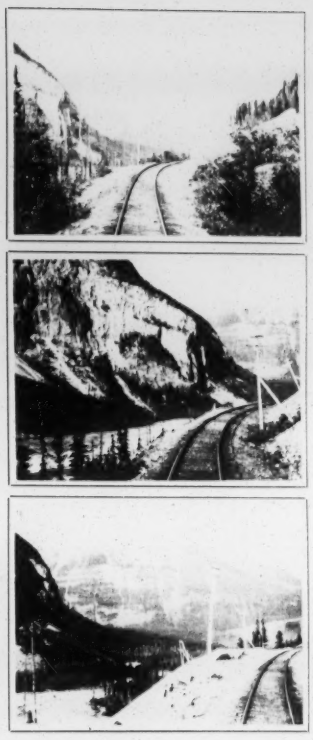


No. 1286
Title *The Eastern Slope of the Rockies.*
Length *812 ft.*
Code Word *Gabachns.*

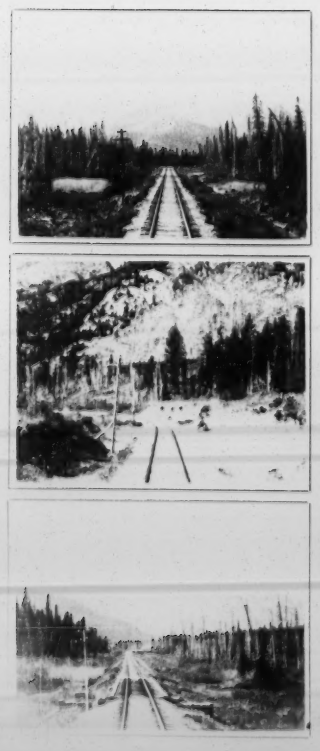
No. 1287
Title *Beyond the Great Divide.*
Length *183 ft.*
Code Word *Gabadinho.*



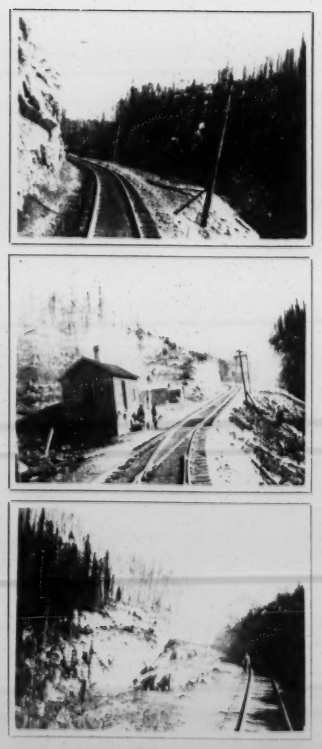
No. 1288
Title *Under the Shadow of Mt. Stephen.*
Length *300 ft.*
Code Word *Gabado.*



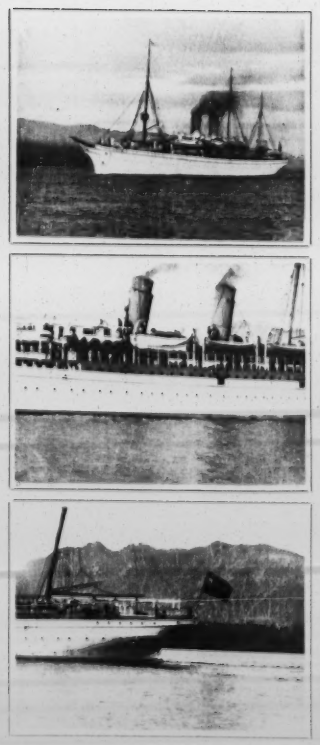
No. 1289
Title *Down Kicking Horse Slide.*
Length *464 ft.*
Code Word *Gabael.*



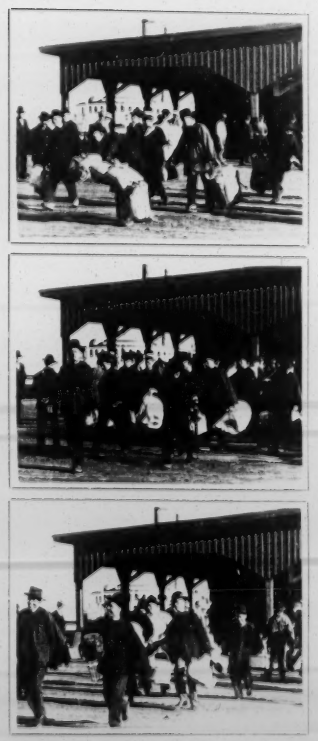
No. 1290
Title *Canadian Pacific Railway.*
Length *[illegible] ft.*
Code Word *[illegible]*



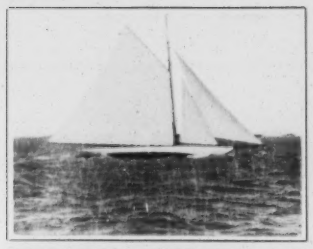
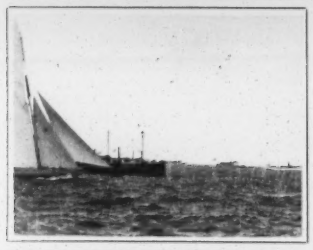
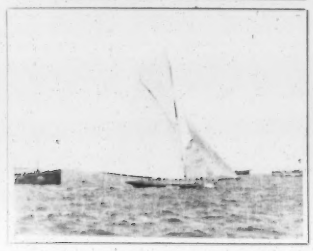
No. 1291
Title *Up the Big Grade in the Valley of Kicking Horse.*
Length *[illegible] ft.*
Code Word *[illegible]*



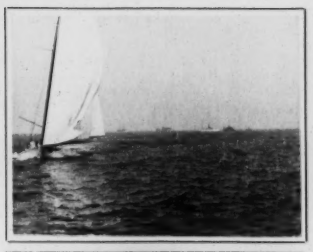
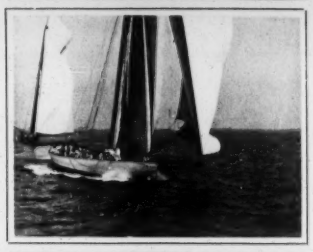
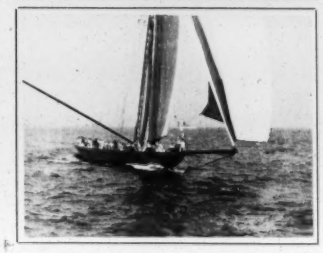
No. 1292
Title *Steamship "Empress of India."*
Length *[illegible] ft.*
Code Word *[illegible]*



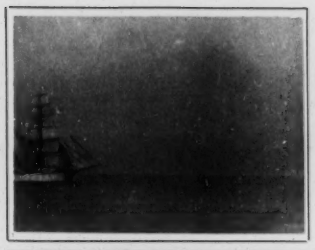
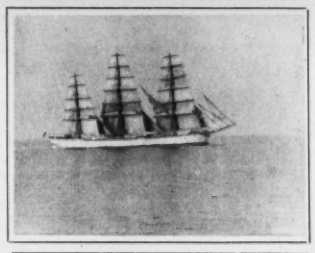
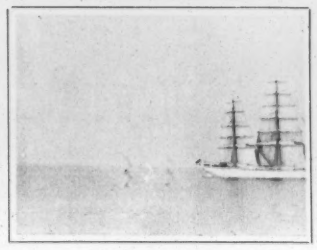
No. 1293
Title *Chinamen Returning to China.*
Length *[illegible] ft.*
Code Word *[illegible]*

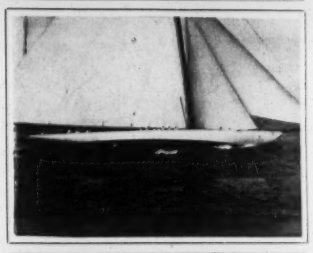
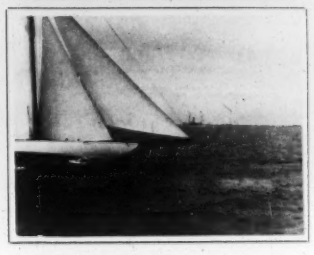
No. 1294
Title *Finish of Second Cup Race.*
Length *368 ft.*
Code Word *Gabalorum.*

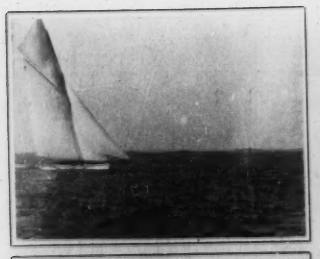
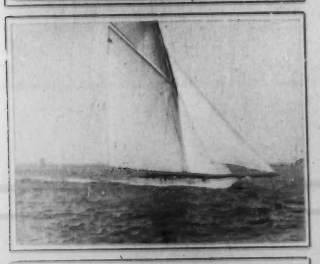
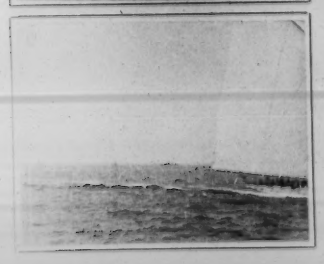
No. 1295
Title *"Columbia" vs. "Shamrock."*
Length *261 ft.*
Code Word *Gabalos.*

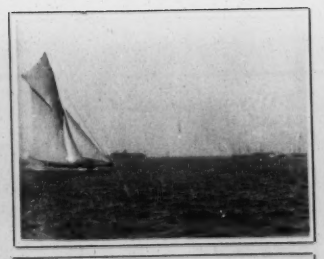
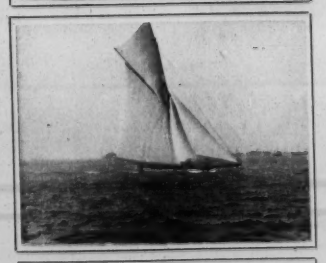
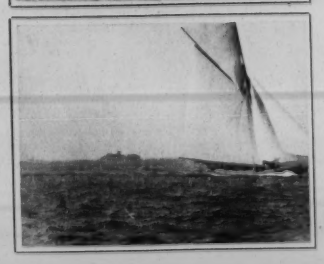
No. 1296
Title *Full Rigged Ship at Sea.*
Length *107 ft.*
Code Word *Gabalum.*

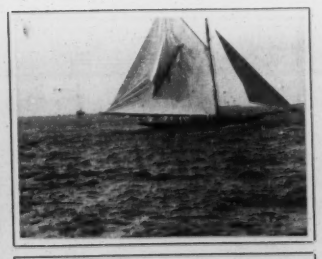
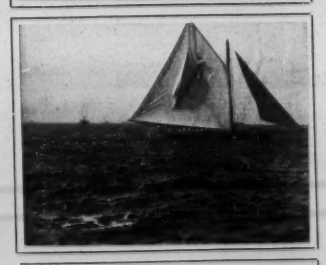
No. 1297
Title *Start of the Second Cup Race.*
Length *288 ft.*
Code Word *Gabamentos.*

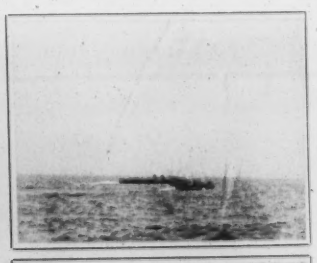
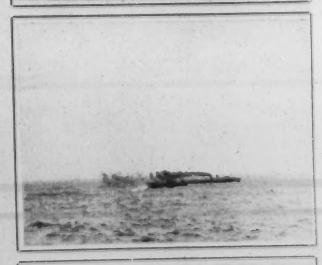
No. 1298
Title *"Columbia"*
Length *120 ft.*
Code Word *Gabaonita.*

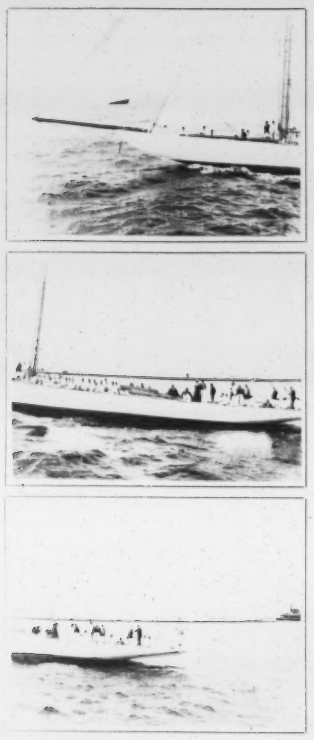
No. 1299
Title *"Shamrock."*
Length *157 ft.*
Code Word *Gabarage.*

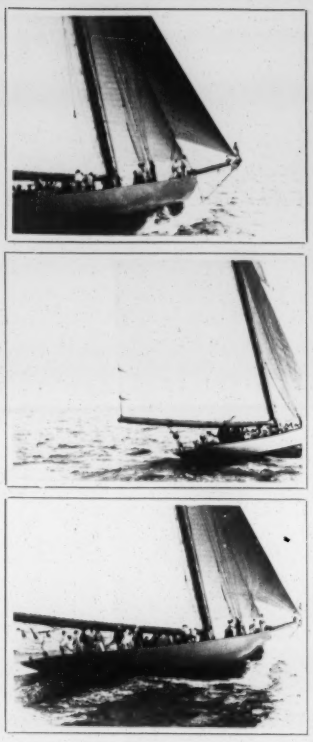
No. 1300
Title *"Shamrock" after Carrying Away Topsail.*
Length *142 ft.*
Code Word *Gabarier.*

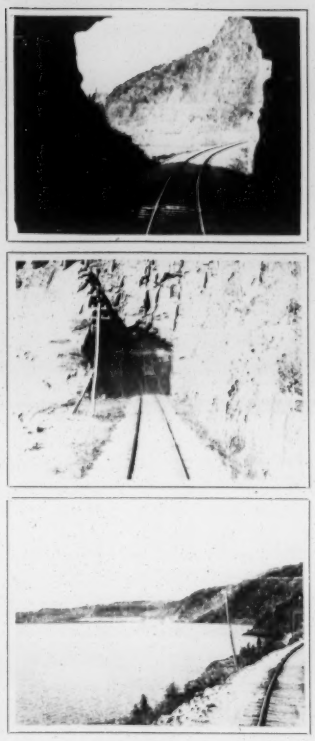
No. 1301
Title *Torpedo Boats at the Yacht Race.*
Length *188 ft.*
Code Word *Gabarras.*



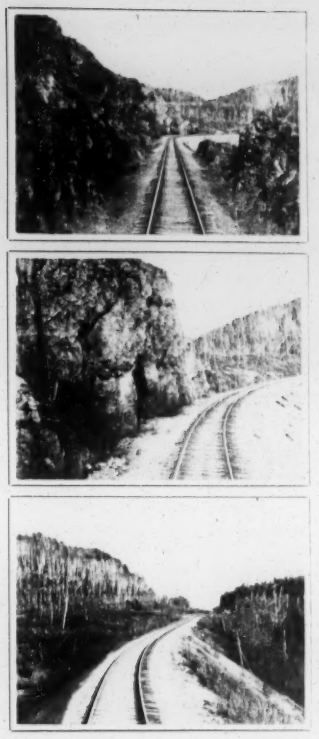
No. 1302
Title *Crew of "Columbia" and Mrs. Iselin.*
Length *123 ft.*
Code Word *Gabarro.*



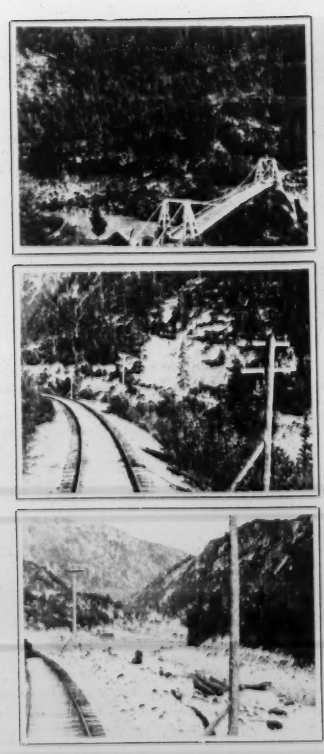
No. 1303
Title *"Columbia", Close to the Wind.*
Length *257 ft.*
Code Word *Gabarrones.*



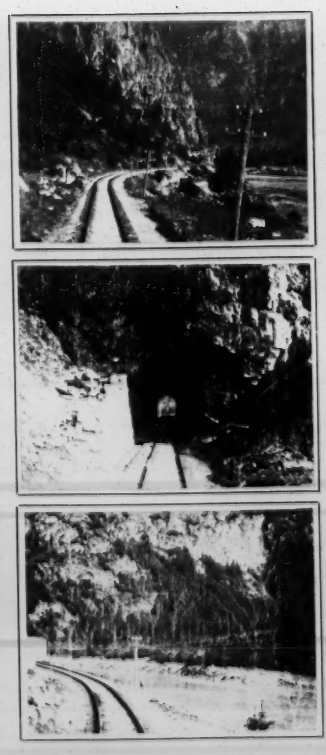
No. 1304
Title *Around Gravel Bay.*
Length *302 ft.*
Code Word *Gabatarum.*



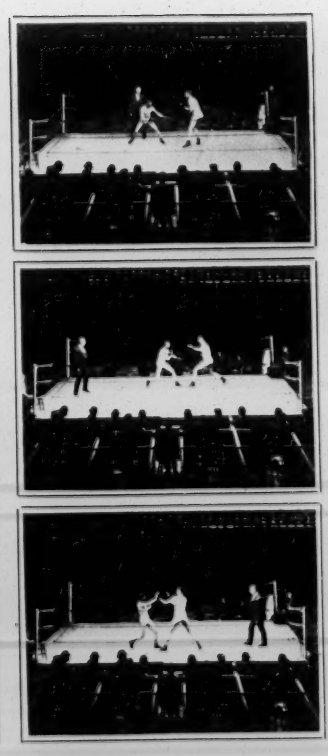
No. 1305
Title *Bridge No. 804 and Daly's Grade.*
Length *308 ft.*
Code Word *Gabalas.*



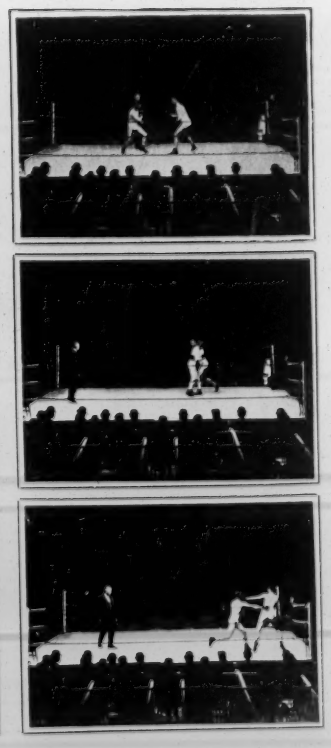
No. 1306
Title *Caribou Bridge.*
Length *207 ft.*
Code Word *Gabale.*



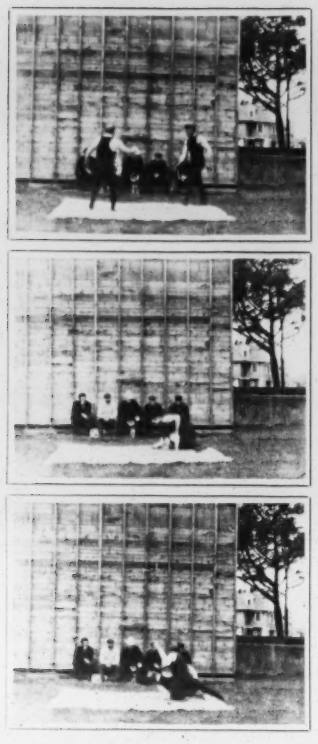
No. 1307
Title *Frazer Canyon, East of Yale.*
Length *402 ft.*
Code Word *Gabazola.*



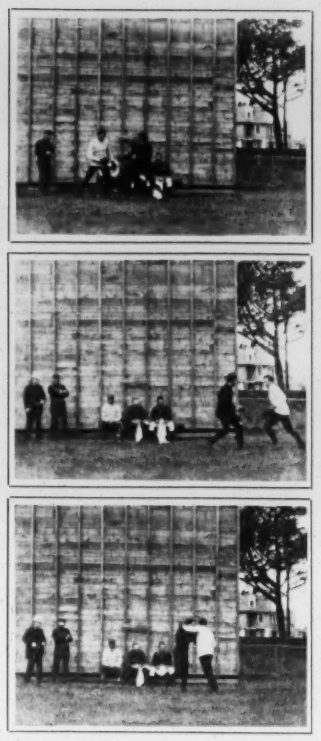
No. 1308
Title *Test. Coney Island Athletic Club.*
Length *450 ft.*
Code Word *Gabbadeo.*



No. 1309
Title *Test. Coney Island Athletic Club.*
Length *400 ft.*
Code Word *Gabbemmo.*



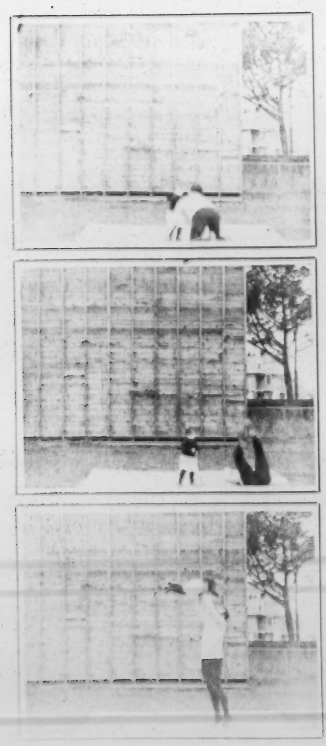
No. 1310
Title *Jeffries and Roeber Wrestling.*
Length *195 ft.*
Code Word *Gabbamondo.*



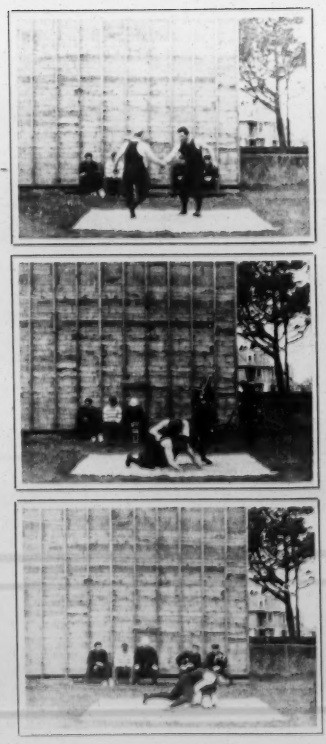
No. 1311
Title *Jeffries and Brother Boxing.*
Length *601 ft.*
Code Word *Gabbandola*

No. 1312
Title *Jeffries Training on Bicycle.*
Length *135 ft.*
Code Word *Gabbanella.*

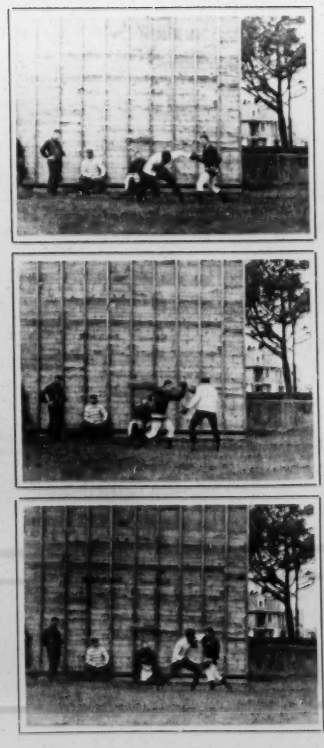
No. 1313
Title *Jeffries Running with His Trainers.*
Length *241 ft.*
Code Word *Gabbanone.*



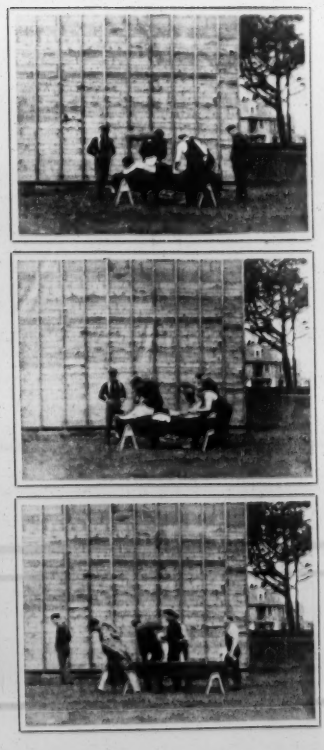
No. 1314
Title *Jeffries and a Child at Play.*
Length *75 ft.*
Code Word *Gabbanot*



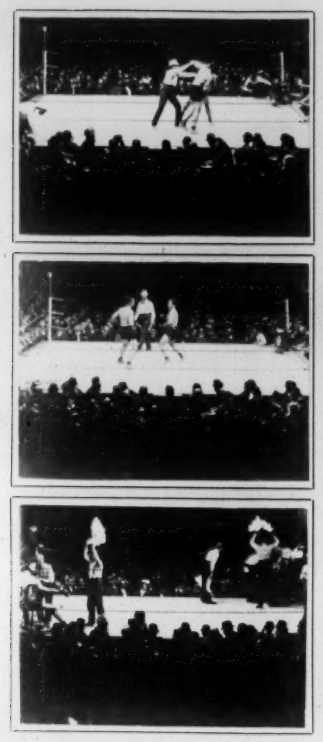
No. 1315
Title *Jeffries and Roeber Wrestling.*
Length *799 ft.*
Code Word *Gabbarurum*



No. 1316
Title *Jeffries Boxing with Tommy Ryan.*
Length *712 ft.*
Code Word *Gabbarla.*



No. 1317
Title *Jeffries Being Rubbed Down.*
Length *471 ft.*
Code Word *Gabbarono.*



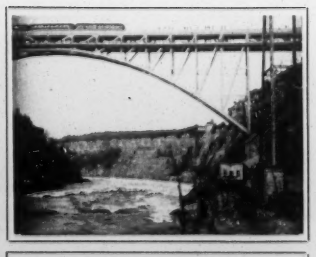
No. 1318
Title Jeffries-Sharkey Fight. Coney Island.
Length 7 Miles.
Code Word Gabbasanti.

No. 1319
Title The "Make-up" Thief.
Length 155 ft.
Code Word Gabbasse.

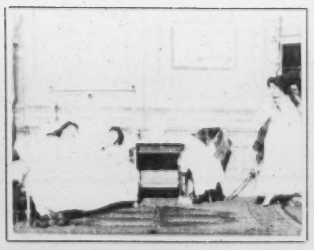
No. 1320
Title The Bathers Lunch.
Length 177 ft.
Code Word Gabbassim.

No. 1321
Title Bunco on the Sea-shore.
Length 178 ft.
Code Word Gabbatrice.

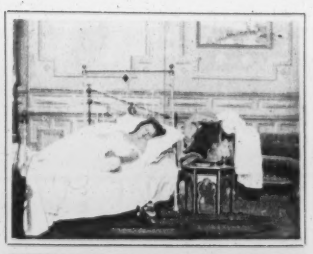
No. 1322
Title A Warm Baby with a Cold Deck.
Length 171 ft.
Code Word Gabbavale.



No. 1323
Title Grand Trunk R.R. Bridge over Whirlpool.
Length 308 ft.
Code Word Gabberanno.



No. 1324
Title It's Dangerous to Tickle a Soubrette.
Length 162 ft.
Code Word Gabberebbe.

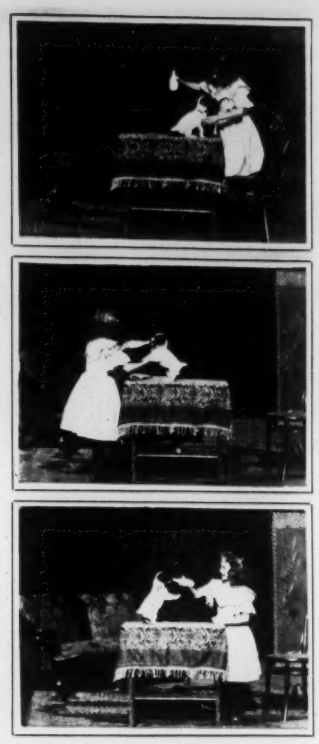


No. 1325
Title After the Ball.
Length 198 ft.
Code Word Gabberemo.

No. 1326
Title *The Bride's Trousseau*
Length *177 ft.*
Code Word *Gabberel*

No. 1327
Title *Three Hot Babies.*
Length *187 ft.*
Code Word *Gabberole.*

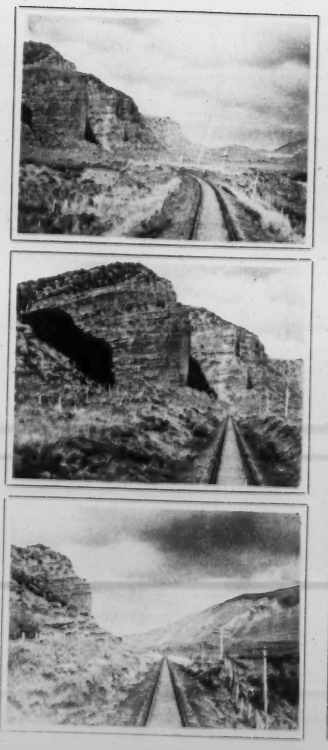
No. 1328
Title *Fougere.*
Length *300 ft.*
Code Word *Gabbia*



No. 1329
Title *The Foster Mother.*
Length *355 ft.*
Code Word *Gabbiamola.*

No. 1330
Title *Pity the Blind.*
Length *152 ft.*
Code Word *Gabbiani.*

No. 1331
Title *Follow the Girls.*
Length *194 ft.*
Code Word *Gabbiola.*



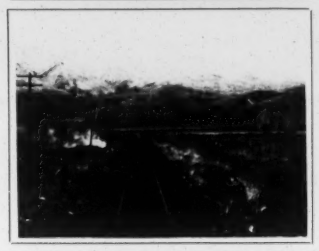
No. 1332
Title *Passing Steamboat and Great Eastern Rocks*
Length *680 ft.*
Code Word *Gabbiamola*

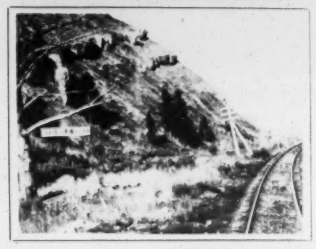
No. 1333
Title *By Pulpit Rock and Through Town of Echo*
Length *416 ft.*
Code Word *Gabbiamola*

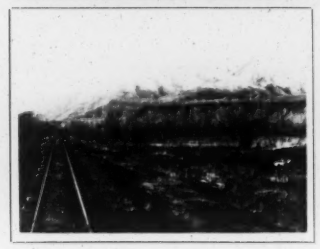
No. 1334
Title The Overland Limited passing Witch Rocks
Length [illegible] ft.
Code Word [illegible]

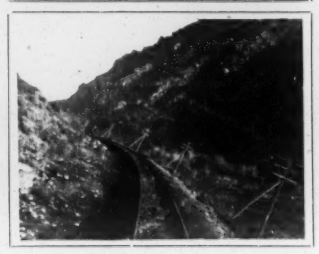
No. 1335
Title Entrance to Weber Canyon.
Length 430 ft.
Code Word Gabbiozzo

No. 1336
Title East of Uintah in Weber Canyon.
Length 344 ft.
Code Word Gabbiuzza







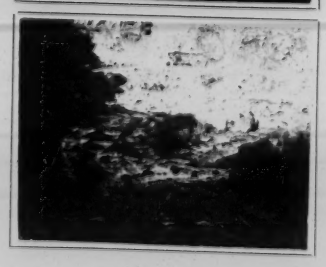


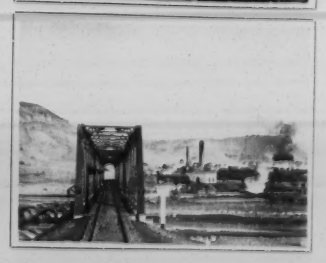
No. 1337
Title One thousand-mile Tree, Weber Canyon.
Length 314 ft.
Code Word Gabblement

No. 1338
Title Devil's Slide.
Length 363 ft.
Code Word Gabbolla.

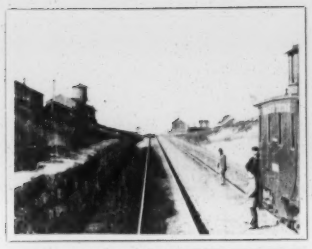
No. 1339
Title Tunnel "Number Three."
Length 223 ft.
Code Word Gabbronite.

No. 1340
Title Devil's Gate.
Length 261 ft.
Code Word Gabegie.



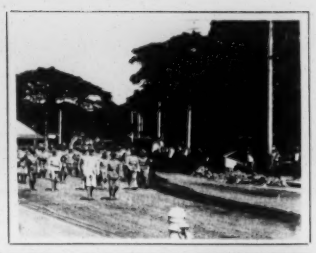


No. 1341
Title Toll Gate and Castle Rock.
Length 432 ft.
Code Word Gabelage.



No. 1342
Title *Home of Buffalo Bill.*
Length *343 ft.*
Code Word *Gabelanker*

No. 1343
Title *St Clair Tunnel.*
Length *308 ft.*
Code Word *Gabelast*



No. 1344
Title *St Clair Tunnel.*
Length *189 ft.*
Code Word *Gabelfloh.*

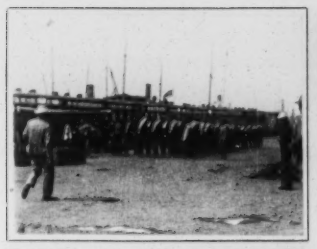
No. 1345
Title *St Clair Tunnel.*
Length *226 ft.*
Code Word *Gabelfuss.*

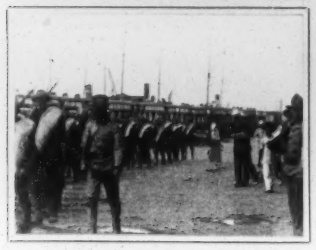
No. 1346
Title *Port Huron: West End of St Clair Tunnel.*
Length *888 ft.*
Code Word *Gabelgemse*

No. 1347
Title *West Side St. Clair Tunnel.*
Length *197 ft.*
Code Word *Gabelholz.*

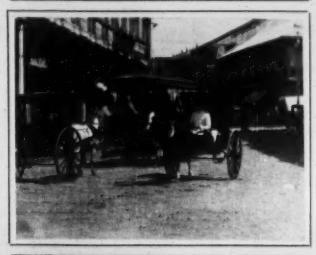
No. 1348
Title *Thirty-third Infantry U.S.A., in Honolulu.*
Length *300 ft.*
Code Word *Gabelhrenz*

No. 1349
Title *Coolies Carrying Cargo. Port of Manila.*
Length *153 ft.*
Code Word *Gabellamme*



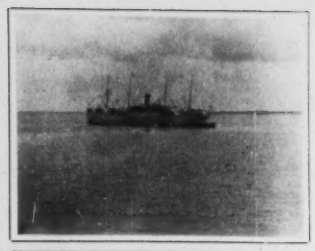
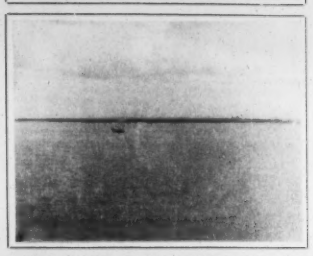
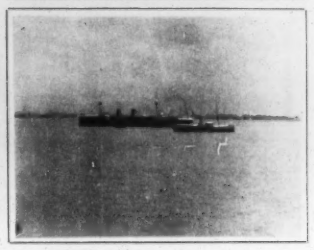


No. 1350
Title *Co. "L" Thirty-third Inf., Going to Firing Line.*
Length *160 ft.*
Code Word *Gabellando.*



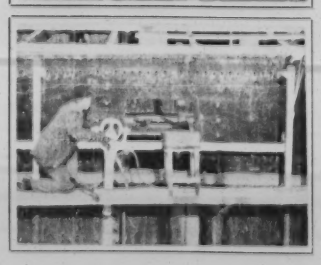
No. 1351
Title *The Escalta, Manila.*
Length *152 ft.*
Code Word *Gabellarla.*

No. 1352
Title *Blanco Bridge.*
Length *159 ft.*
Code Word *Gabellassi.*

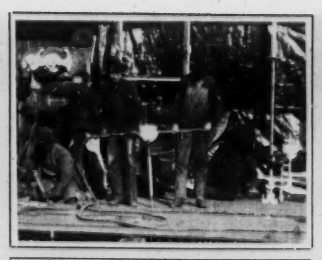
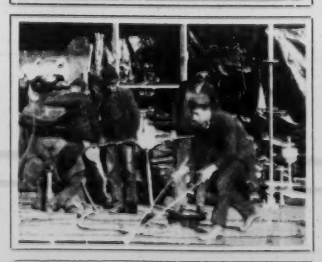
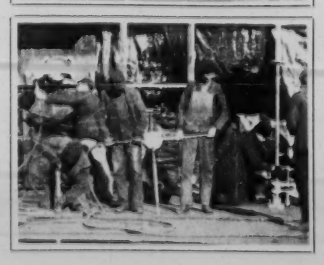




No. 1353
Title *Panoramic View of Manila Harbor.*
Length *306 ft.*
Code Word *Gabellato.*

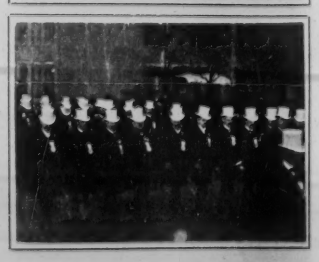
No. 1354
Title *Unloading Lighters at the Government Dock.*
Length *162 ft.*
Code Word *Gabellman.*



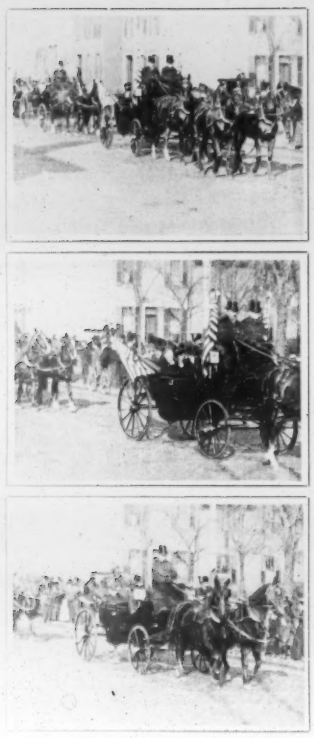
No. 1355
Title *Shell Riveters.*
Length *153 ft.*
Code Word *Gabellolla.*

No. 1356
Title *Pneumatic Tools.*
Length *153 ft.*
Code Word *Gabellotto.*



No. 1357
Title *The Blaine Club of Cincinnati.*
Length *385 ft.*
Code Word *Gabelmast.*



No. 1358
Title Governor Nash of Ohio
Length 814 ft.
Code Word Gabeln

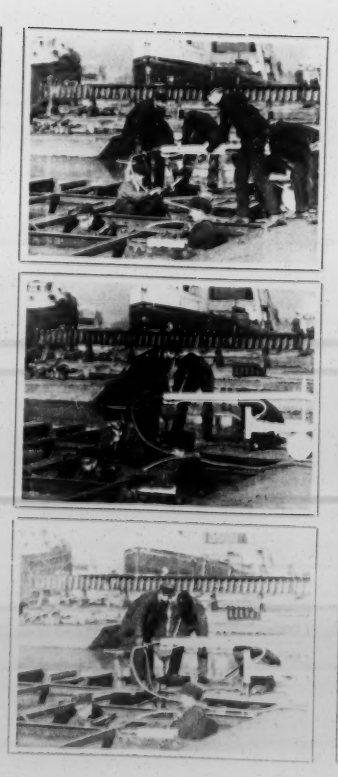
No. 1359
Title Necessary Qualifications of a Typewriter.
Length 164 ft.
Code Word Gabelnadel.

No. 1360
Title The Perfect Woman.
Length 162 ft.
Code Word Gabelpflug.

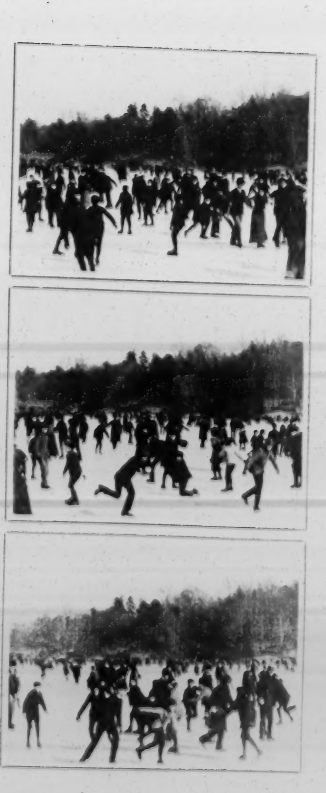
No. 1361
Title "I Had to Leave a Happy Home for You."
Length 225 ft.
Code Word Gabelrad.

No. 1362
Title "Caught."
Length 162 ft.
Code Word Gabelwegen

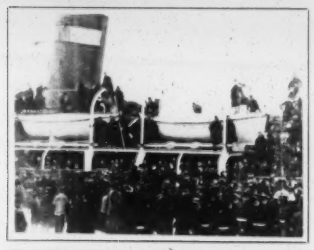
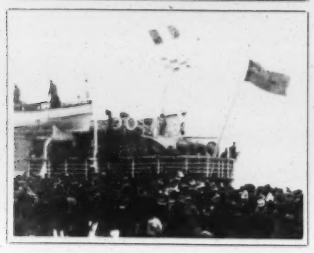
No. 1363
Title Shell Riveters.
Length 186 ft.
Code Word Gabenkarte.



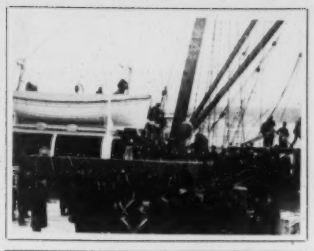
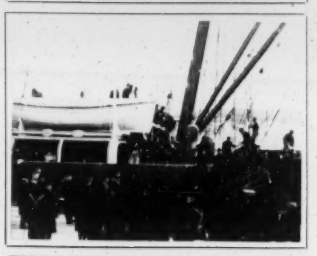
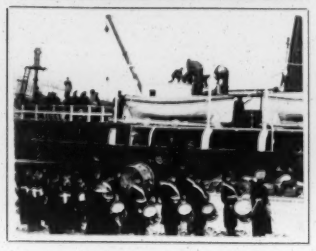
No. 1364
Title Deck Machine.
Length 158 ft.
Code Word Gabenreich.



No. 1365
Title Skating in Central Park.
Length 311 ft.
Code Word Gabenlines

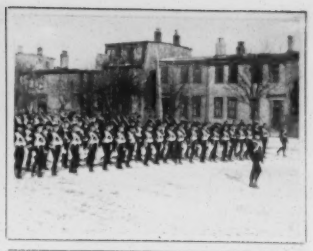



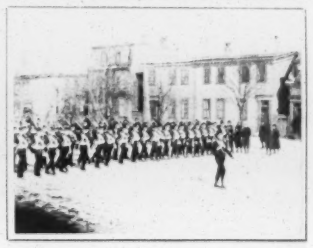
No. 1366
Title *Departure of the Second Canadian Contingent.*
Length *306 ft.*
Code Word *Gabiensis.*

No. 1367
Title *Departure of the Second Canadian Contingent.*
Length *358 ft.*
Code Word *Gabienus.*

No. 1368
Title *Second Canadian Contingent Leaving Camp.*
Length *351 ft.*
Code Word *Gabilla.*





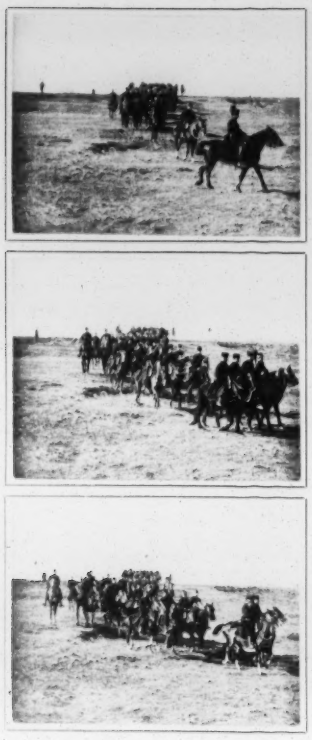
No. 1369
Title *Royal Leinster Regiment in Review.*
Length *480 ft.*
Code Word *Gabinarda.*

No. 1370
Title *Royal Leinster Regiment on Parade.*
Length *252 ft.*
Code Word *Gabinetes.*

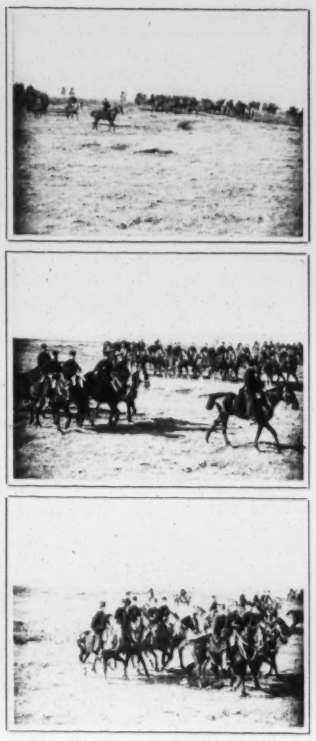
No. 1371
Title *N.W. Mounted Police Arriving at Halifax.*
Length *151 ft.*
Code Word *Gabinetto.*

No. 1372
Title *Double Time - Royal Leinsters. Halifax.*
Length *383 ft.*
Code Word *Gabinho.*

No. 1373
Title *Mounted Rifles at Drill.*
Length *308 ft.*
Code Word *Gabinianus.*



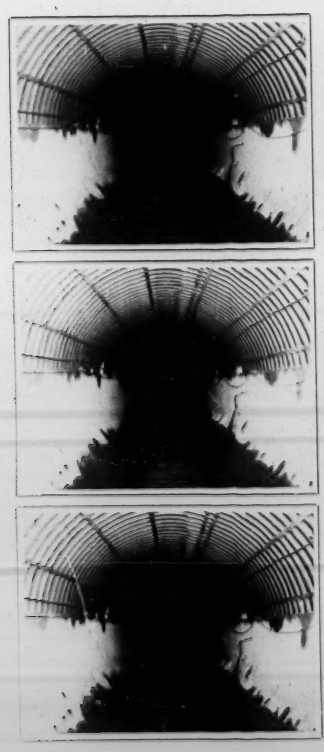
No. 1374
Title *Mounted Rifles at Drill.*
Length *284 ft.*
Code Word *Gabionida.*



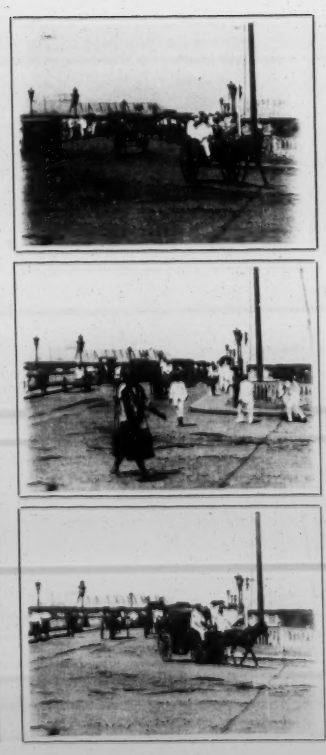
No. 1375
Title *Canadian Mounted Rifles.*
Length *294 ft.*
Code Word *Gabionadar.*

No. 1377
Title *Toronto Mounted Rifles.*
Length *298 ft.*
Code Word *Gabirol.*

No. 1378
Title *Marvin and Casler's Laborotory.*
Length *149 ft.*
Code Word *Gabkar.*

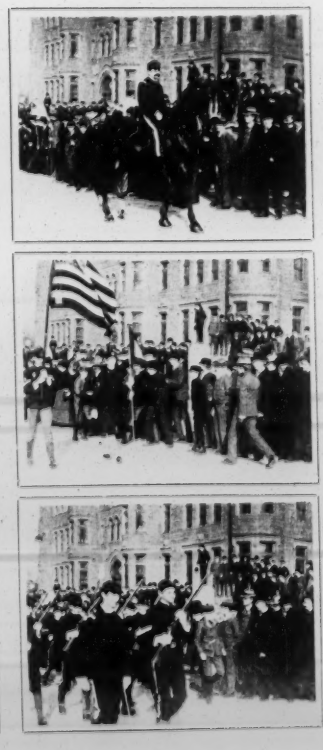


No. 1379
Title *St Clair Tunnel.*
Length *11 ft.*
Code Word *Gabolas.*



No. 1380
Title *Bridge of Spain; Manila.*
Length *311 ft.*
Code Word *Gabolais.*

No. 1381
Title *The Call to Arms.*
Length *311 ft.*
Code Word *Gabriele.*

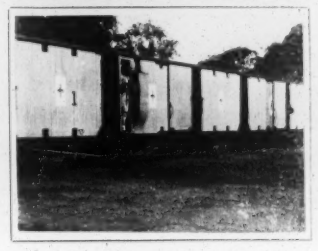


No. 1382
Title *Walnut Hills Cadets*
Length *269.*
Code Word *Gabrimen.*

No. 1383
Title *Repelling the Enemy.*
Length *311 ft.*
Code Word *Gabrito.*

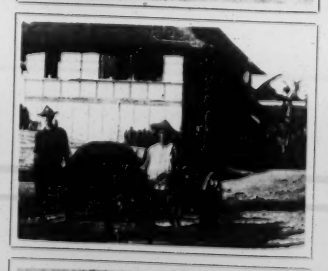
No. 1384
Title *Making Manila Rope.*
Length *152 ft.*
Code Word *Gabromags.*

No. 1385
Title *The Market Place, Manila.*
Length *303 ft.*
Code Word *Gabulcum.*



No. 1386
Title *Train with Red Cross Supplies, Manila.*
Length *152 ft.*
Code Word *Gaburan.*

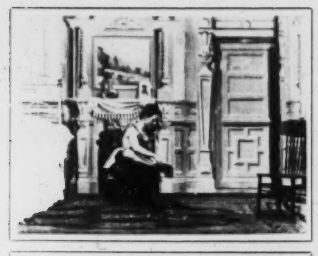
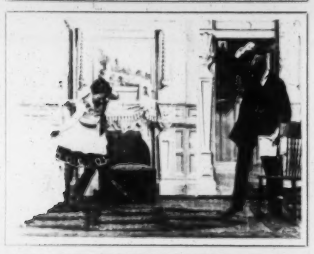
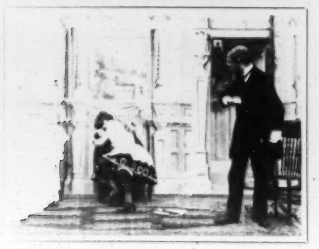
No. 1387
Title *Capt. C. W. Hobb's Battery Third Artillery.*
Length *310 ft.*
Code Word *Gabyro.*



No. 1388
Title *Water Buffalo.*
Length *312 ft.*
Code Word *Gacelos.*

No. 1389
Title *Gen. Lawton's Funeral.*
Length *312 ft.*
Code Word *Gacelery.*

No. 1390
Title *An Advance by Rushes.*
Length *147 ft.*
Code Word *Gacetilla.*

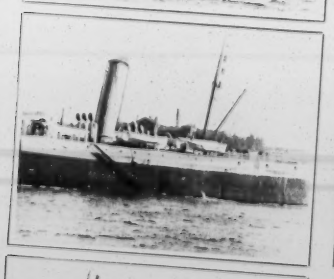
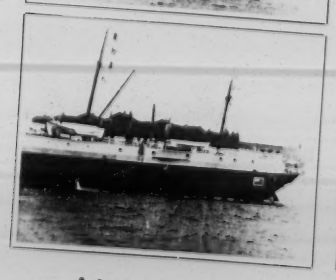




No. 1391
Title *Getting Ready for the Seashore.*
Length *156 ft.*
Code Word *Gacelista.*

No. 1392
Title *"How'd You Like to be the Iceman?"*
Length *197 ft.*
Code Word *Gachage.*

No. 1393
Title *Above the Speedway*
Length *109 ft.*
Code Word *Gachenet.*

No. 1394
Title *A Brush on the Speedway.*
Length *205 ft.*
Code Word *Gachipaes.*

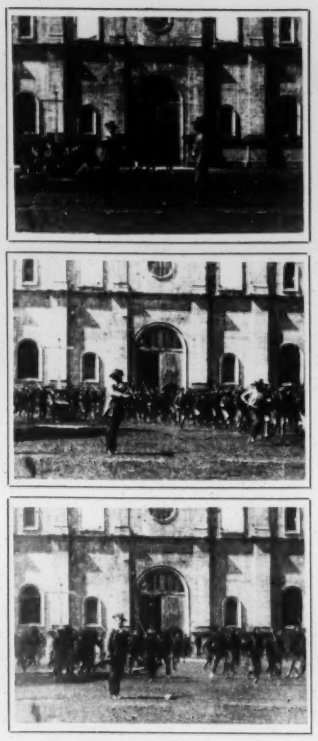
No. 1395
Title *Steamship "Monterey" Leaving Halifax.*
Length *156 ft.*
Code Word *Gachoir*

No. 1396
Title *Gen. Lawton's Funeral in Manila.*
Length *455 ft.*
Code Word *Gachonada.*

No. 1397
Title *Gen. Fred. D. Grant Inspecting Market-place.*
Length *154 ft.*
Code Word *Gachuelas.*

No. 1398
Title *Col. Jacob H. Smith and Seventeenth Inf.*
Length *314 ft.*
Code Word *Gackelhaus.*

No. 1399
Title *Attack on Mt. Ariat.*
Length *808 ft.*
Code Word *Gachern.*



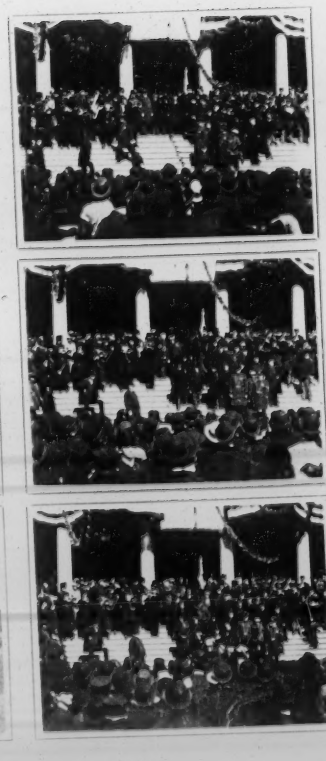
No. 1400
Title *Responding to an Alarm.*
Length *298 ft.*
Code Word *Gackhahn*

No. 1401
Title *Twenty-fifth Inf. Returning from Mt. Ariat.*
Length *312 ft.*
Code Word *Gadamecim*

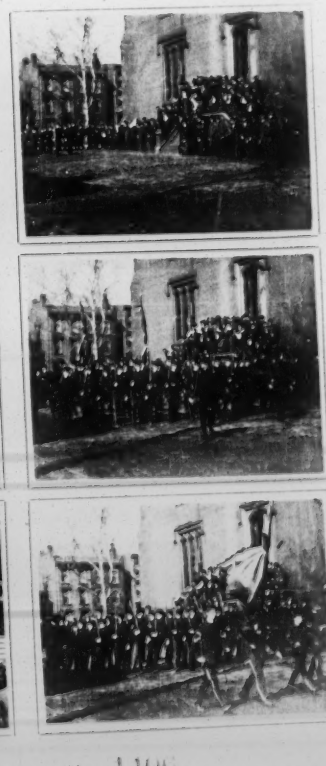
No. 1402
Title *Gen. Fred. D. Grant and Staff.*
Length *153 ft.*
Code Word *Gadanha*

No. 1403
Title *Guarded Ox-Train Carrying Rations.*
Length *151 ft.*
Code Word *Gadara.*

No. 1404
Title *Maj. Gen. Arthur Mc Arthur and Staff.*
Length *154 ft.*
Code Word *Gaddi*

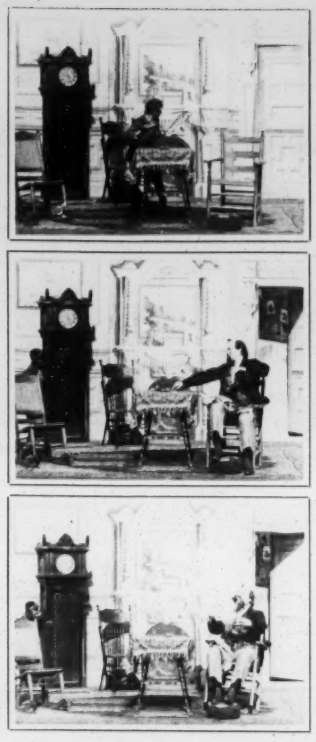


No. 1405
Title *Opening the Rapid Transit Tunnel, N.Y.*
Length *248 ft.*
Code Word *Gadhab*



No. 1406
Title *Dress Parade at the Woodward High School.*
Length *141 ft.*
Code Word *Gadebusch*

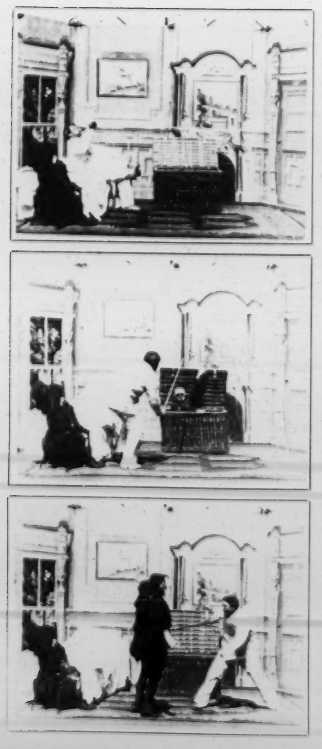
No. 1407
Title *"Ein Bier."*
Length *195 ft.*
Code Word *Gadelha*



No. 1408
Title *Tommy's Trick on Granpa.*
Length *150 ft.*
Code Word *Gadeloos*

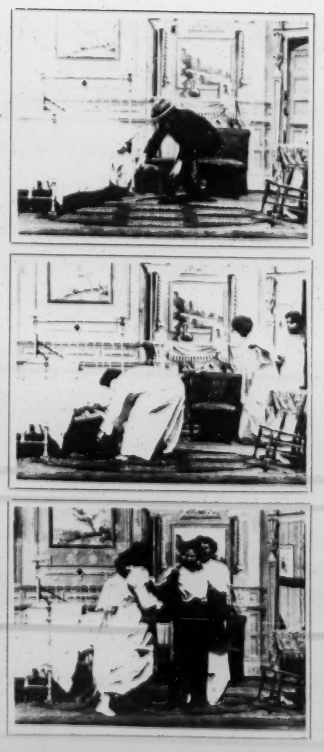
No. 1409
Title *One of the Entrances to Central Park.*
Length *198 ft.*
Code Word *Gaden.*

No. 1410
Title *The Prince of Darkness.*
Length *110. ft.*
Code Word *Gadenthurer*



No. 1411
Title *A Terrible Night.*
Length *368 ft.*
Code Word *Gadenvogel*

No. 1412
Title *A Stocking Scene from "Naughty Anthony."*
Length *157 ft.*
Code Word *Gadergeld.*



No. 1413
Title *Found a Man Under the Bed.*
Length *[illegible]*
Code Word *[illegible]*

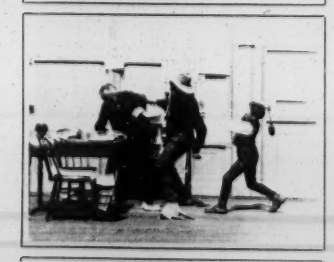
No. 1414
Title *Not a Man in Sight.*
Length *128 ft.*
Code Word *Gadelies.*

No. 1415
Title *What Happned to a Fresh Johnnie.*
Length *188 ft.*
Code Word *Gadfly.*

No. 1416
Title *What Happned to a Fresh Johnnie.*
Length *181 ft.*
Code Word *Gadhelic.*

No. 1417
Title *Uncle Cy's Experience at a Concert Hall.*
Length *192 ft.*
Code Word *Gadibus.*

No. 1418
Title *The Croton Dam Strike*
Length *300 ft.*
Code Word *Gadille.*



No. 1419
Title *Horsewhipping an Editor.*
Length *109 ft.*
Code Word *Gadinine.*

No. 1420
Title *Buffalo Bill's Wild West Show.*
Length *566 ft.*
Code Word *Gadinique.*

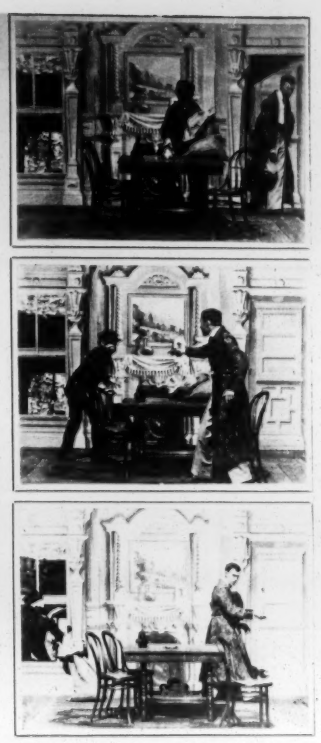
No. 1421
Title *Harrington Rail Bonding Machine.*
Length *334 ft.*
Code Word *Gaditanas.*

No. 1422
Title *A Good Scrap.*
Length *186.*
Code Word *Gaditanian.*

No. 1423
Title *How They Rob Men in Chicago.*
Length *165 ft.*
Code Word *Gaditano.*

No. 1424
Title *After Dark in Central Park.*
Length *175 ft.*
Code Word *Gadlings.*

No. 1425
Title *Uncle Reuben Lands a Kick.*
Length *167 ft.*
Code Word *Gadonine.*

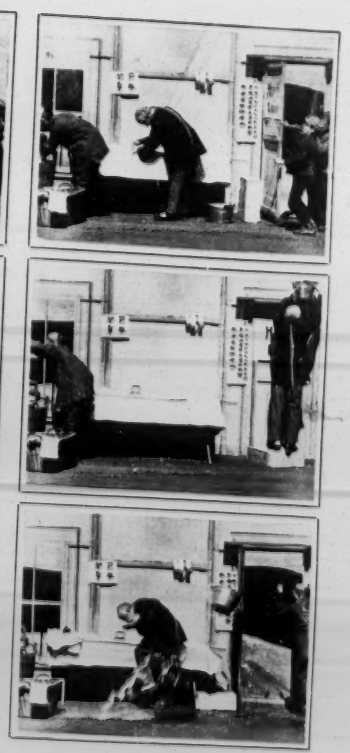


No. 1426
Title *Sherlock Holmes Baffled.*
Length *284 ft.*
Code Word *Gadsman.*

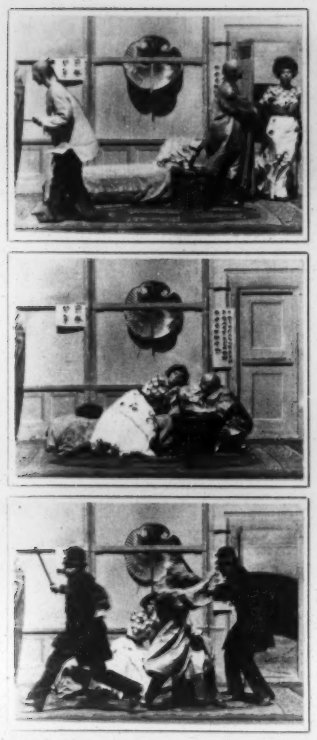
No. 1427
Title *The Mule Hurdle Act.*
Length *224 ft.*
Code Word *Gaebest*

No. 1428
Title *Somersault Act.*
Length *262 ft.*
Code Word *Gaelfeln*

No. 1429
Title *The Four Horse Act.*
Length *311 ft.*
Code Word *Gaegler.*

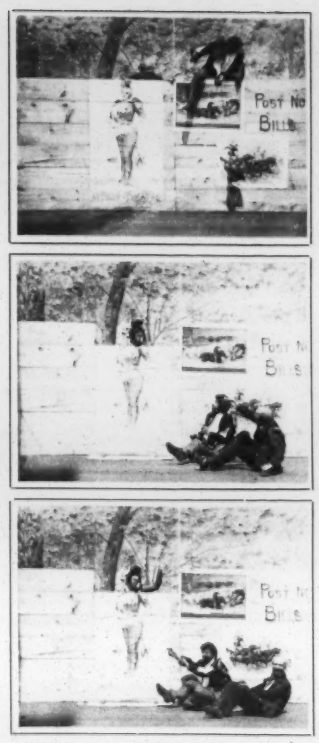


No. 1430
Title *The Boomerang.*
Length *148 ft.*
Code Word *Gaehnalle.*

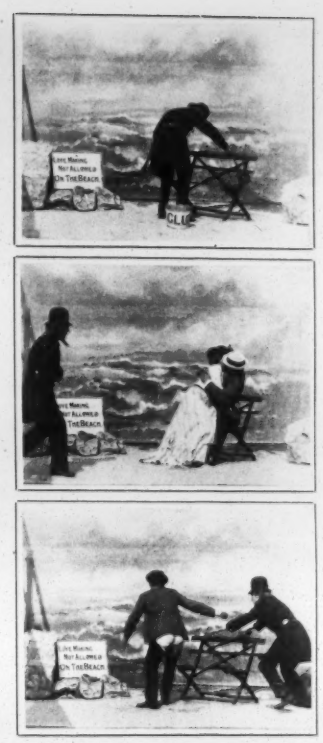


No. 1431
Title *A Raid on a Chinese Opium Joint.*
Length *161 ft.*
Code Word *Gaehnen*

No. 1432
Title *Confounding the Art Critic.*
Length *129 ft.*
Code Word *Gaehnfisch*

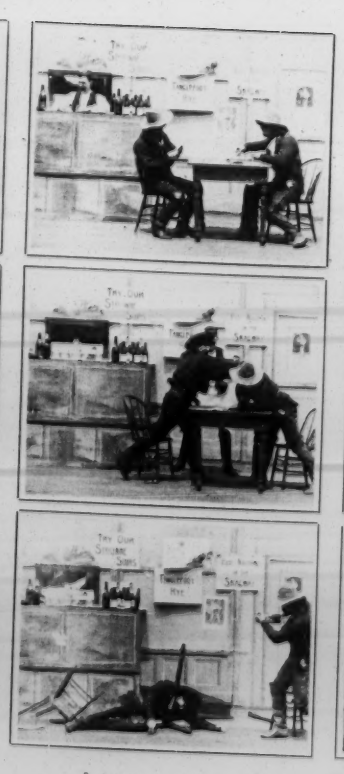


No. 1433
Title *Tramps in the Old Maid's Orchard.*
Length *151 ft.*
Code Word *Gaehnlaut.*



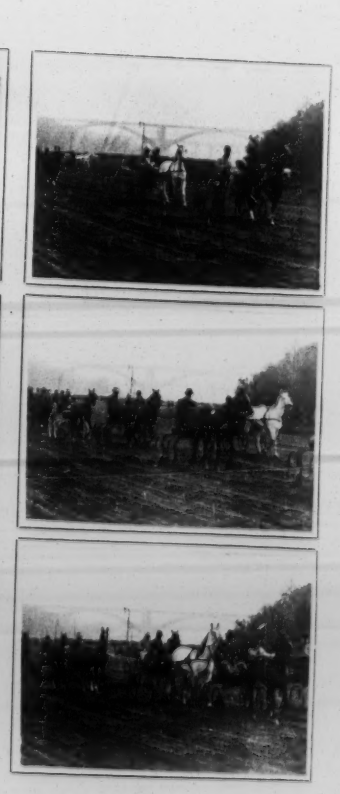
No. 1434
Title *How the Young Man Got Stuck at Ocean Beach*
Length *196 ft.*
Code Word *Gaehnmaul.*

No. 1435
Title *A Raid on "Dago" Counterfeiters.*
Length *138 ft.*
Code Word *Gaehnsucht*



No. 1436
Title *A Gun Play in the Klondike.*
Length *162 ft.*
Code Word *Gaehntest*

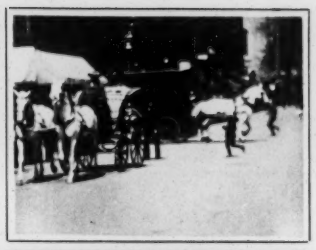
No. 1437
Title *A Farmer Who Could'nt Let Go.*
Length *135 ft.*
Code Word *Gaehrender*



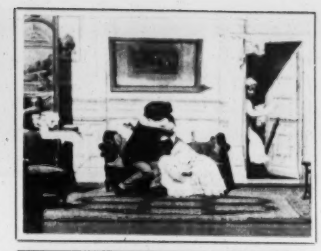
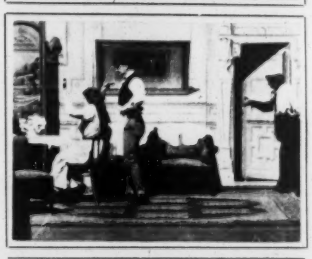
No. 1438
Title *A Speedway Parade*
Length *416 ft.*
Code Word *Gaehnrung*

No. 1439
Title *May Day Parade*
Length *297 ft.*
Code Word *Gaelicas*

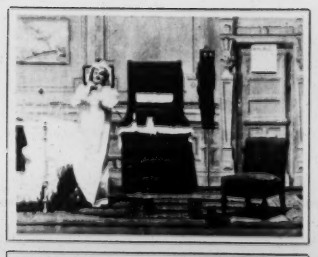
No. 1440
Title *Maypole Dance.*
Length *377 ft.*
Code Word *Gaelico.*



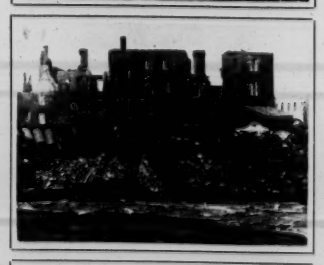
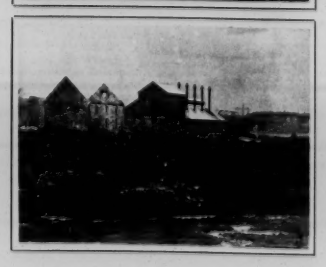
No. 1441
Title *Buffalo Bill's Wild West Parade.*
Length *327 ft.*
Code Word *Gaelique.*

No. 1442
Title *An Impromptu Hairdresser.*
Length *158 ft.*
Code Word *Gaellen.*



No. 1443
Title *How the Old Maid Got a Husband.*
Length *261 ft.*
Code Word *Gaengel.*

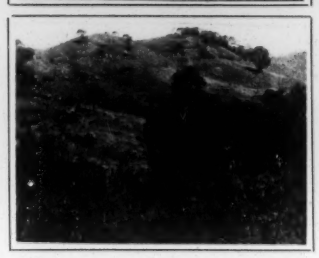
No. 1444
Title *The Great Ottawa Fire.*
Length *175 ft.*
Code Word *Gaenseaar.*

No. 1445
Title *The Great Ottawa Fire.*
Length *182 ft.*
Code Word *Gaenseange.*

No. 1446
Title *Buffalo Bill's Wild West Parade.*
Length *381 ft.*
Code Word *Gaensebaum.*

No. 1447
Title *Buffalo Bill's Wild West Parade.*
Length *282 ft.*
Code Word *Gaensefuss*

No. 1448
Title *On the Advance with Gen. Wheaton.*
Length *311 ft.*
Code Word *Gaensegang*



No. 1449
Title *Into the Wilderness.*
Length *310 ft.*
Code Word *Gansehaut.*

No. 1450
Title *Water Buffalo Train.*
Length *314 ft.*
Code Word *Gansekopf.*

No. 1451
Title *Pack Train. Gen. Bell's Expedition*
Length *154 ft.*
Code Word *Gaensemagd*

No. 1452
Title *Lieut. Howell's Light Battery D.*
Length *311 ft.*
Code Word *Gaensemast*

No. 1453
Title *Breaking Through Jungle. Gen. Bell's Exp.*
Length *310 ft.*
Code Word *Gaensepose*

No. 1454
Title *Aguinaldo's Navy.*
Length *152 ft.*
Code Word *Gaenstrab.*

No. 1455
Title *Bell's Pack Train Swimming Agno River.*
Length *312 ft.*
Code Word *Gaensewein.*

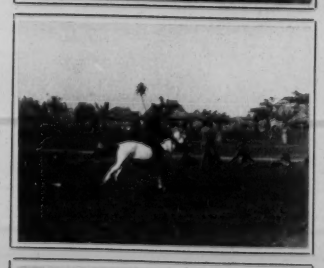
No. 1456
Title *Fourth U.S. Cavalry, Philippines.*
Length *154 ft.*
Code Word *Gaensewitz.*

No. 1457
Title *Artillery in Action. Gen. Wheaton's Advance.*
Length *316 ft.*
Code Word *Gaenzlich.*

No. 1458
Title *Gen. Bell and Staff.*
Length *158 ft.*
Code Word *Gaeonas.*

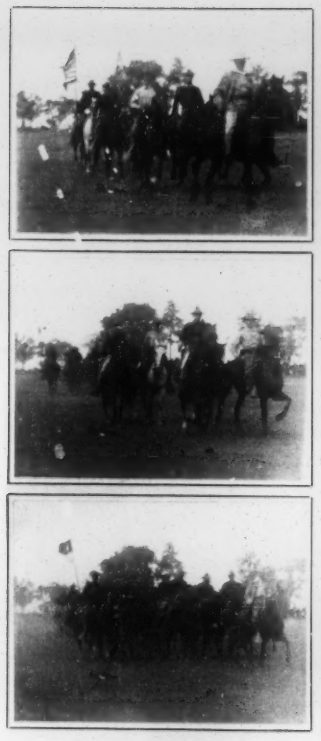
No. 1459
Title *Bell's Pack Train Breaking Through Jungle.*
Length *312 ft.*
Code Word *Gaerbehaus.*

No. 1460
Title *The Fighting Thirty-sixth.*
Length *308 ft.*
Code Word *Gaerbstahl.*

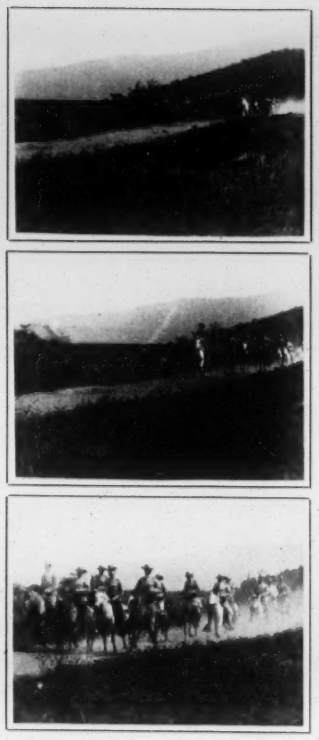


No. 1461
Title *A Filipino Town Surprised.*
Length *307 ft.*
Code Word *Gaerbung.*

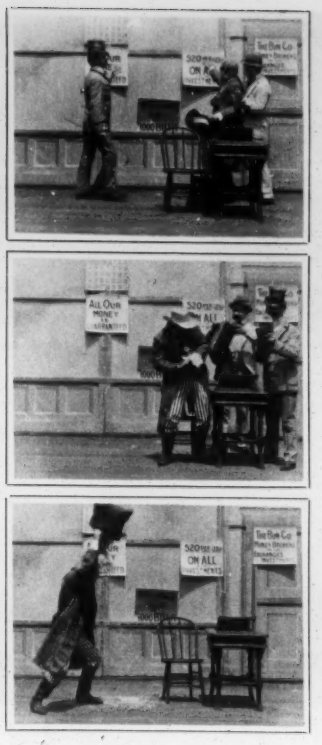
No. 1462
Title *Panorama of Water Front, Manila.*
Length *155 ft.*
Code Word *Gaertner.*



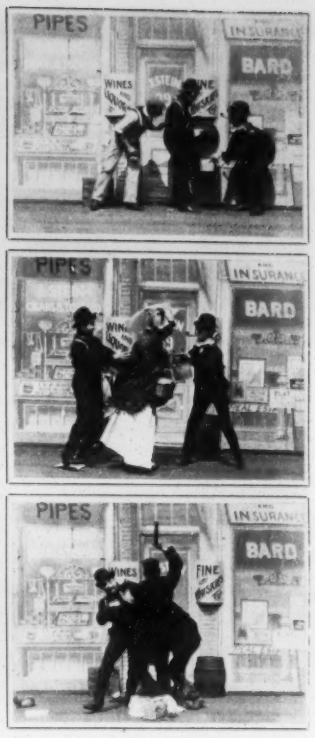
No. 1463
Title *Fourth Cavalry on the March.*
Length *312 ft.*
Code Word *Gaertnerei.*



No. 1464
Title *Gen. Floyd Wheaton and Staff.*
Length *294 ft.*
Code Word *Gaesalae.*



No. 1465
Title *How the Farmer was Buncoed.*
Length *294 ft.*
Code Word *Gaesatorum.*



No. 1466
Title *The Growler Gang Catches a Tartar.*
Length *169 ft.*
Code Word *Gaesatos.*

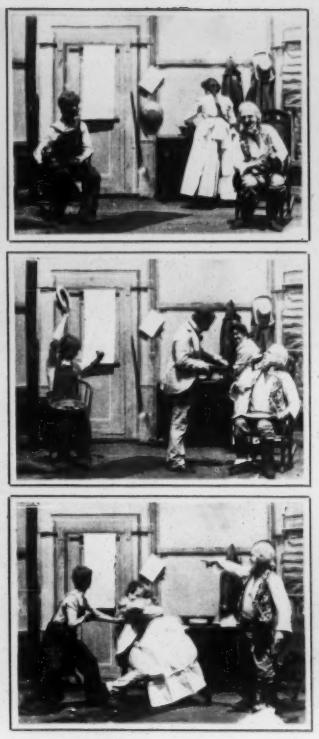
No. 1467
Title *One on the Bum.*
Length *171 ft.*
Code Word *Gaesatum.*

No. 1468
Title *The Troublesome Fly.*
Length *265 ft.*
Code Word *Gaesschen.*

No. 1469
Title *Insured Against Loss.*
Length *177 ft.*
Code Word *Gaetani.*

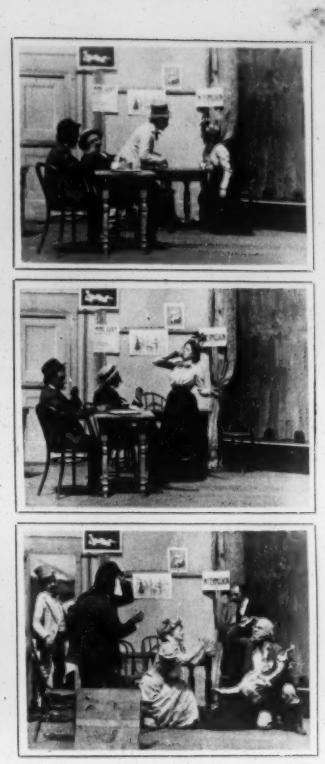
No. 1470
Title *How They Fired the Bum.*
Length *218 ft.*
Code Word *Gaeten.*

No. 1471
Title *The Downward Path. The New Soubrette.*
Length *167 ft.*
Code Word *Gaethacke.*



No. 1472
Title *The Downward Path. The Cheeky Book Agent.*
Length *164 ft.*
Code Word *Gaetone.*

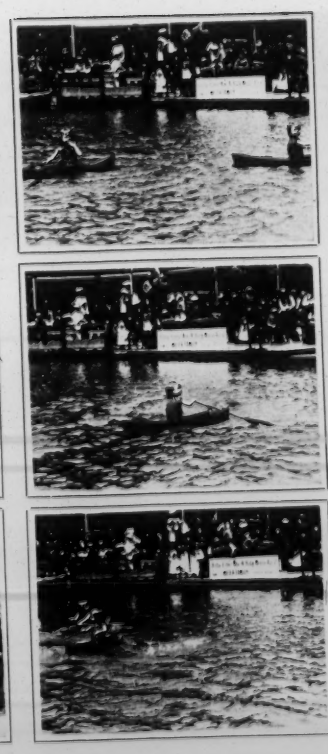
No. 1473
Title *The Downward Path. Girl Who Went Astray.*
Length *160 ft.*
Code Word *Gaetuler.*



No. 1474
Title *The Downward Path. In Suicide Hall.*
Length *169 ft.*
Code Word *Gaetuliam.*

No. 1475
Title *The Downward Path. She Ran Away with the City Man.*
Length *164 ft.*
Code Word *Gaetulicus.*

No. 1476
Title *Gatling Gun Drill.*
Length *484 ft.*
Code Word *Gaetulorum*



No. 1477
Title *Water Babies.*
Length *244 ft.*
Code Word *Gaetulos.*

No. 1478
Title *The Art of Making-up*
Length *377 ft.*
Code Word *Gaezetae.*

No. 1479
Title *Why Mrs. McCarthy went to the Ball.*
Length *329 ft.*
Code Word *Galanhoo.*

No. 1480
Title *Sidewalks of New York.*
Length *204 ft.*
Code Word *Galanhoto.*

No. 1481
Title *Good Times with the Organ Grinder.*
Length *164 ft.*
Code Word *Galaria.*

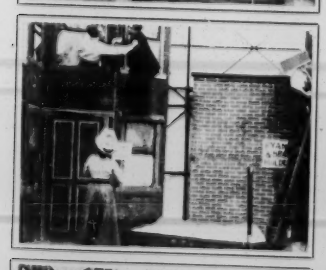
No. 1482
Title *The Thief and the Pie Woman.*
Length *157 ft.*
Code Word *Galarron.*

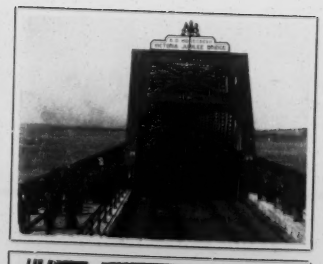
No. 1483
Title *The Rubberneck Boarders.*
Length *170 ft.*
Code Word *Galeibento.*

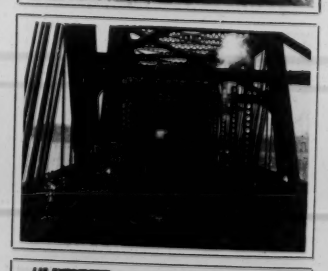
No. 1484
Title *Victoria Jubilee Bridge.*
Length *853 ft.*
Code Word *Galeiroso.*

No. 1485
Title *Gilead*
Length *279 ft.*
Code Word *Galento.*

No. 1486
Title *The Approach to Lake Christopher.*
Length *391 ft.*
Code Word *Galfelicht.*







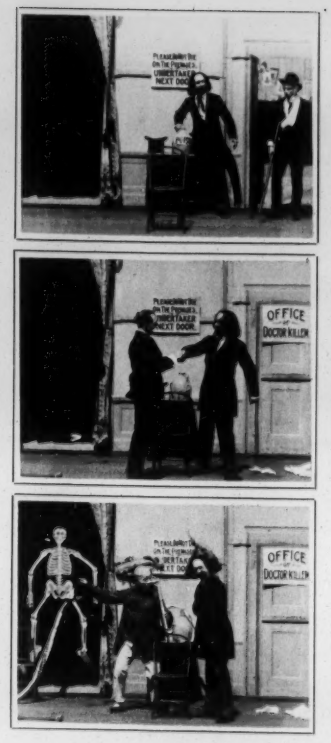
No. 1483
Title *The Rubberneck Boarders.*
Length *170 ft.*
Code Word *Galeibento.*

No. 1484
Title *Victoria Jubilee Bridge.*
Length *853 ft.*
Code Word *Galeiroso.*

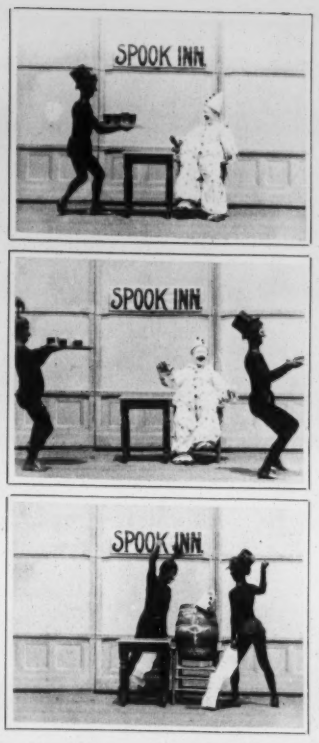
No. 1485
Title *Gilead*
Length *279 ft.*
Code Word *Galento.*

No. 1486
Title *The Approach to Lake Christopher.*
Length *391 ft.*
Code Word *Galfelicht.*

No. 1487
Title *A Tramp in the Well.*
Length *[illegible] ft.*
Code Word *Gattelig.*



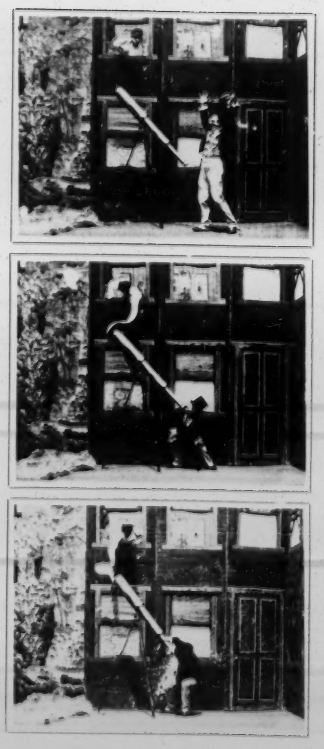
No. 1488
Title *An Arizona Doctor.*
Length *422 ft.*
Code Word *Gaffern.*



No. 1489
Title *The Champion Beer Drinker*
Length *400 ft.*
Code Word *Galfervolk.*

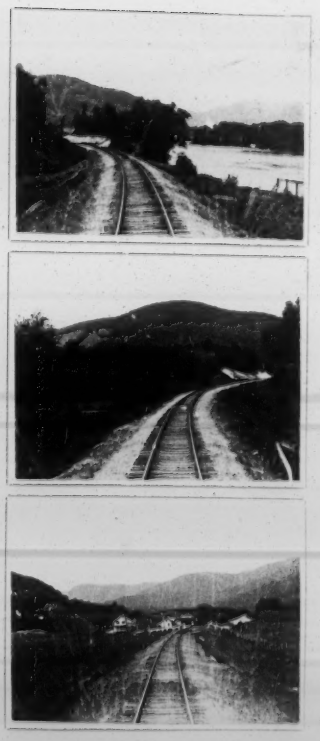
No. 1490
Title *The Man with the Jimjams.*
Length *172 ft.*
Code Word *Galthaus.*

No. 1491
Title *The Census on Cherry*
Length *[illegible] ft.*
Code Word *Gattlock.*

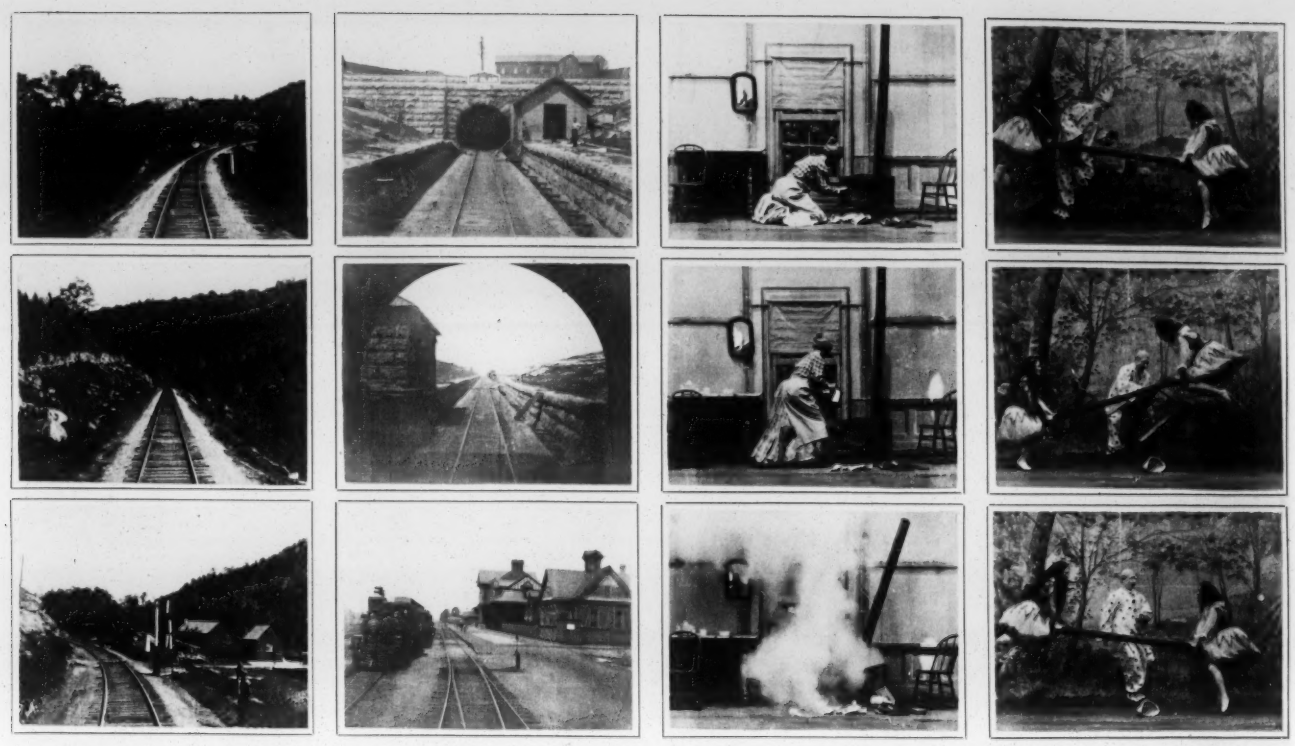


No. 1492
Title *How He Took the Eclipse*
Length *167 ft.*
Code Word *Gattsman.*

No. 1493
Title *Brook Trout Fishing*
Length *355 ft.*
Code Word *Gattlide.*



No. 1494
Title *The Approach to Shelburn.*
Length *[illegible] ft.*
Code Word *Gattpro.*



No. 1495
Title *Valley of the Little Androscoggin.*
Length *366 ft.*
Code Word *Gagath.*

No. 1496
Title *St. Clair Tunnel.*
Length *744 ft.*
Code Word *Gaganda.*

No. 1497
Title *How Bridget Made the Fire.*
Length *142 ft.*
Code Word *Gageiro.*

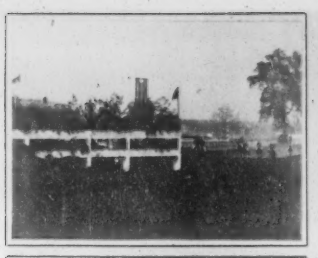
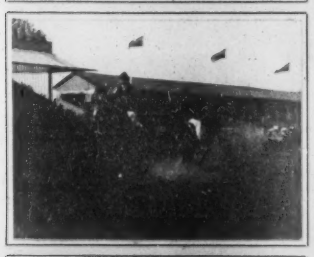
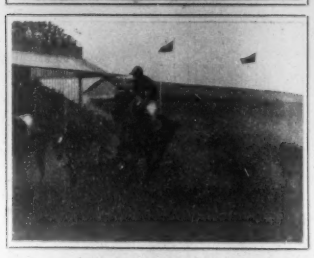
No. 1498
Title *The Clown and the See-saw Faries.*
Length *138 ft.*
Code Word *Gaggia.*

No. 1499
Title *A Mechanical Hair Restorer.*
Length *143 ft.*
Code Word *Gagnolando.*

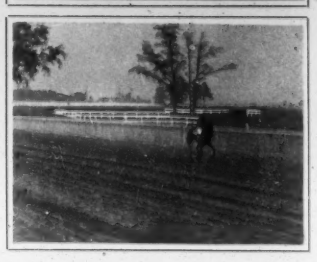
No. 1500
Title *The Masher's Waterloo.*
Length *154 ft.*
Code Word *Gaglioffo.*

No. 1501
Title *Such a Quiet Girl, Too!"*
Length *148 ft.*
Code Word *Gaghoss.*

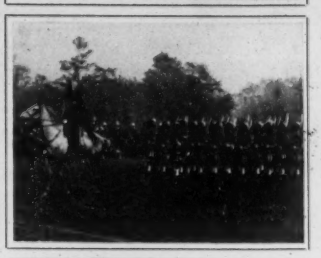
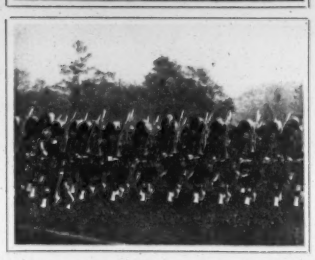
No. 1502
Title *A Gesture Fight in Hester St.*
Length *143 ft.*
Code Word *Gagnasses.*

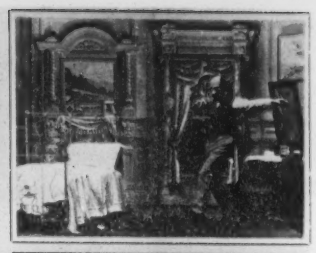
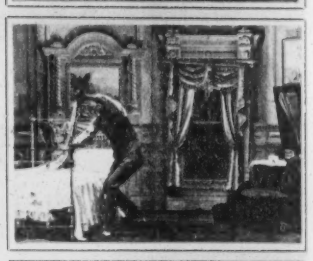
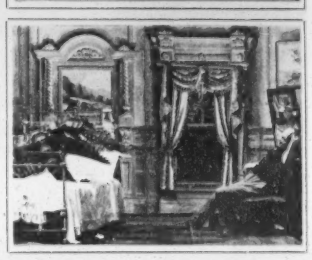
No. 1503
Title *Steeple Chase, Toronto.*
Length *184 ft.*
Code Word *Gagnedi.*



No. 1504
Title *A Close Finish.*
Length *280 ft.*
Code Word *Gagner.*

No. 1505
Title *Soldiers of Greater Britain.*
Length *359 ft.*
Code Word *Gagneront.*

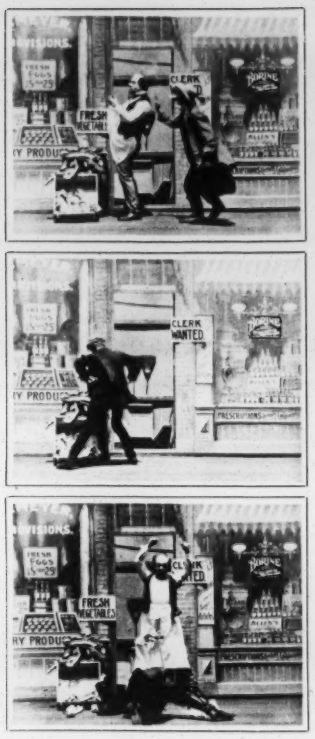
No. 1506
Title *Seeing Things at Night.*
Length *145 ft.*
Code Word *Gagnions.*

No. 1507
Title *The Tell-tale Kiss.*
Length *190 ft.*
Code Word *Gagnol.*

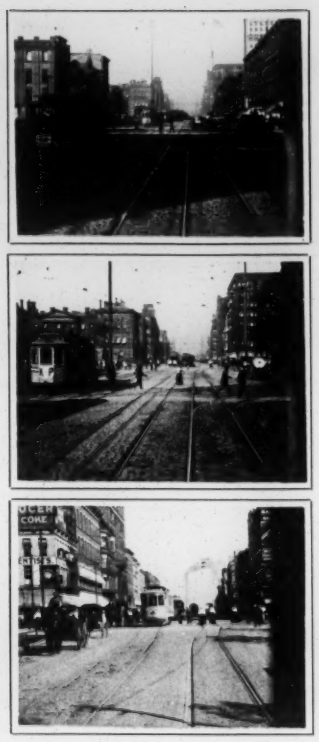
No. 1508
Title *The Tramp and the Burglar.*
Length *158 ft.*
Code Word *Gagnolammo.*

No. 1509
Title *The Tramp in the Haunted House.*
Length *276 ft.*
Code Word *Gagnolassi.*

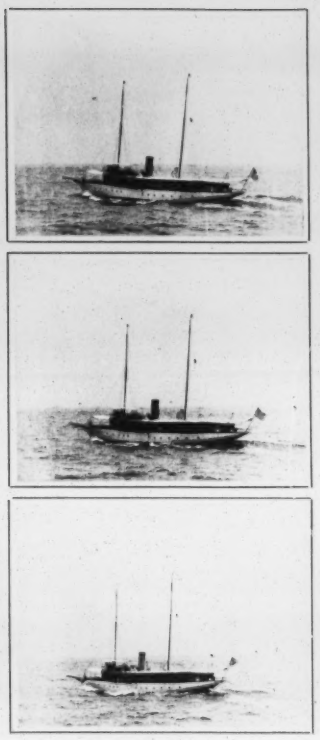
No. 1510
Title *A Yard of Frankfurters.*
Length *119 ft.*
Code Word *Gagnolava.*



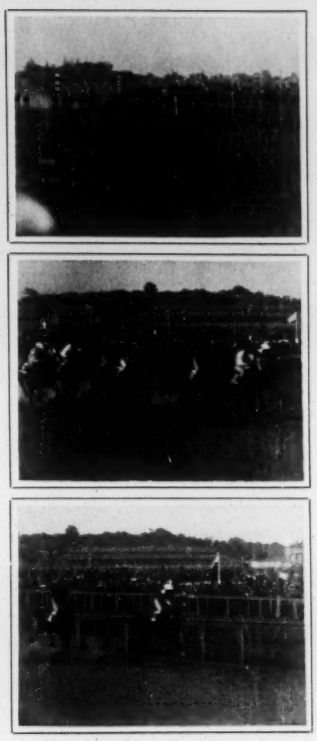
No. 1511
Title *A Career of Crime. No. 1.*
Length *173 ft.*
Code Word *Gagnolerai.*



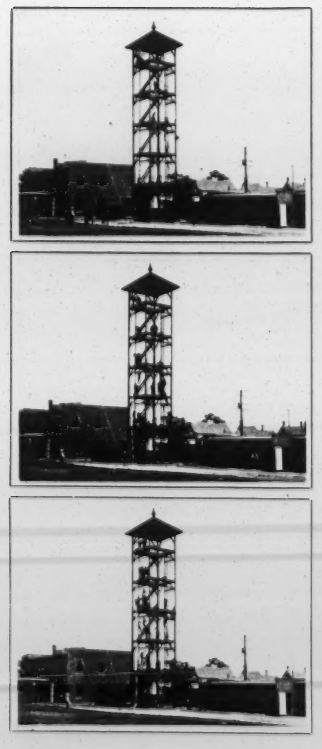
No. 1512
Title *The Public Square, Cleveland.*
Length *861 ft.*
Code Word *Gagosa.*



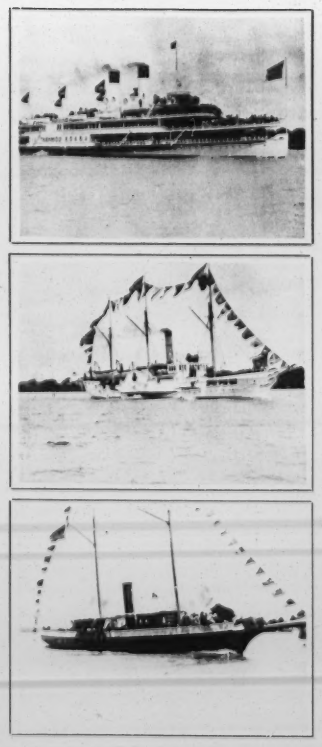
No. 1513
Title *Steam Yacht "Kismet."*
Length *126 ft.*
Code Word *Gagnez.*



No. 1514
Title *The Suburban of 1900.*
Length *209 ft.*
Code Word *Gahanbars.*

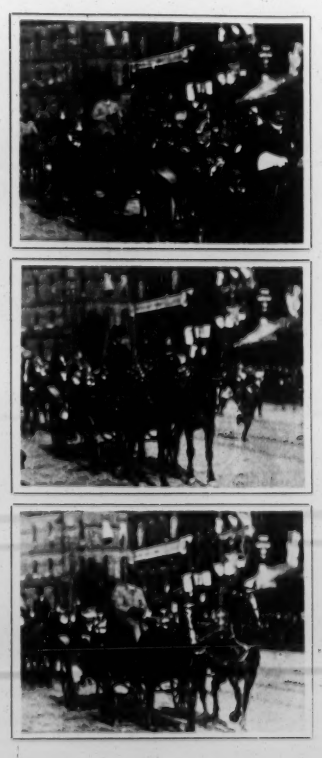


No. 1515
Title *Harris Training Tower.*
Length *381 ft.*
Code Word *Gahourda.*



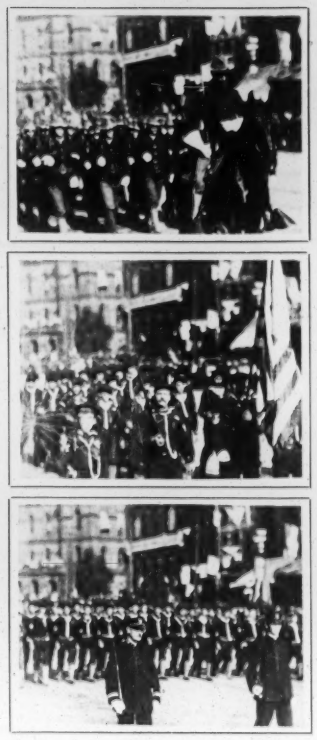
No. 1516
Title *Dewey Naval Parade, Detroit.*
Length *285 ft.*
Code Word *Gaichete.*

No. 1517
Title *Cavalry Charge, Mich. Military Academy Cadets.*
Length *97 ft.*
Code Word *Gaiderope.*



No. 1518
Title *Dewey Land Parade. Detroit.*
Length *313 ft.*
Code Word *Gaidheal.*

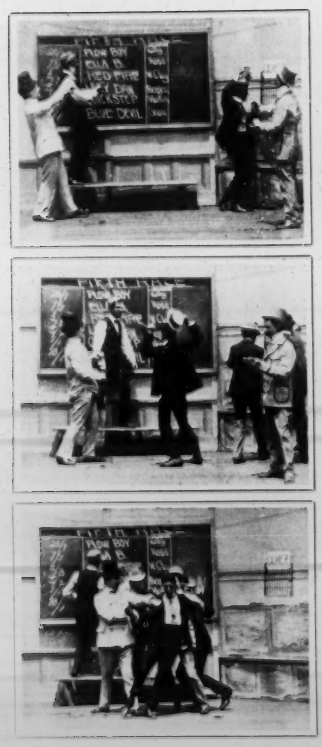
No. 1519
Title *Dewey Land Parade, Detroit.*
Length *821 ft.*
Code Word *Gailique.*



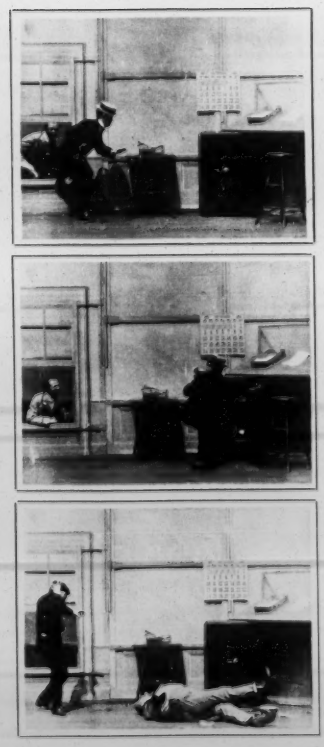
No. 1520
Title *Dewey Land Parade, Detroit.*
Length *509 ft.*
Code Word *Gailonas.*

No. 1521
Title *Orchard Lake Cadets.*
Length *241 ft.*
Code Word *Gaigamadon.*

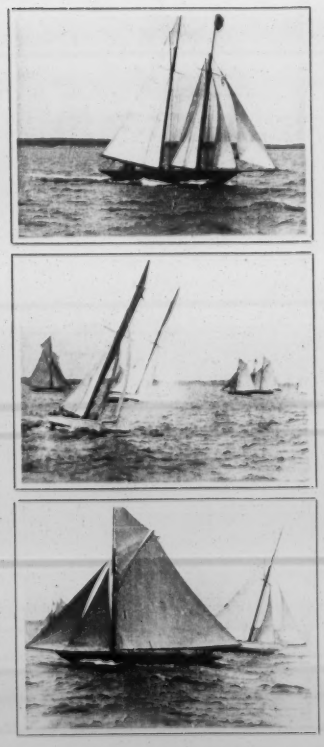
No. 1522
Title *Shelter Tent Drill.*
Length *896 ft.*
Code Word *Gaillard.*



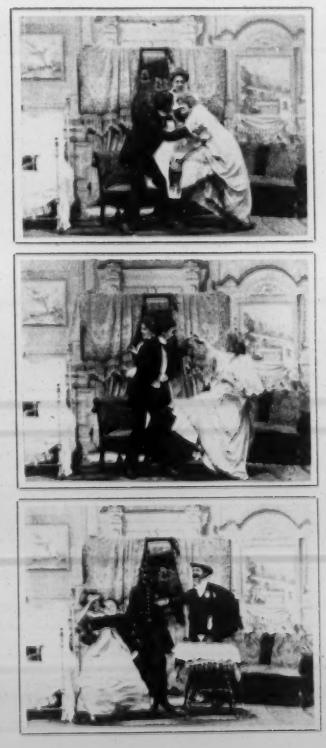
No. 1523
Title *A Career of Crime. No. 2.*
Length *144 ft.*
Code Word *Gaillone.*



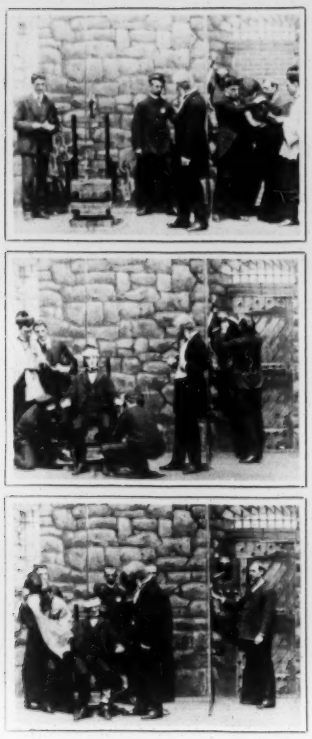
No. 1524
Title *A Career of Crime. No. 3.*
Length *160 ft.*
Code Word *Gaincha.*



No. 1525
Title *The Larchmont Regatta.*
Length *407 ft.*
Code Word *Gainfully.*



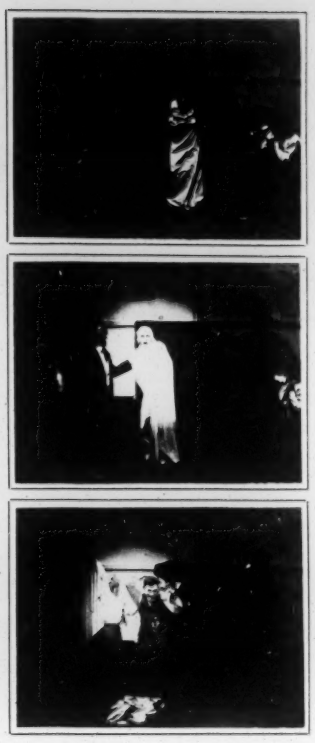
No. 1526
Title *A Career of Crime. No. 4.*
Length *164 ft.*
Code Word *Gainhar.*



No. 1527
Title *A Career of Crime. No. 5.*
Length *182 ft.*
Code Word *Gainheria*

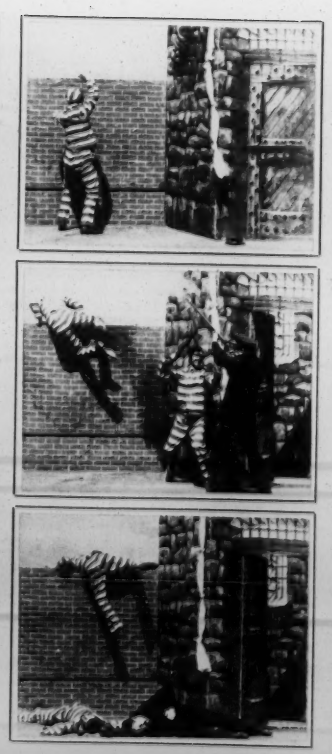
No. 1528
Title *Love at Fifty-five.*
Length *160 ft.*
Code Word *Gainsaid.*

No. 1529
Title *Willie Invades the Studio.*
Length *147 ft.*
Code Word *Gainsaying.*

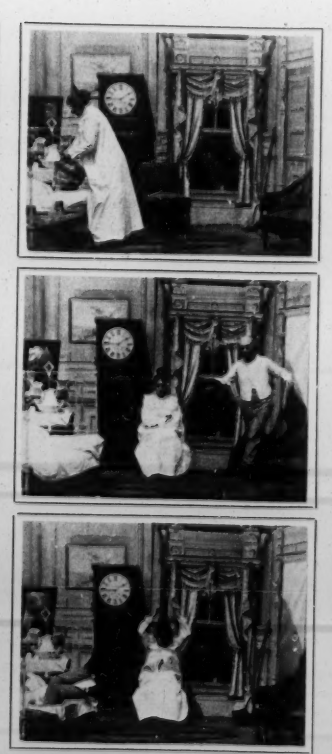


No. 1530
Title *The Exposed Seance*
Length *150 ft.*
Code Word *Gaipeiro.*

No. 1531
Title *Alligator Bait.*
Length *170 ft.*
Code Word *Gaita.*

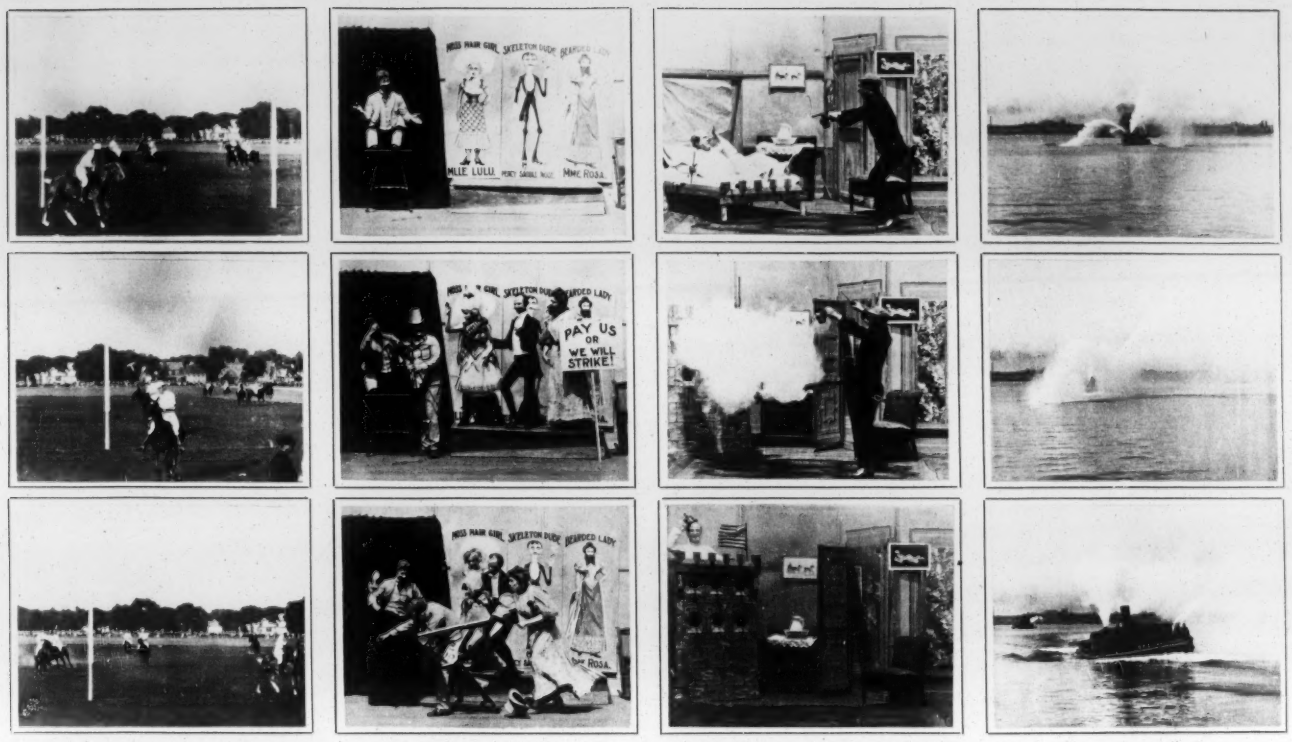


No. 1532
Title *The Escape from Sing Sing.*
Length *151 ft.*
Code Word *Gaitear.*



No. 1533
Title *A Cold Water Cure.*
Length *182 ft.*
Code Word *Gaitering.*

No. 1534
Title *Not the Man She Waited for.*
Length *163 ft.*
Code Word *Gaivota.*

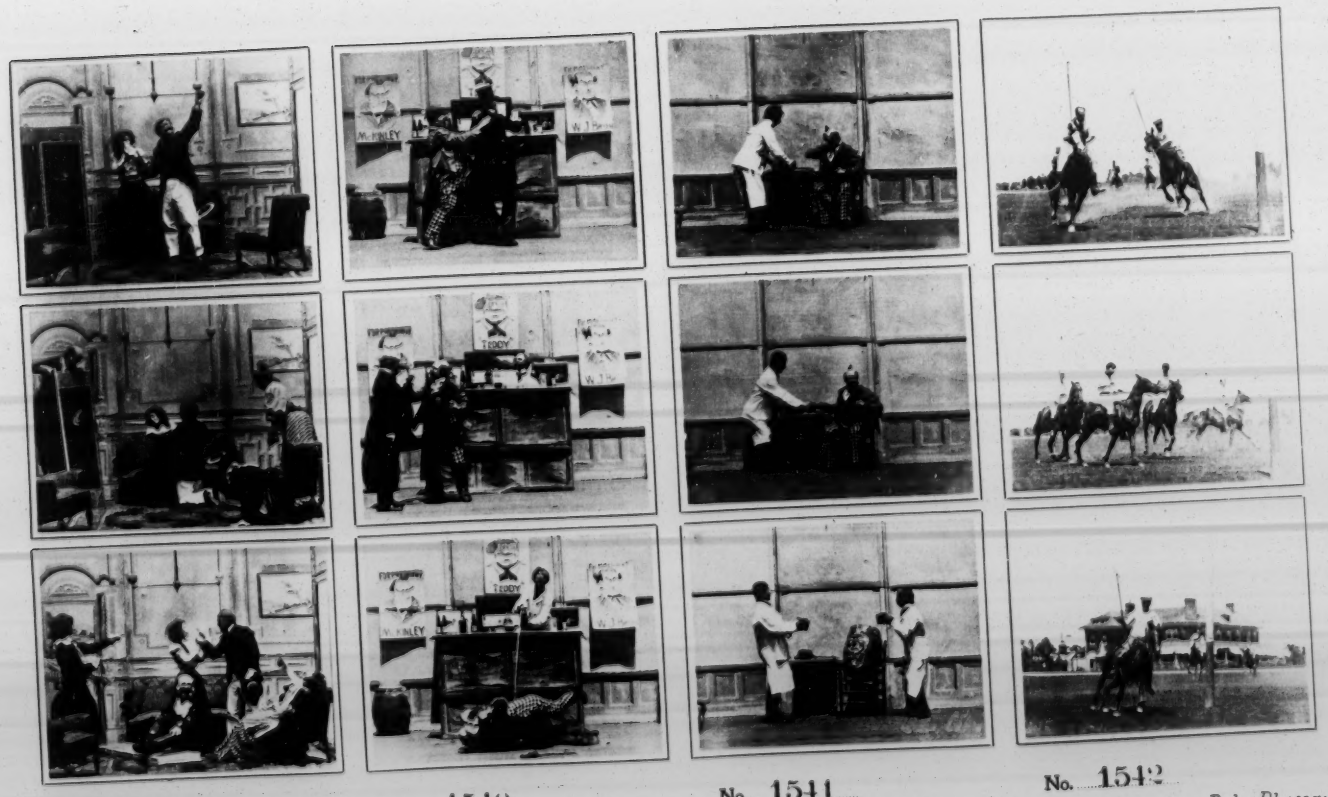


No. 1535
Title *Championship Polo.*
Length *378 ft.*
Code Word *Galaabend.*

No. 1536
Title *A Strike in a Dime Museum.*
Length *149 ft.*
Code Word *Galace.*

No. 1537
Title *A Burglar Proof Bed.*
Length *186 ft.*
Code Word *Galachat.*

No. 1538
Title *Fire Boat, "John M. Hutchinson."*
Length *350 ft.*
Code Word *Galachide.*

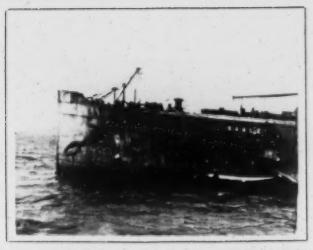
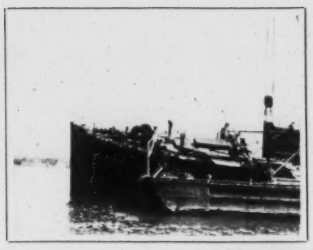


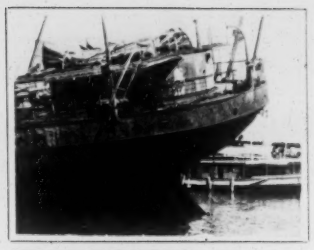
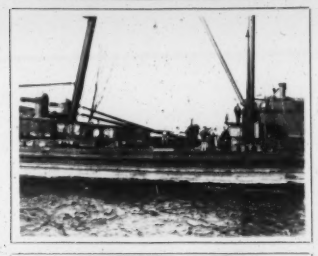
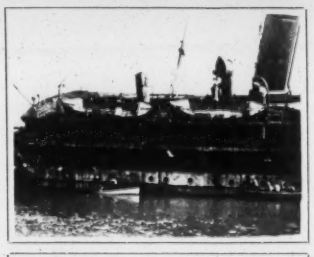
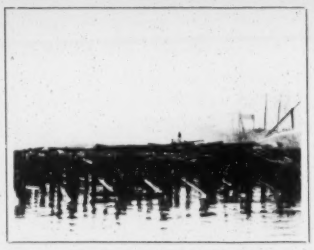
No. 1539
Title *Love in the Dark.*
Length *164 ft.*
Code Word *Galachtig.*

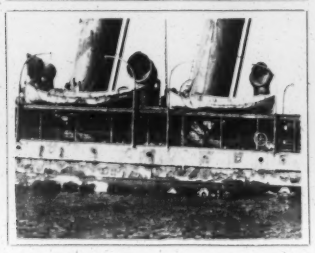
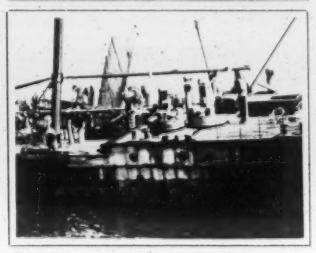
No. 1540
Title *A Political Discussion.*
Length *176 ft.*
Code Word *Galacticos.*

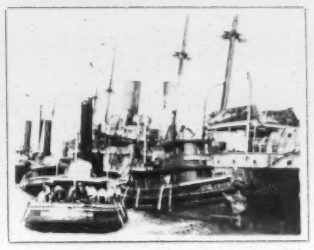
No. 1541
Title *A Champion Beer Drinker.*
Length *350 ft.*
Code Word *Galacticum.*

No. 1542
Title *Champion Polo Players.*
Length *365 ft.*
Code Word *Galactie.*

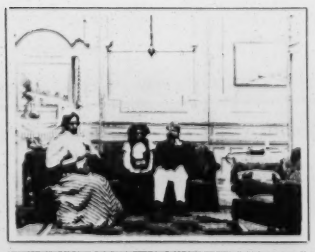
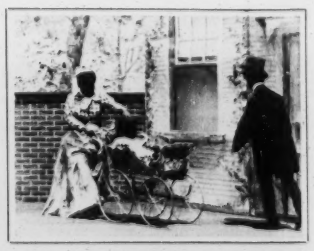


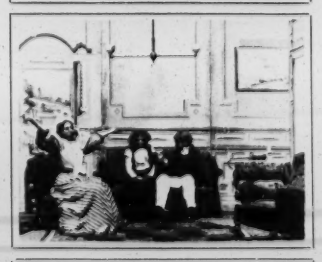
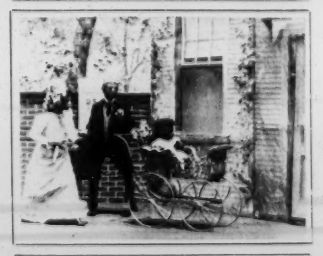
No. 1543
Title *A Panoramic View of the Hoboken Holocaust.*
Length *164 ft.*
Code Word *Galactose*

No. 1544
Title *The Hoboken Holocaust.*
Length *271 ft.*
Code Word *Galacturic*

No. 1545
Title *Panoramic View of the Hoboken Holocaust.*
Length *184 ft.*
Code Word *Galaesus.*

No. 1546
Title *Panoramic View of the Hoboken Holocaust.*
Length *200 ft.*
Code Word *Galalate*

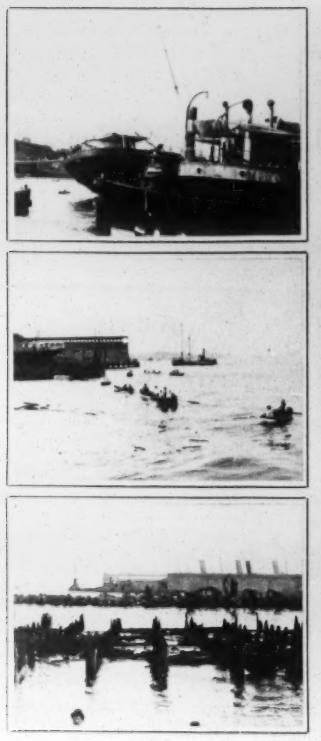



No. 1547
Title *The Mail-man in Coon Town.*
Length *147 ft.*
Code Word *Galagala.*

No. 1548
Title *The Organ Grinder's Fourth of July.*
Length *140 ft.*
Code Word *Galago.*

No. 1549
Title *How They Got Rid of Mama.*
Length *152 ft.*
Code Word *Galahut.*

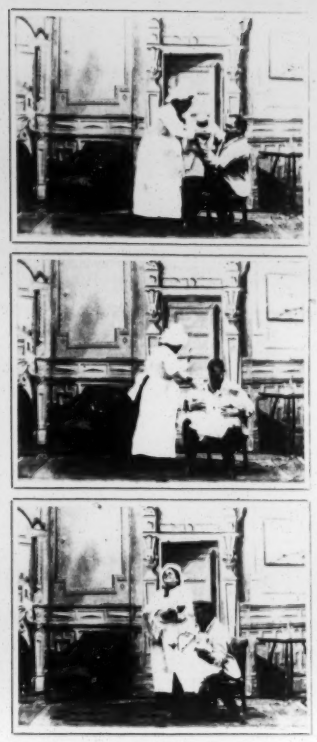
No. 1550
Title *How Charlie Lost the Heiress.*
Length *159 ft.*
Code Word *Galakeid.*



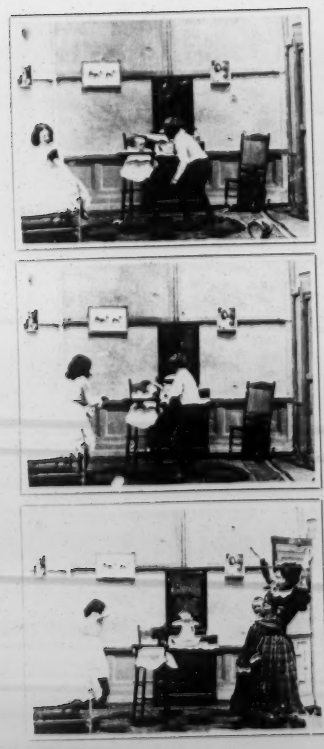
No. 1551
Title *Hoboken Fire.*
Length *150 ft.*
Code Word *Galabim*

No. 1552
Title *Burning of the Standard Oil Tanks.*
Length *168 ft.*
Code Word *Galandise*

No. 1553
Title *His Dad Caught Him Smoking.*
Length *162 ft.*
Code Word *Galanice.*



No. 1554
Title *Too Much of a Good Thing.*
Length *157 ft.*
Code Word *Galantabia*



No. 1555
Title *A Hair-raising Episode.*
Length *181 ft.*
Code Word *Galanteeb*

No. 1556
Title *The Katzenjammer Kids have a Love Affair.*
Length *171 ft.*
Code Word *Galanthus.*

No. 1557
Title *The Black Storm.*
Length *175 ft.*
Code Word *Galantin.*

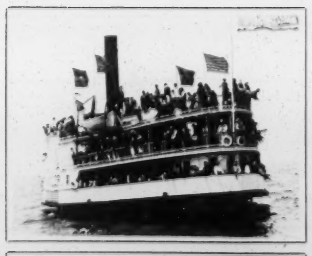
No. 1558
Title *Arrest of a Shoplifter.*
Length *148 ft.*
Code Word *Galantoel.*

No. 1559
Title *His Name was Mud.*
Length *135 ft.*
Code Word *Galantuomo*

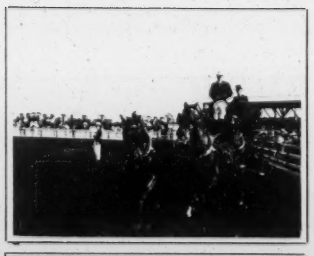
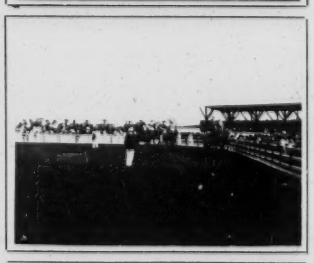
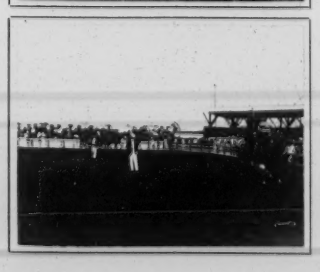
No. 1560
Title *"Those Wedding Bells Shall not Ring out."*
Length *156 ft.*
Code Word *Galapago.*

No. 1561
Title *A Raid on a Woman's Poolroom.*
Length *157 ft.*
Code Word *Galapiat.*

No. 1562
Title *Bargain Day.*
Length *162 ft.*
Code Word *Galappels.*



No. 1563
Title *Deep Sea Fishing.*
Length *322 ft.*
Code Word *Galaputz.*

No. 1564
Title *Prize-winning Coaches.*
Length *365 ft.*
Code Word *Galardao.*

No. 1565
Title *The Promenaders, Atlantic City, N.J.*
Length *388 ft.*
Code Word *Galardiana.*

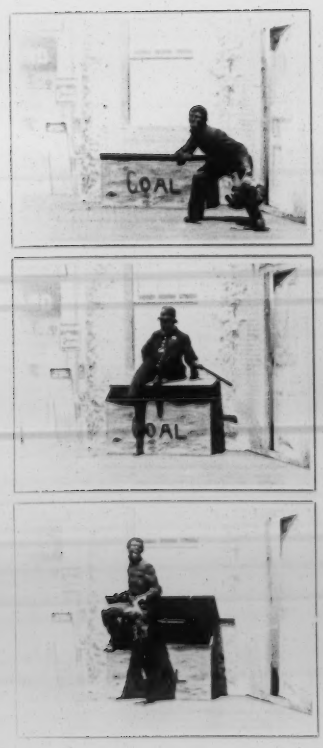
No. 1566
Title *Atlantic City and Philadelphia Elks.*
Length *380 ft.*
Code Word *Galardoar.*

No. 1567
Title *Blue-ribbon Jumpers.*
Length *182 ft.*
Code Word *Galardones*

No. 1568
Title *Washington and Brooklyn Elks.*
Length *383 ft.*
Code Word *Galarips.*

No. 1569
Title *Rescue from the Surf.*
Length *381*
Code Word *Galarock.*

No. 1570
Title *The Tough Kid's Waterloo.*
Length *158 ft.*
Code Word *Galaschuhe*



No. 1571
Title *"Who Said Chicken."*
Length *162 ft.*
Code Word *Galiola*

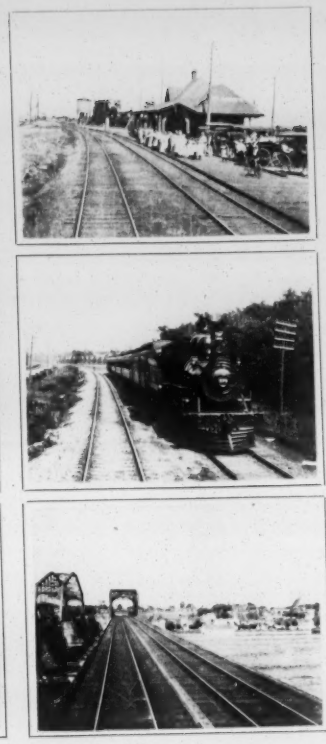
No. 1572
Title *The Tramp Gets Whitewashed.*
Length *167 ft.*
Code Word *Galatag.*

No. 1573
Title *Execution of a Spy.*
Length *151 ft.*
Code Word *Galbianos.*

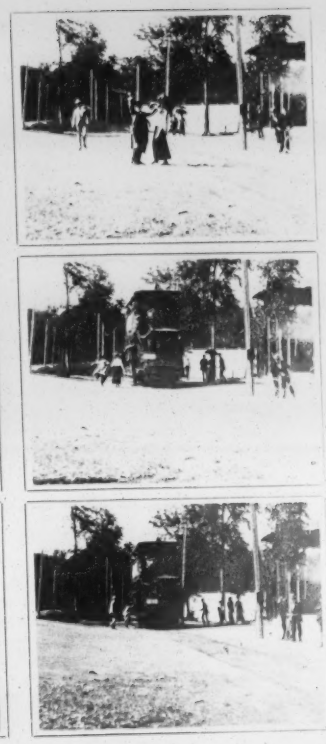
No. 1574
Title *Trouble at the Christening.*
Length *178 ft.*
Code Word *Galbinatis.*

No. 1575
Title *Fifteenth Infantry off for China.*
Length *429 ft.*
Code Word *Galbrulan*

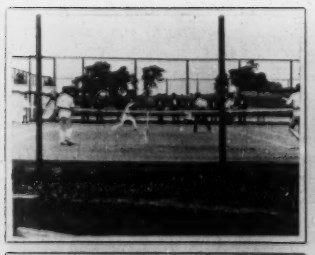
No. 1576
Title *Trouble in Hogan's Alley.*
Length *166 ft.*
Code Word *Galbrineus.*



No. 1577
Title *From Vaudreuil to St. Anne's.*
Length *1057 ft.*
Code Word *Galblazen*



No. 1578
Title *The Farmer and the Trolley Car.*
Length *229 ft.*
Code Word *Galbodeme*

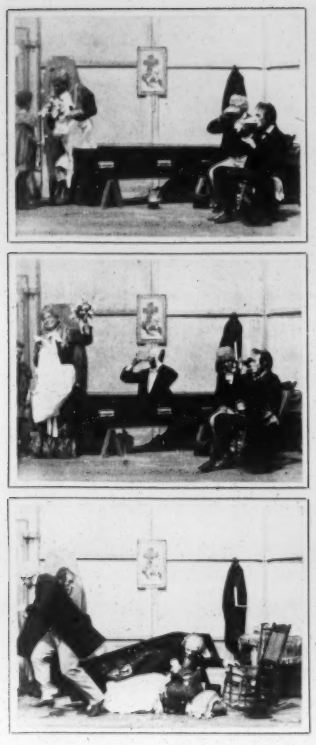


No. 1579
Title *Lawn Tennis.*
Length *184 ft.*
Code Word *Galborum.*

No. 1580
Title *Allabad, the Arabian Wizard.*
Length *481 ft.*
Code Word *Galbuis.*

No. 1581
Title *The Convict's Punishment.*
Length *170 ft.*
Code Word *Galbuizen*

No. 1582
Title *A Jersey Skeeter.*
Length *264 ft.*
Code Word *Galbulinae.*



No. 1583
Title *A Wake in "Hell's Kitchen."*
Length *170 ft.*
Code Word *Galbulorum.*

No. 1584
Title *Pierrot's Problem.*
Length *189 ft.*
Code Word *Galconia.*

No. 1585
Title *Rescue of a White Girl from the Boxers.*
Length *142 ft.*
Code Word *Galeabit.*

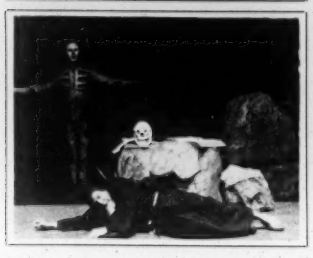
No. 1586
Title *Chasing the Cherry Pickers.*
Length *188 ft.*
Code Word *Galeamus.*

No. 1587
Title *Over the Fence and Out.*
Length *102 ft.*
Code Word *Galaudem.*

No. 1588
Title *The Farmer's Imitation of Ching Ling Foo.*
Length *205 ft.*
Code Word *Galearent.*

No. 1589
Title *The Shah's Return from Paris.*
Length *151 ft.*
Code Word *Galearibus.*

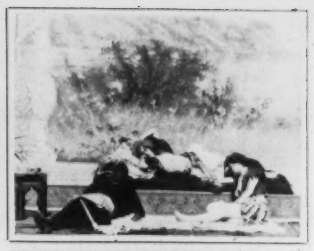
No. 1590
Title *Phrosine and Meledore.*
Length *125 ft.*
Code Word *Galeasse.*



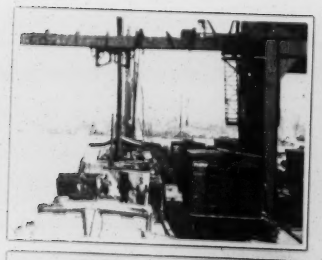
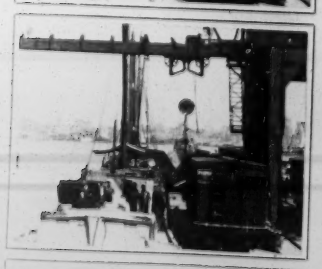
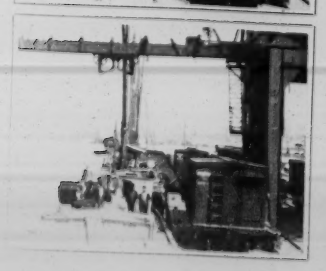
No. 1591
Title *The Temptation of St. Anthony.*
Length *160 ft.*
Code Word *Galeatorum.*

No. 1592
Title *The Slave Market.*
Length *161 ft.*
Code Word *Galeaturam.*

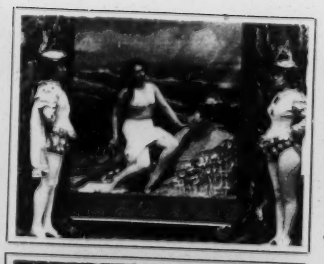
No. 1593
Title *The Unfaithful Odalesque.*
Length *151 ft.*
Code Word *Galeaturos.*

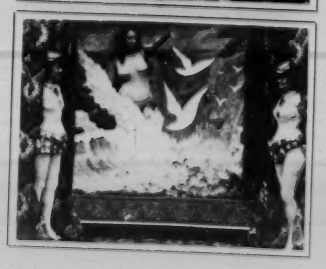


No. 1594
Title *Rescue from a Harem.*
Length *146 ft.*
Code Word *Galeaveral.*

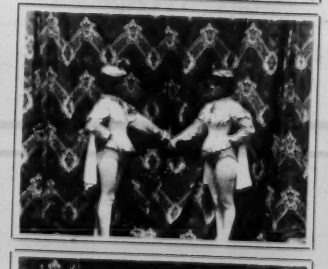




No. 1595
Title *Brown Hoisting and Conveying Apparatus.*
Length *150 ft.*
Code Word *Galeavimus.*

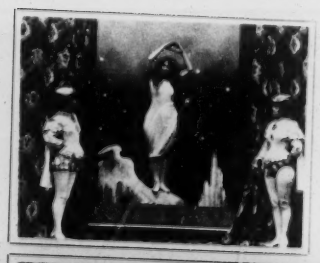
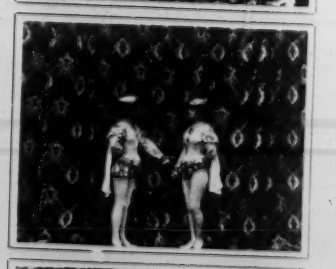
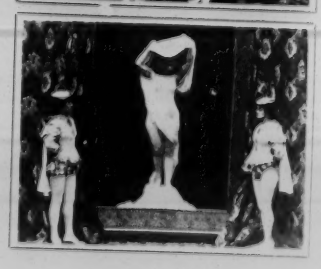




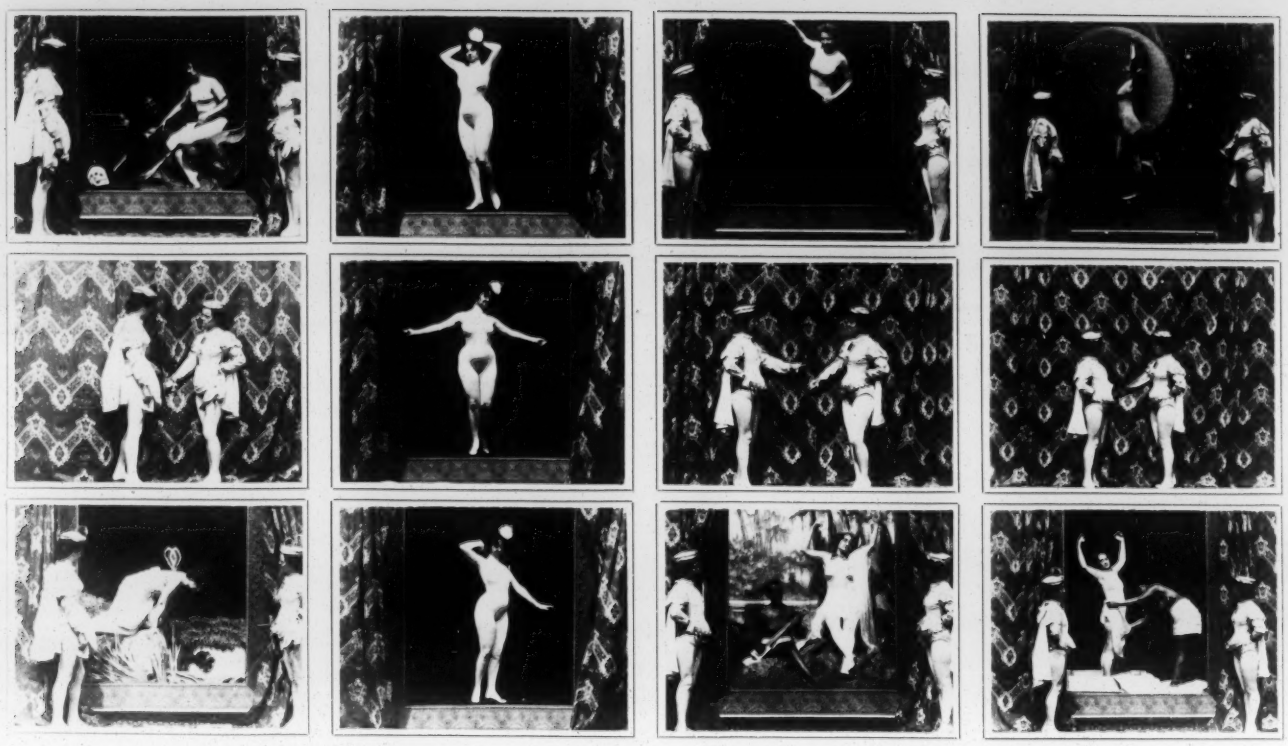
No. 1596
Title *Living Pictures.*
"By the Sea," and "The Tempest."
Length *182 ft.*
Code Word *Galeavisti.*



No. 1597
Title *Living Pictures.*
"Faith" and "The Morning Star."
Length *141 ft.*
Code Word *Galeazza.*

No. 1598
Title *Living Pictures.*
"The Pole Star" and "Aurora."
Length *155 ft.*
Code Word *Galeazzini.*

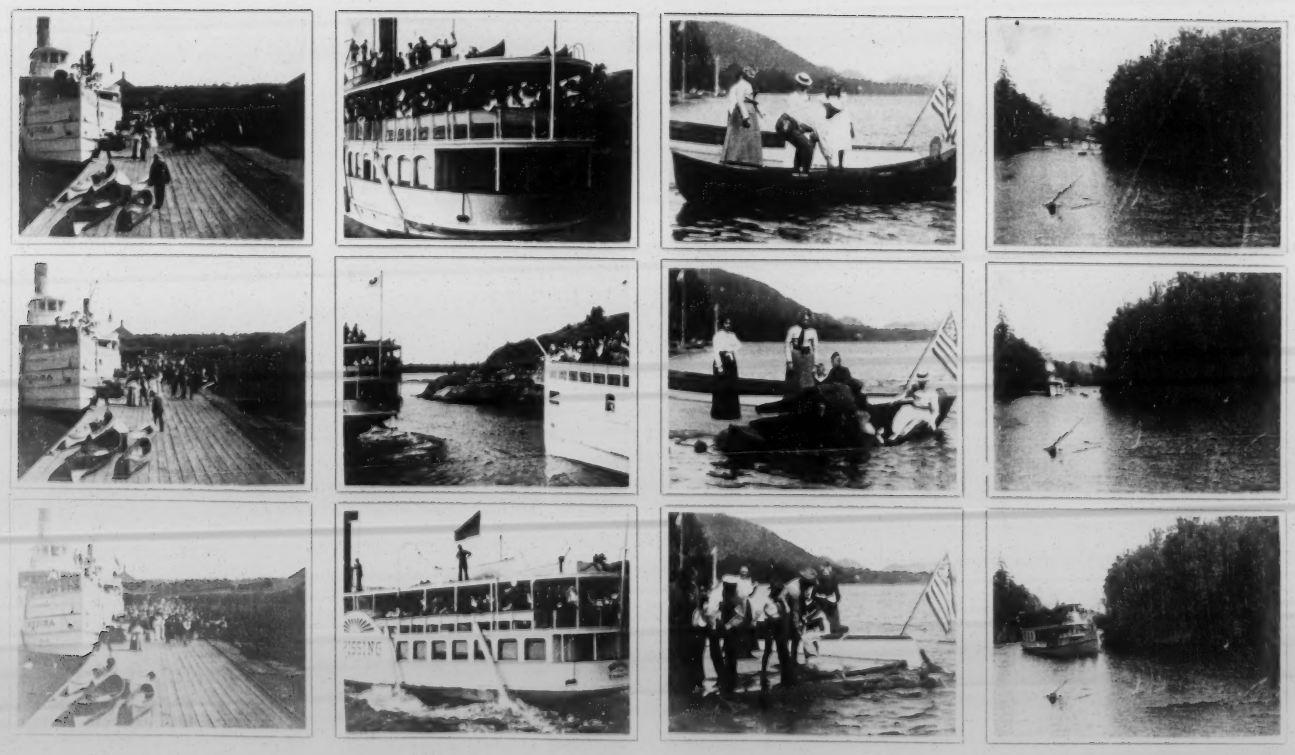


No. 1599
Title *Living Pictures.*
"Pygmalion and Galatea" and Psyche"
Length *165 ft.*
Code Word *Galecynus.*

No. 1600
Title *M'lle Alma.*
Length *115 ft.*
Code Word *Galedupe.*

No. 1601
Title *Living Pictures.*
"Music" and "Galatea".
Length *161 ft.*
Code Word *Galegale.*

No. 1602
Title *Living Pictures.*
"Night" and "After the Bath"
Length *158 ft.*
Code Word *Galeibank.*



No. 1603
Title *Arrival of Train at Muskoka Wharf.*
Length *269 ft.*
Code Word *Galeibaf.*

No. 1604
Title *Departure of Boats from Muskoka Wharf.*
Length *248 ft.*
Code Word *Galeferme.*

No. 1605
Title *Eccentricities of an Adirondack Canoe.*
Length *244 ft.*
Code Word *Galeislaof.*

No. 1606
Title *Steamer "Stowell" Running the Narrows.*
Length *298 ft.*
Code Word *Galeisloop.*

No. 1607
Title *A Launch Party in the Thousand Isles*
Length *[illegible]* ft.
Code Word *Galeotal*

No. 1608
Title *Panoramic View of the Narrows*
Length *868* ft.
Code Word *Galeotaho*

No. 1609
Title *The 'Gator and the Pickaninny*
Length *172* ft.
Code Word *Galeowulf*

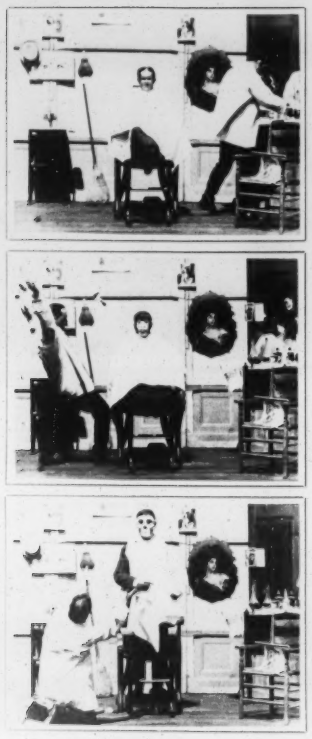
No. 1610
Title *A Gone Goose*
Length *186* ft.
Code Word *Galeoso*

No. 1611
Title *The Imperial Limited*
Length *231* ft.
Code Word *Galemil*

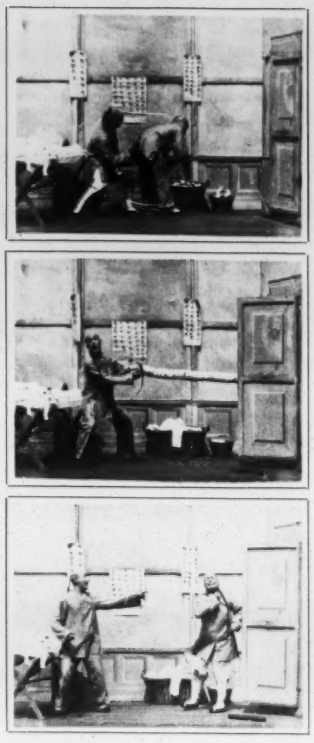
No. 1612
Title *"Accidents will Happen"*
Length *265* ft.
Code Word *Galenarum*

No. 1613
Title *The Magic Picture*
Length *156* ft.
Code Word *Galenique*

No. 1614
Title *"Shoo Fly."*
Length *149* ft.
Code Word *Galenismo*

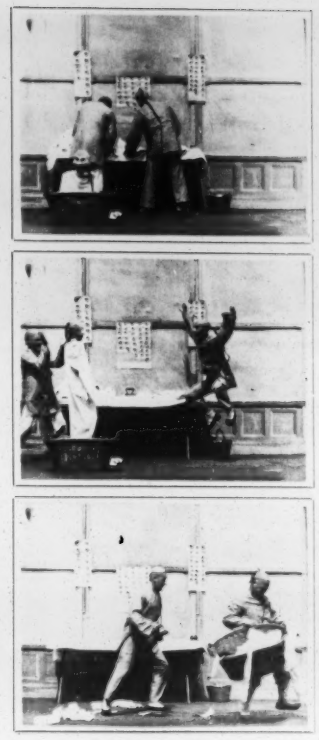


No. 1615
Title *The Barber's Queer Customer.*
Length *287 ft.*
Code Word *Galeniotis.*



No. 1616
Title *Chinese Rubber Necks.*
Length *167 ft.*
Code Word *Galeohdolo*

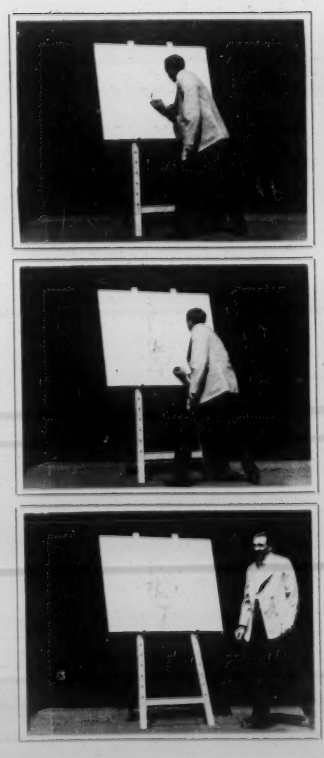
No. 1617
Title *How the Artist Captured the Chinese Boxers.*
Length *154 ft.*
Code Word *Galeocerdo.*



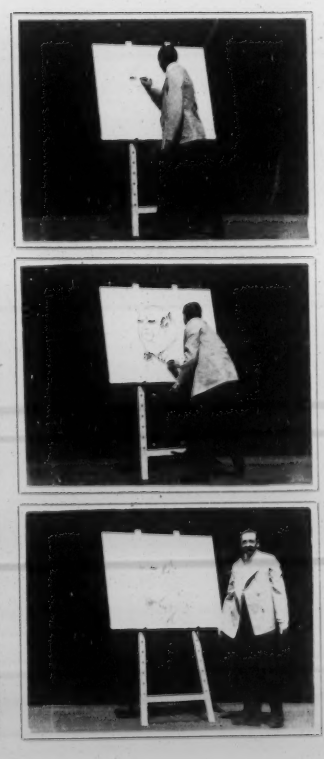
No. 1618
Title *Ghosts in a Chinese Laundry.*
Length *156 ft.*
Code Word *Galeodes.*

No. 1619
Title *Republican National Committee of 1900.*
Length *227 ft.*
Code Word *Galeolarum.*

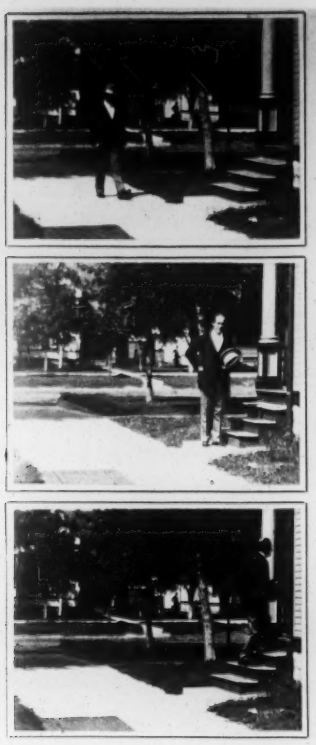
No. 1620
Title *A Dog Fight.*
Length *250 ft.*
Code Word *Galeolum.*



No. 1621
Title *Homer Davenport, the Cartoonist.*
Length *318 ft.*
Code Word *Galeonista.*

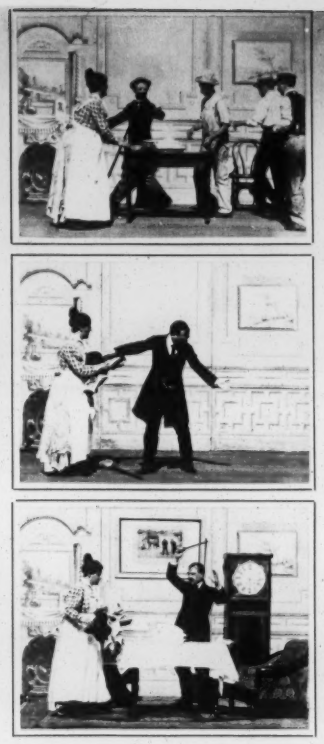


No. 1622
Title *Homer Davenport, the Cartoonist.*
Length *368 ft.*
Code Word *Galeopsis.*



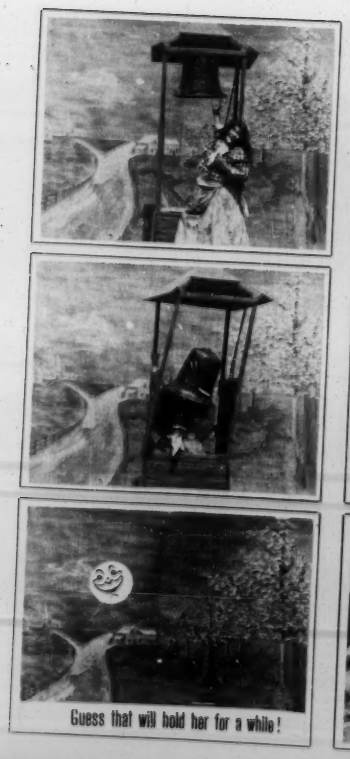
No. 1623
Title *W. J. Bryan.*
Length *206 ft.*
Code Word *Galeorhin.*

No. 1624
Title *Panoramic View of Lincoln Park, Chicago.*
Length *481 ft.*
Code Word *Galeote*

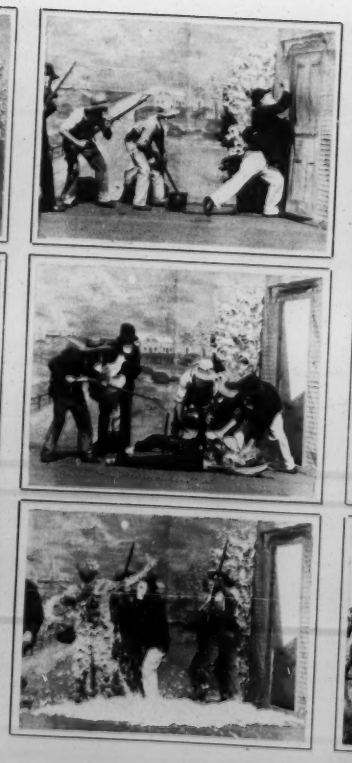


No. 1625
Title *How a Magician got the Best of Installment Man.*
Length *152*
Code Word *Galeotto*

No. 1626
Title *An American Soldier Tortured by Boxers.*
Length *162 ft.*
Code Word *Galeperdon.*

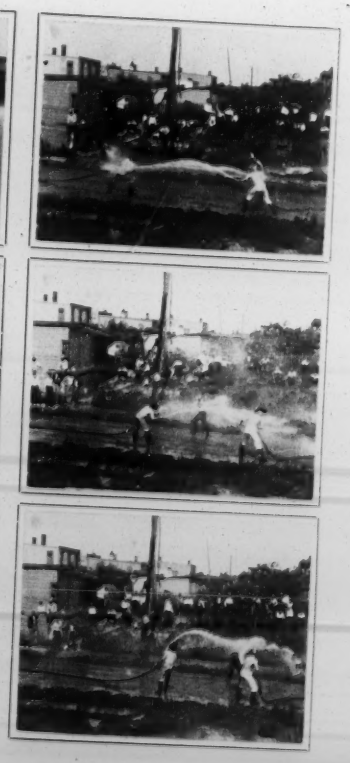


No. 1627
Title *Why Curfew did not Ring Last Night.*
Length *151 ft.*
Code Word *Galepsos.*

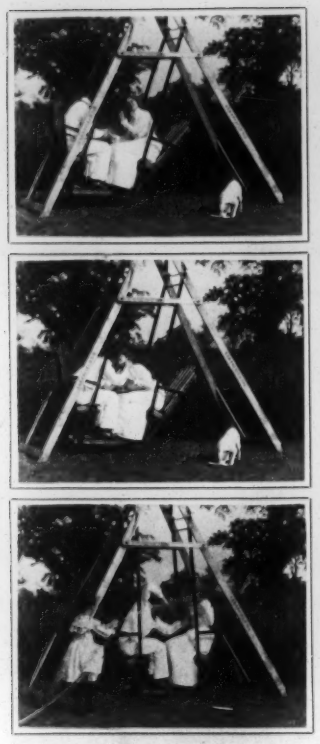


No. 1628
Title *Indiana White Caps.*
Length *164 ft.*
Code Word *Galerero.*

No. 1629
Title *Water Duel.*
Length *222 ft.*
Code Word *Galericulo.*



No. 1630
Title *Water Duel.*
Length *150 ft.*
Code Word *Galerines.*

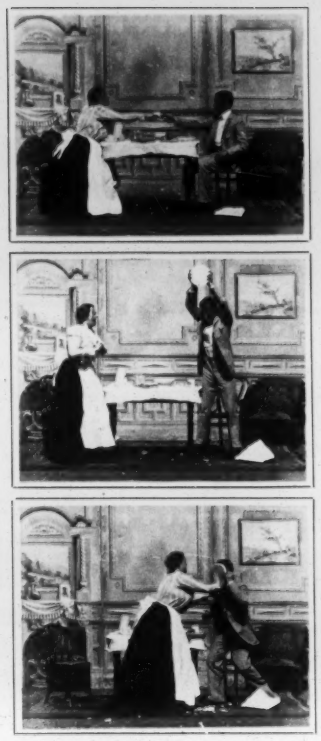


No. 1631
Title *Little Sister.*

Length *115 ft.*
Code Word *Galeritos.*

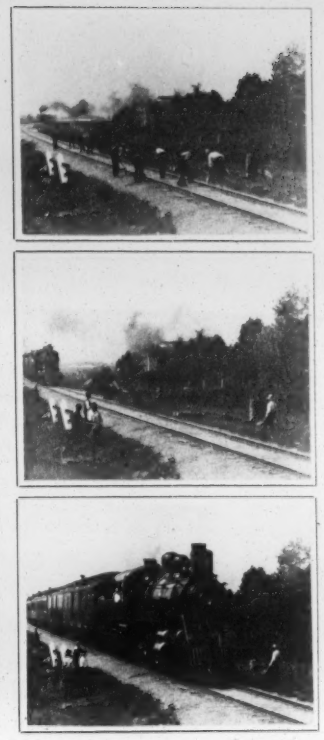
No. 1632
Title *Love in The Suburbs.*

Length *187 ft.*
Code Word *Galeritum.*



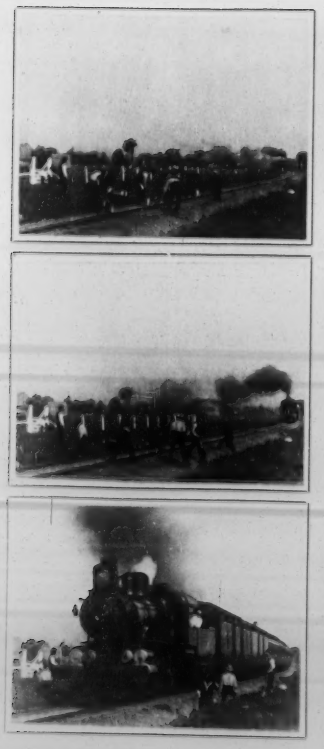
No. 1633
Title *Family Troubles.*

Length *143 ft.*
Code Word *Galeropia.*



No. 1634
Title *The Imperial Limited.*

Length *237 ft.*
Code Word *Galerorum.*

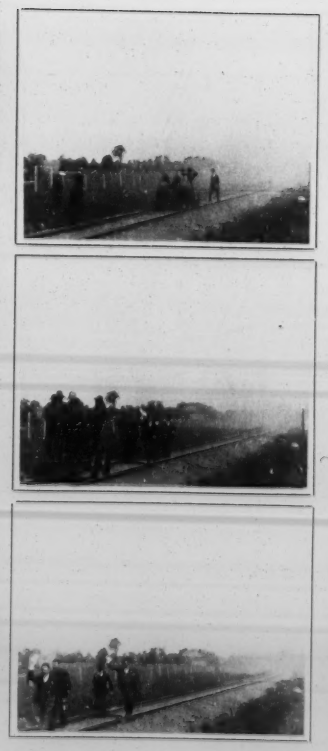


No. 1635
Title *Imperial Limited.*

Length *188 ft.*
Code Word *Galeros.*

No. 1636
Title *Capt. Paul Boynton Feeding His Pets.*

Length *405 ft.*
Code Word *Galeruca.*



No. 1637
Title *A Hand Car and the Imperial Limited.*

Length *80 ft.*
Code Word *Galestes.*

No. 1638
Title *The Tribulations of an Amateur Photographer.*

Length *146 ft.*
Code Word *Galestrino.*

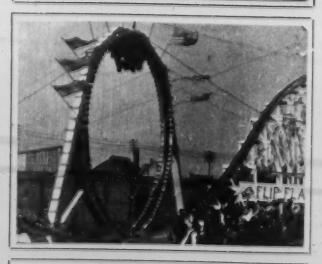
No. 1639
Title *Not the Bathing Girls but the Kodak Fiend.*
Length *161 ft.*
Code Word *Galbatroso.*

No. 1640
Title *A Scene in China-town, 'Frisco.*
Length *309 ft.*
Code Word *Galettiere.*

No. 1641
Title *Crowd Leaving Orpheum Theatre, 'Frisco.*
Length *240 ft.*
Code Word *Galeux.*

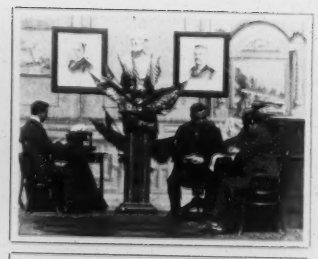
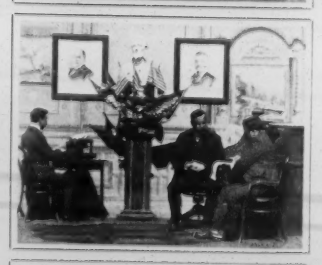
No. 1642
Title *Ice Cream and Cake.*
Length *232 ft.*
Code Word *Galezia.*

No. 1643
Title *Rolling Down Hill.*
Length *148 ft.*
Code Word *Galfrid*



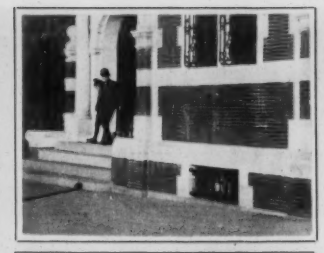
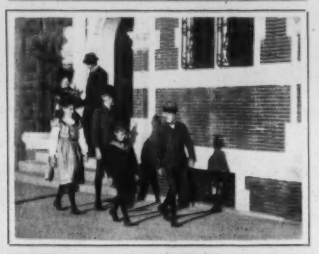
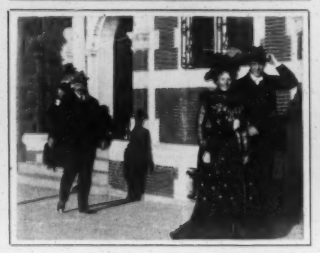
No. 1644
Title *The Flip-flap Railroad.*
Length *72 ft.*
Code Word *Galgacus.*

No. 1645
Title *Philadelphia's Pride.*
Length *342 ft.*
Code Word *Galgala.*

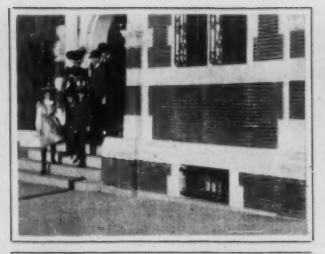



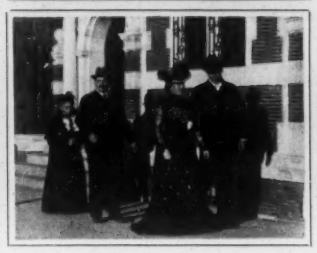
No. 1646
Title *Hon. B. B. Odell Jr.*
Length *161 ft.*
Code Word *Galgales.*

No. 1647
Title *Spooks at School.*
Length *168 ft.*
Code Word *Galgant.*

No. 1648
Title *H. N. Marvin's Family*
Length *190 ft.*
Code Word *Galganten.*





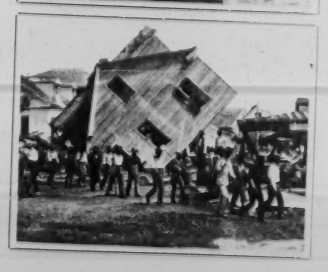
No. 1649
Title *H. N. Marvin's Family.*
Length *189 ft.*
Code Word *Galgebhok.*

No. 1650
Title *The Galveston Disaster.*
Length *89 ft.*
Code Word *Galgemaal.*

No. 1651
Title *The Galveston Disaster.*
Length *149 ft.*
Code Word *Galgenberg.*

No. 1652
Title *The Galveston Disaster.*
Length *158 ft.*
Code Word *Galgenholz.*

No. 1653
Title *The Galveston Disaster.*
Length *158 ft.*
Code Word *Galgenhuhn.*

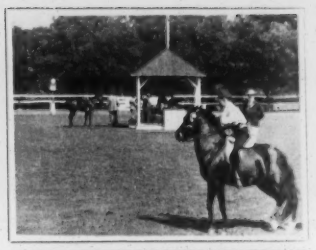
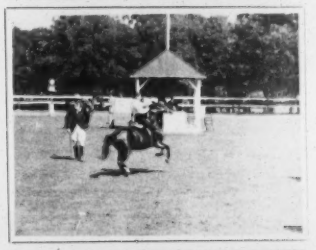


No. 1654
Title *The Galveston Disaster.*
Length *276 ft.*
Code Word *Galgenmann.*

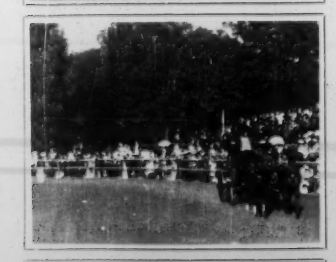
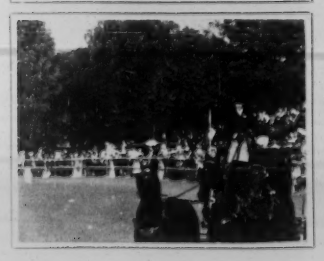
No. 1655
Title *The Galveston Disaster.*
Length *180 ft.*
Code Word *Galgenpach*

No. 1656
Title *The Galveston Disaster.*
Length *106 ft.*
Code Word *Galgenrad.*

No. 1657
Title *"Above the Limit."*
Length *358 ft.*
Code Word *Galgenrene*

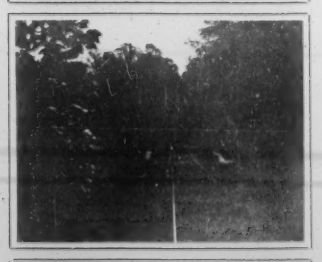



No. 1658
Title *Bryn Mawr Horse Show.*
Length *306 ft.*
Code Word *Galgepad.*

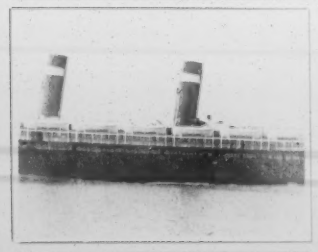



No. 1659
Title *Bryn Mawr Horse Show.*
Length *75 ft.*
Code Word *Galgestuk*

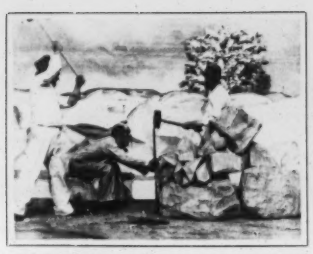
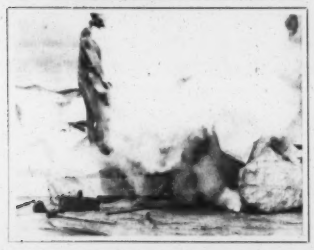
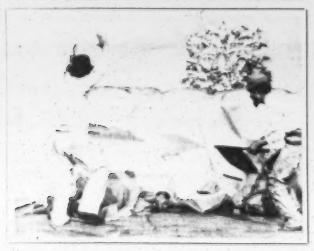
No. 1660
Title *A Scene in Fairmount Park, Phila.*
Length *241 ft.*
Code Word *Galgeveld*



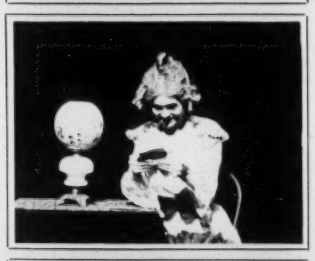
No. 1661
Title *A Scene in Fairmount Park, Phila.*
Length *225 ft.*
Code Word *Galgebit*



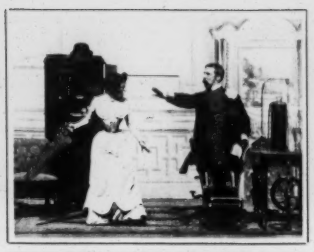
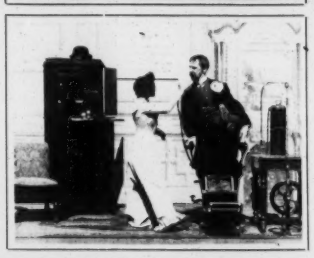
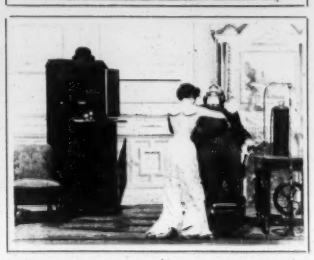
No. 1662
Title *An Ocean Flyer*
Length *210 ft.*
Code Word *Galghout.*

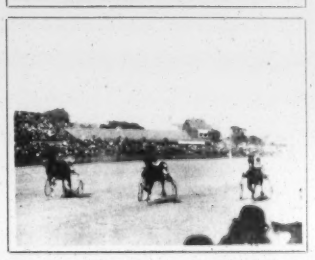
No. 1663
Title "Drill, Ye Tarriers, Drill!"
Length 166 ft.
Code Word Galgladder.



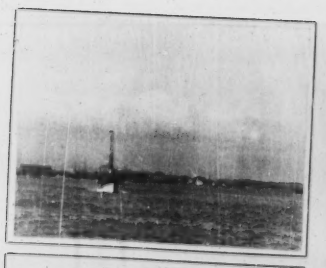
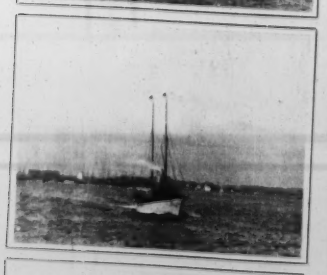
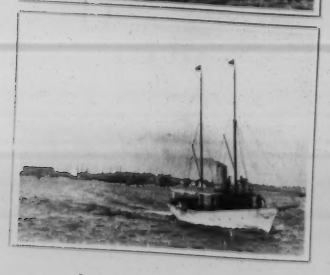
No. 1664
Title A Joke on the Old Maid.
Length 207 ft.
Code Word Galgpalen.

No. 1665
Title "The Kleptomaniacs"
Length 393 ft.
Code Word Galgueria.

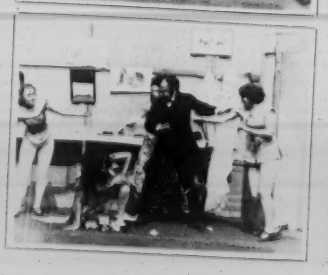


No. 1666
Title The Stallion Championship.
Length 322 ft.
Code Word Galgneno.

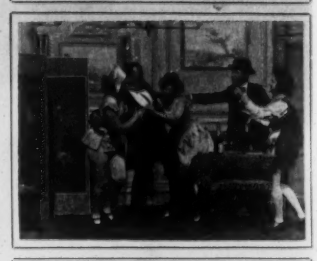
No. 1667
Title "Courier."
Length 238 ft.
Code Word Galician.

No. 1668
Title The Last Alarm.
Length 466 ft.
Code Word Galculus.



No. 1669
Title Jealousy in the Dressing Room.
Length 168 ft.
Code Word Galhardear.

No. 1670
Title A Hot Time in the Dressing Room.
Length 160 ft.
Code Word Galhardo.

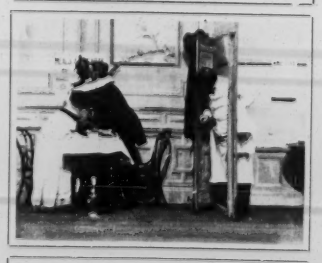


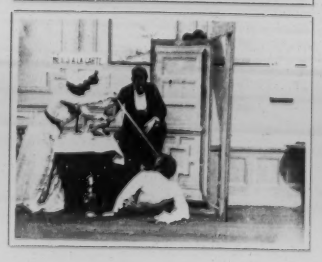
No. 1671
Title *A Good Time Behind the Scenes.*
Length *165 ft.*
Code Word *Galhaubar.*

No. 1672
Title *Knock-out Drops on the Bowery.*
Length *227 ft.*
Code Word *Galhegos.*

No. 1673
Title *A Thief in a Soubrette's Boarding House.*
Length *148 ft.*
Code Word *Galheta.*

No. 1674
Title *Soubrettes in a Bachelor's Flat.*
Length *174 ft.*
Code Word *Galheteiro.*





No. 1675
Title *Boarding School Girls' Pajama Parade.*
Length *129 ft.*
Code Word *Galhafa.*

No. 1676
Title *Through the Key-hole of the Door.*
Length *178 ft.*
Code Word *Galholario.*

No. 1677
Title *A Flirtation.*
Length *192 ft.*
Code Word *Galhudo.*

No. 1678
Title *Cleveland and Eastern Railway.*
Length *274 ft.*
Code Word *Galionos.*

No. 1679
Title *Fire Drill, Providence High School.*
Length *296 ft.*
Code Word *Galiarins*

No. 1680
Title *"Three Ones", Providence Fire Department.*
Length *153 ft.*
Code Word *Galiastre*

No. 1681
Title *Scandal in the Custom House.*
Length *174 ft.*
Code Word *Galiaba*

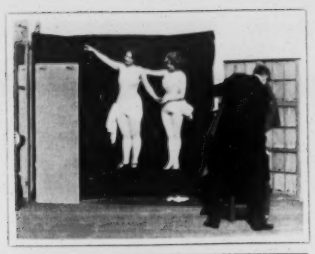
No. 1682
Title *How the Dude Got the Soubrette's Baggage.*
Length *153 ft.*
Code Word *Galibabais*

No. 1683
Title *Where the Female Smuggler Hid the Lace.*
Length *168 ft.*
Code Word *Galibamos*

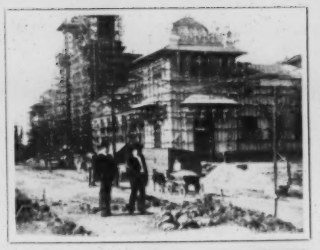
No. 1684
Title *What They do to Respectable Men in the Tenderloin.*
Length *177 ft.*
Code Word *Galibando*

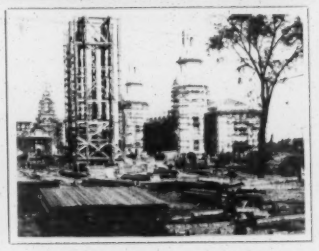
No. 1685
Title *They Led Her Husband Astray.*
Length *165 ft.*
Code Word *Galibar.*

No. 1686
Title *Fun in a Photograph Gallery.*
Length *159 ft.*
Code Word *Galibareis.*



No. 1687
Title *What the Jay Saw in the Studio.*
Length *164 ft.*
Code Word *Galiharon*

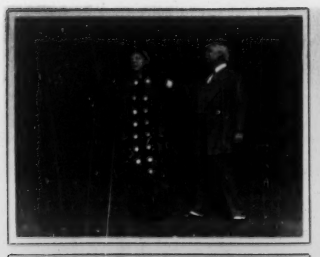
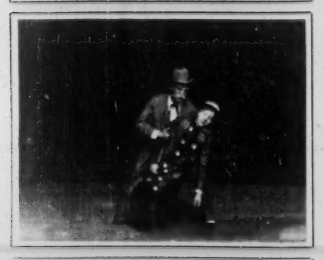
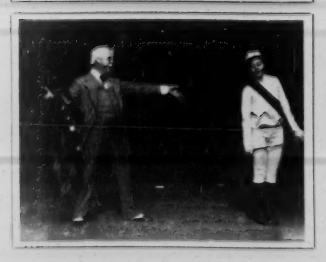




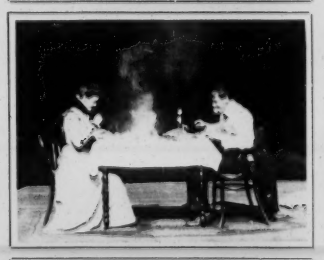
No. 1688
Title *Pan-American Exposition.*
Length *279 ft.*
Code Word *Galibeis.*

No. 1689
Title *A Visit to Baby Roger.*
Length *430 ft.*
Code Word *Galibot.*

No. 1690
Title *Street Scene, Providence, R.I.*
Length *326 ft.*
Code Word *Galicanos.*

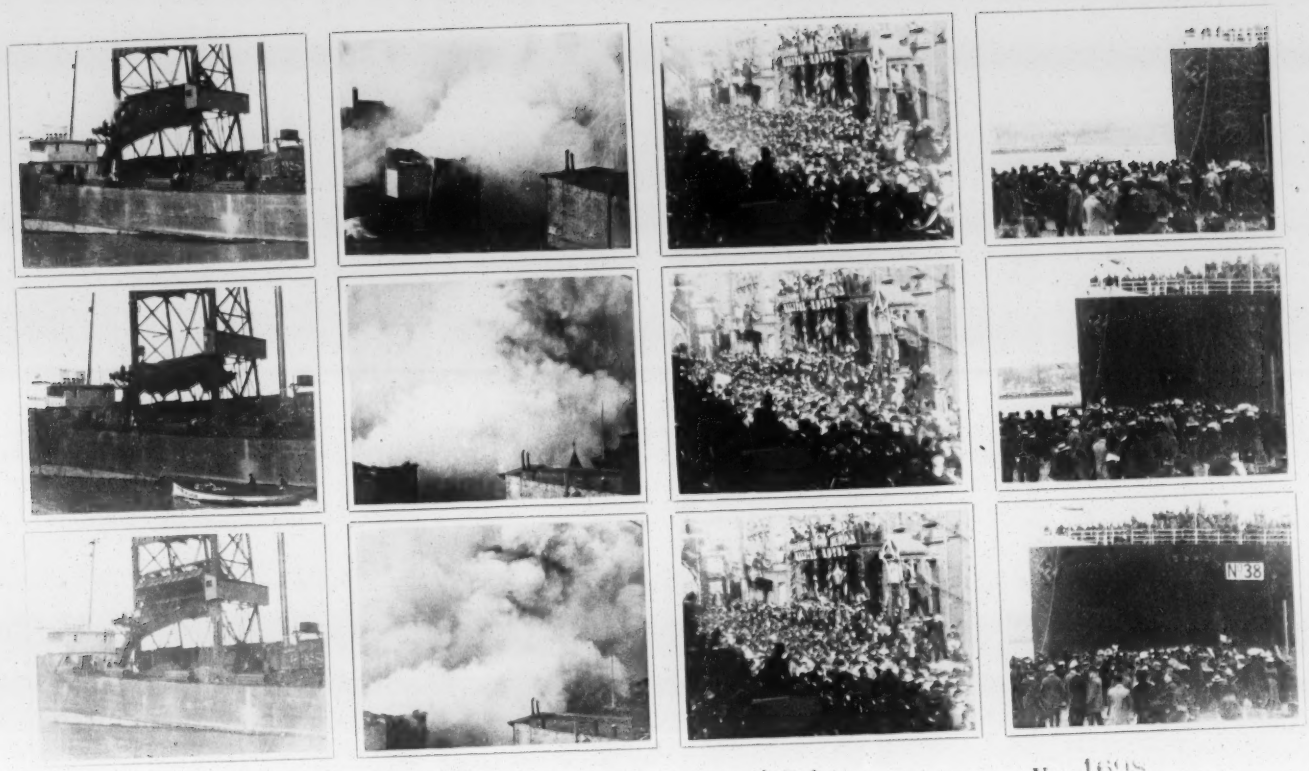
No. 1691
Title *Scene from "Old Kentucky."*
Length *314 ft.*
Code Word *Galicismo.*



No. 1692
Title *Above the Limit."*
Length *280 ft.*
Code Word *Galicista.*

No. 1693
Title *"Chimmie Hicks" at the Races.*
Length *288 ft.*
Code Word *Galictis.*

No. 1694
Title *Keith's Theater, London.*
Length *150 ft.*
Code Word *Galidictis.*



No. 1695
Title *Swinging Forty-ton Load by Machinery.*
Length *[illegible]* ft.
Code Word *[illegible]*

No. 1696
Title *Panoramic View of Tarrant Fire.*
Length *220* ft.
Code Word *Galiet*

No. 1697
Title *Return of the Canadian Contingent.*
Length *358* ft.
Code Word *Galique.*

No. 1698
Title *Return of the Canadian Contingent.*
Length *262* ft.
Code Word *Galihan*

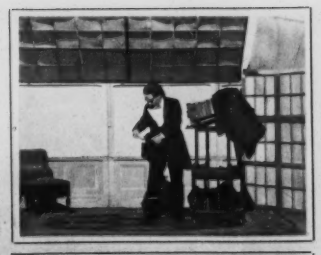
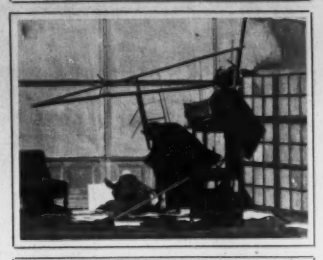
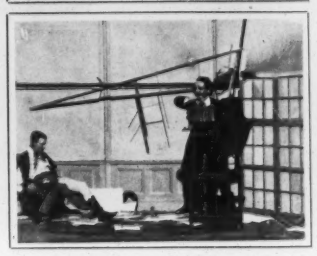
No. 1699
Title *Employees of Woltson's Spice Mills, Toledo.*
Length *[illegible]* ft.
Code Word *[illegible]*

No. 1700
Title *In a Chinese Restaurant.*
Length *161* ft.
Code Word *Galimalra*

No. 1701
Title *When We were Twenty-one.*
Length *169* ft.
Code Word *Galimart.*

No. 1702
Title *"Two's Company."*
Length *157* ft.
Code Word *Galimatias*

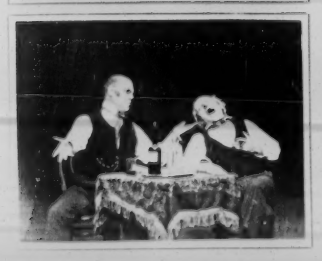
No. 1703
Title *Aunt Jane's Experience with Tabasco Sauce.*
Length *152 ft.*
Code Word *Galimo.*

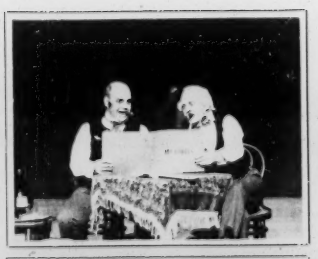
No. 1704
Title *A Customer Drops in.*
Length *175 ft.*
Code Word *Galindae.*

No. 1705
Title *Bribing the Police.*
Length *172 ft.*
Code Word *Galindreo.*

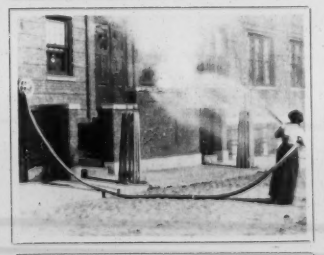
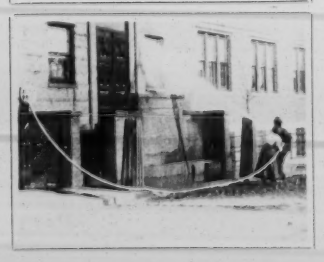
No. 1706
Title *The Ugly Tempered Tramp.*
Length *192 ft.*
Code Word *Galingale.*



No. 1707
Title *Two Old Cronies.*
Length *169 ft.*
Code Word *Galinasal.*

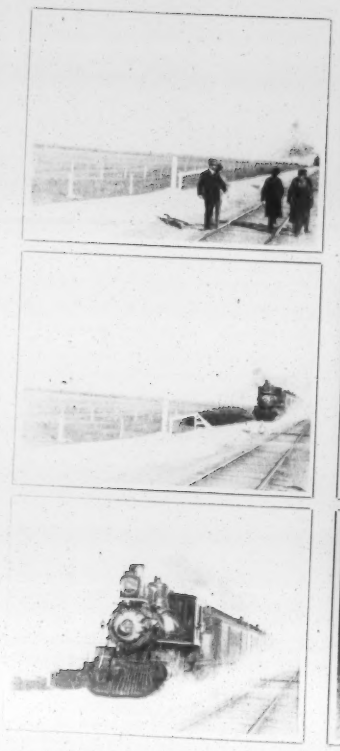


No. 1708
Title *"Art Studies."*
Length *178 ft.*
Code Word *Galinthias.*

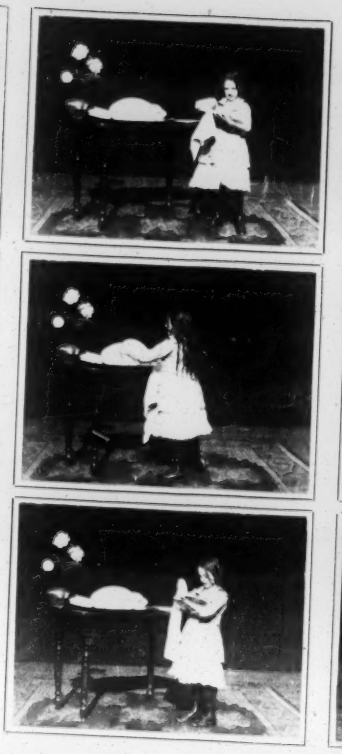



No. 1709
Title *The Cliff-Guibert Hose Reel.*
Length *183 ft.*
Code Word *Galoniste.*

No. 1710
Title *From Council Bluffs to Omaha.*
Length *505 ft.*
Code Word *Galtopsi.*



No. 1711
Title *Union Pacific Fast Mail.*
Length [illegible] ft.
Code Word *Galipna.*



No. 1712
Title *Helping Mother.*
Length *92 ft.*
Code Word *Galipodio.*

No. 1713
Title *Contrary Winds.*
Length *189 ft.*
Code Word *Galipoter.*

No. 1714
Title *"Stop Thief."*
Length *148 ft.*
Code Word *Galizabra.*

No. 1715
Title *The Evidence was Against Him.*
Length [illegible] ft.
Code Word *Galisharia.*

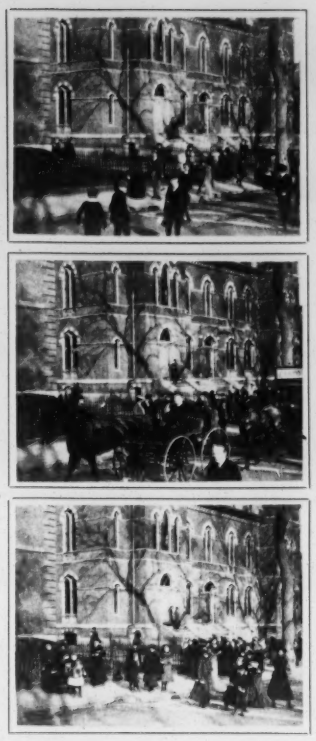
No. 1716
Title *A Nymph of the Waves.*
Length *150 ft.*
Code Word *Gallabimun.*

No. 1717
Title *Davy Jones' Locker.*
Length *150 ft.*
Code Word *Gallabar.*

No. 1718
Title *Neptune's Daughters.*
Length *150 ft.*
Code Word *Gallada.*

No. 1719
Title *U.S. Naval Militia.*
Length *227 ft.*
Code Word *Galladura*

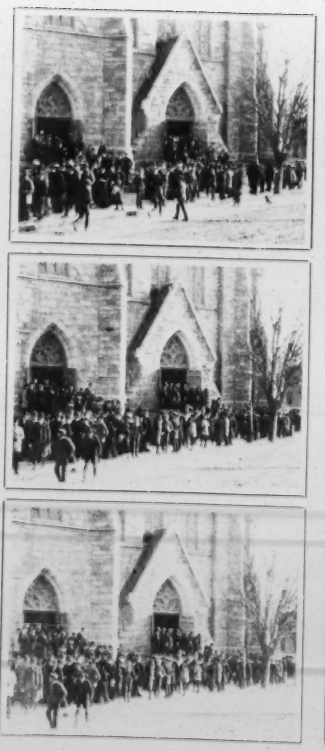
No. 1720
Title *Employees Leaving Iron Mills, Fall River, Mass.*
Length *292 ft.*
Code Word *Gallaeker.*



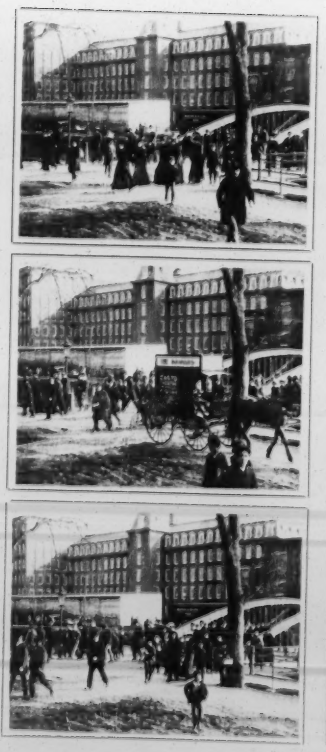
No. 1721
Title *Pupils of the St. Lawrence High School.*
Length *262 ft.*
Code Word *Gallanique.*

No. 1722
Title *Lawrence, Mass., Fire Department.*
Length *152 ft.*
Code Word *Gallantem.*

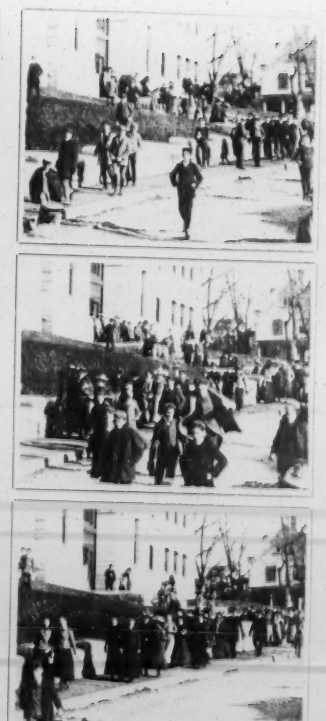
No. 1723
Title *At Break Neck Speed. Fall River Fire Dept.*
Length *294 ft.*
Code Word *Gallanting.*



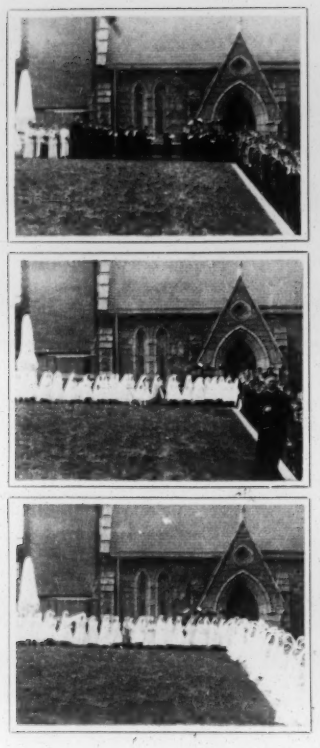
No. 1724
Title *Congregation of St Mary's Church, Fall River.*
Length *270 ft.*
Code Word *Gallantise.*



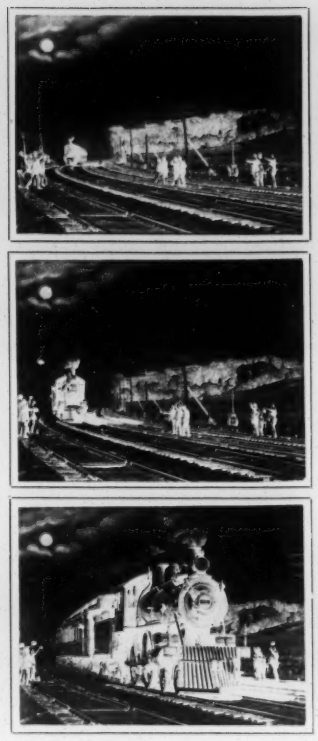
No. 1725
Title *Employees of Pacific Mills, Lawrence, Mass.*
Length *264 ft.*
Code Word *Gallantly.*



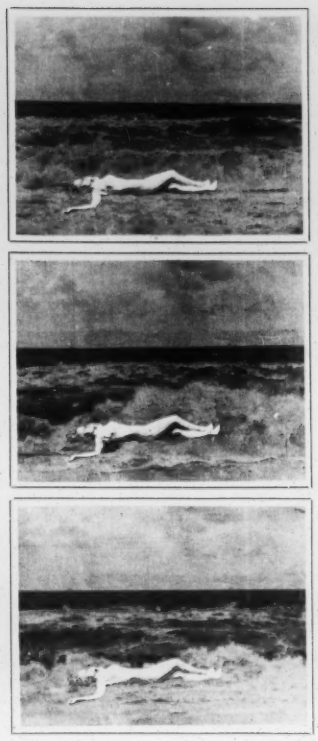
No. 1726
Title *Pupils Leaving Fall River High School*
Length *212 ft.*
Code Word *Gallapfel.*



No. 1727
Title *Childhood's Vows.*
Length *267 ft.*
Code Word *Gallardear*



No. 1728
Title *A Ghost Train.*
Length *150 ft.*
Code Word *Gallardeo*



No. 1729
Title *Cast Up by the Waves*
Length *150 ft.*
Code Word *Gallardos*

No. 1730
Title *Rock of Ages.*
Length *150 ft.*
Code Word *Gallareta*

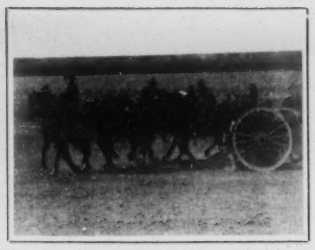
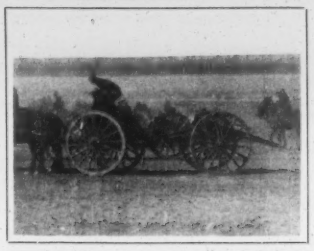
No. 1731
Title *The Launch of the U-21*
Length *180 ft.*
Code Word *Gallarcuza*

No. 1732
Title *Von Waldersee Reviewing Russian Troops.*
Length *147 ft.*
Code Word *Gallauza*

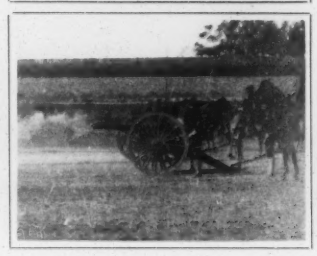
No. 1733
Title *Von Waldersee Reviewing Russian Artillery.*
Length *165 ft.*
Code Word *Gallates.*

No. 1734
Title *Von Waldersee Reviewing Cossacks.*
Length *38 ft.*
Code Word *Gallbitter*

No. 1735
Title *Japanese Soldiers on the Taku Road.*
Length *192 ft.*
Code Word *Galleabd*

No. 1736
Title *Capt. Reilly's Battery Limbering.*
Length *138 ft.*
Code Word *Galleabais.*



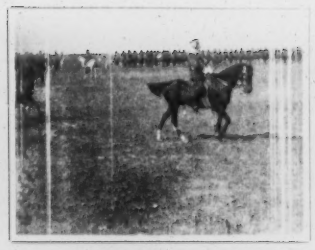
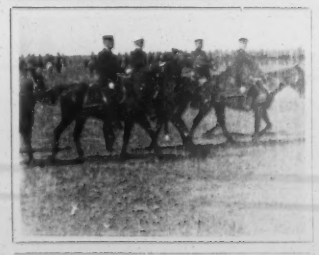
No. 1737
Title *Capt. Reilly's Battery, Bombardment of Pekin.*
Length *264 ft.*
Code Word *Galleamos.*

No. 1738
Title *Reilly's Battery, Before South Gate of Pekin*
Length *158 ft.*
Code Word *Gallearels.*

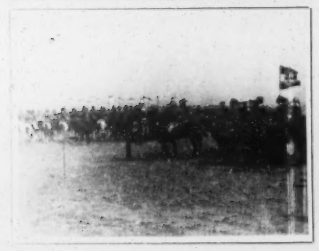
No. 1739
Title *Street Scene, Taku Road, Tien-Tsin.*
Length *159 ft.*
Code Word *Gallea[illegible]*

No. 1740
Title *Street Scene, Taku Road, Tien-Tsin.*
Length *188 ft.*
Code Word *Gallegada*

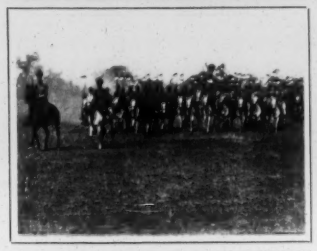
No. 1741
Title *Street Scene, Taku Road, Tien-Tsin.*
Length *261 ft.*
Code Word *Gallengang*

No. 1742
Title *Von Waldersee and Staff; Tien-Tsin.*
Length *159 ft.*
Code Word *Gallenspat*



No. 1743
Title *Von Waldersee Review- [illegible] Bengal Lancers.*
Length *181 ft.*
Code Word *Gallenzup.*

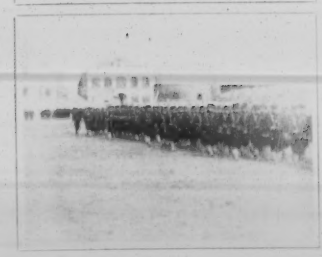


No. 1744
Title *First Bengal Lancers on the March.*
Length *141 ft.*
Code Word *Galleons.*

No. 1745
Title *First Bengal Lancers, Distant View.*
Length *100 ft.*
Code Word *Gallerand.*

No. 1746
Title *Li Hung Chang in Pekin.*
Length *193 ft.*
Code Word *Galleria.*

No. 1747
Title *[illegible] Mato [illegible] Chang.*
Length [illegible]
Code Word [illegible]



No. 1748
Title *Japanese Infantry on the March.*
Length *205 ft.*
Code Word *Gallettone.*

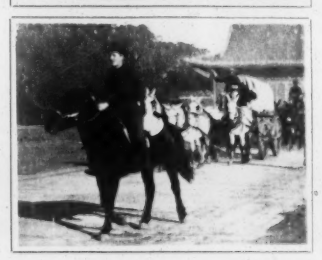
No. 1749
Title *Japanese Artillery.*
Length *164 ft.*
Code Word *Galleys.*

No. 1750
Title *Japanese Assault Mud Wall; Pekin.*
Length *180 ft.*
Code Word *Galleyworm.*

No. 1751
Title *British Royal Light Artillery; Tien-Tsin.*
Length *190 ft.*
Code Word *Galliambre.*

No. 1752
Title *British Royal Light Artillery; Tien-Tsin.*
Length *219 ft.*
Code Word *Galliambic*

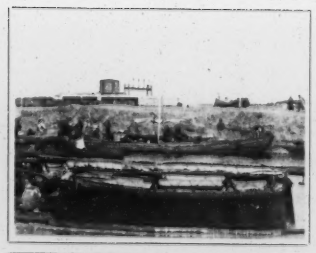
No. 1753
Title *Third Bombay Cavalry; Tien-Tsin.*
Length *185 ft.*
Code Word *Galliambos.*



No. 1754
Title *American Transportation Train; Tien-Tsin*
Length *194 ft.*
Code Word *Galliamo.*

No. 1755
Title *Coolies Loading a Cart; Pekin*
Length *[illegible] ft.*
Code Word *[illegible]*

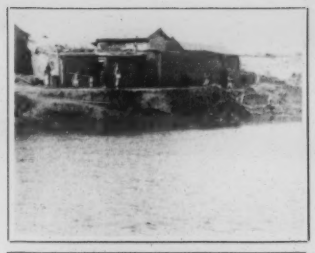
No. 1756
Title *Panorama of Tien Tsin after Bombardment.*
Length *186 ft.*
Code Word *[illegible]*



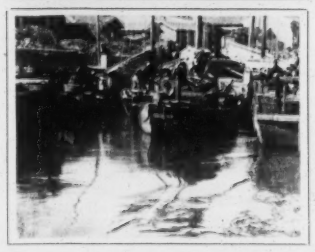
No. 1757
Title *French Bridge at Tien-Tsin.*
Length *199 ft.*
Code Word *Gallicanum.*

No. 1758
Title *Sikhs Guarding a Donkey Train, Tien Tsin*
Length *281 ft.*
Code Word *Gallican.*

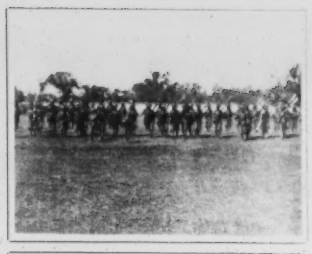
No. 1759
Title *French Bridge over Pei-Ho River; Tien-Tsin.*
Length *216 ft.*
Code Word *Gallitaria.*



No. 1760
Title *Panorama of Pei-Ho River at Tien-Tsin.*
Length *164 ft.*
Code Word *Gallicinio.*



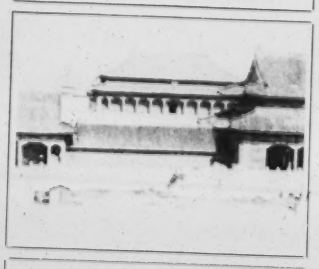
No. 1761
Title *Panorama of Bank of Pei-Ho River.*
Length *164 ft.*
Code Word *Gallicized.*



No. 1762
Title *Bayonet Charge by Seventh Rajputs.*
Length *219 ft.*
Code Word *Gallico*

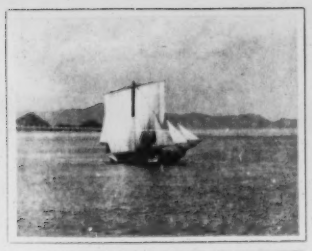
No. 1763
Title *Sixth Cavalry Assault-ing South Gate of Pekin*
Length *264 ft.*
Code Word *Gallicole*

No. 1764
Title *Market Scene; Pekin*
Length *158 ft.*
Code Word *Gallicrura.*



No. 1765
Title *Panorama of Forbidden City, Pekin.*
Length *152 ft.*
Code Word *Galliculis*

No. 1766
Title *In the Forbidden City, Pekin.*
Length *245 ft.*
Code Word *Gallidraga*

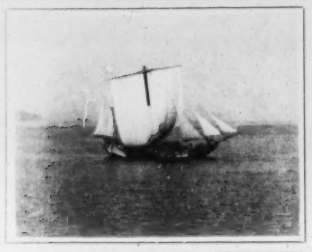


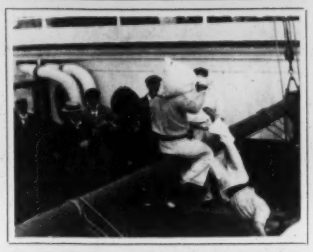
No. 1767
Title *Japanese Junks*
Length *[illegible] ft.*
Code Word *Gallifere*

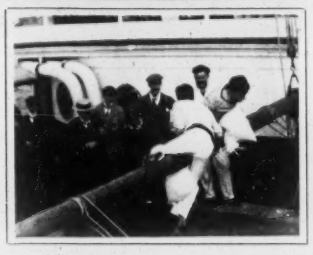
No. 1768
Title *Bolster Sparring.*
Length *880 ft.*
Code Word *Gallunatia*

No. 1769
Title *Presentation of Flags. German Infantry; Pekin.*
Length *148 ft.*
Code Word *Gallinago.*

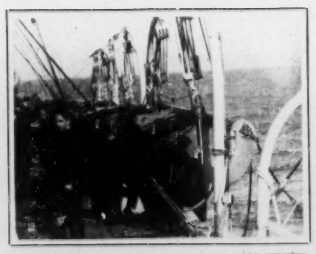
No. 1770
Title *Review of German Infantry Corps; Pekin.*
Length *224 ft.*
Code Word *Galliname.*



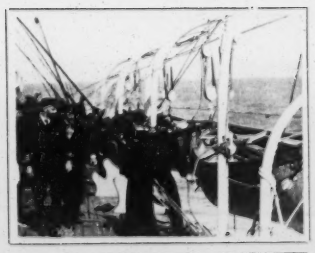




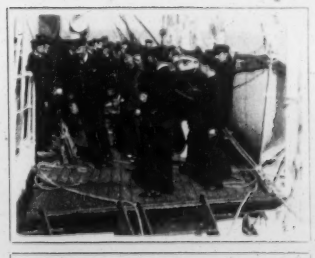
No. 1771
Title *Gen. Von Lessel and Staff; Pekin.*
Length *[illegible] ft.*
Code Word *Gallinario*



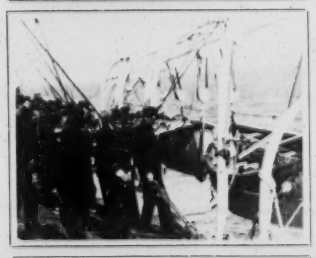
No. 1772
Title *A Boat Drill in Mid Ocean.*
Length *127 ft.*
Code Word *Gallinasse*

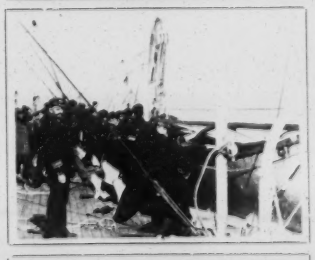


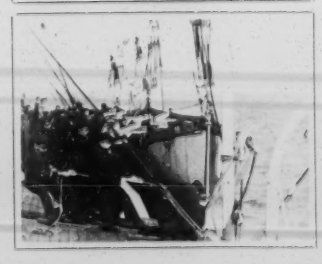
No. 1773
Title *After a Rescue at Sea.*
Length *249 ft.*
Code Word *Gallinaza*

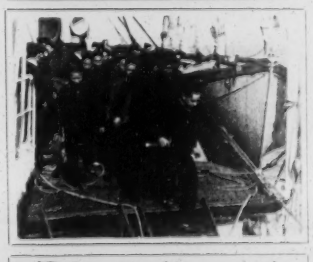


No. 1774
Title *Crew of a Pacific Liner.*
Length *175 ft.*
Code Word *Gallinazos*

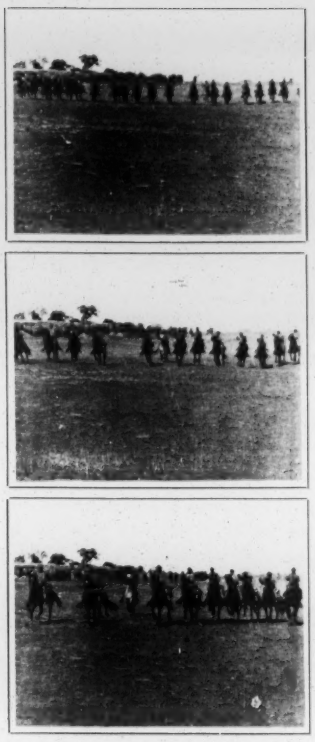








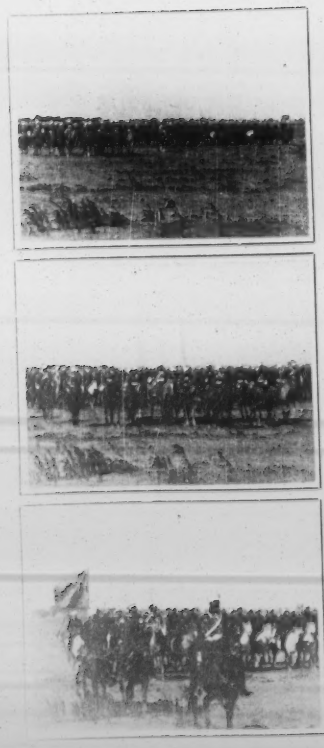
No. 1775
Title *Sixth U.S. Cavalry Charging.*
Length *96 ft.*
Code Word *Gallinella.*



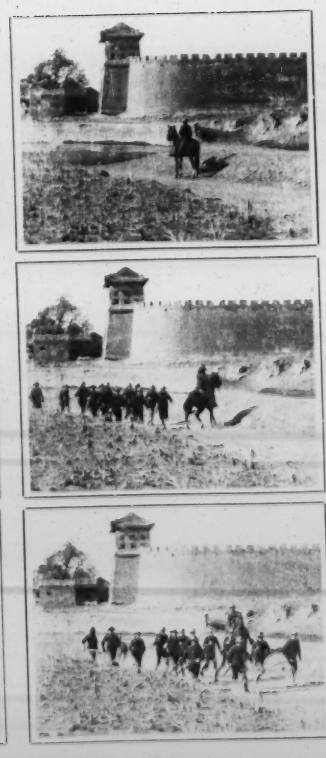
No. 1776
Title *Second Squad, Sixth U.S. Cavalry.*
Length *160 ft.*
Code Word *Gallingly.*

No. 1777
Title *Sixth U.S. Cavalry, Skirmish Line.*
Length *289 ft.*
Code Word *Gallinhaca.*

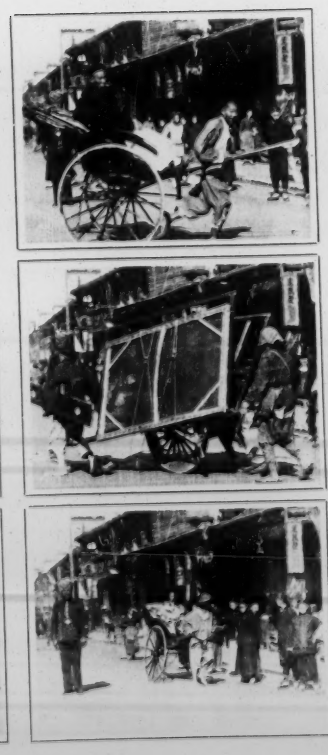
No. 1778
Title *Charge of Cossack Cavalry.*
Length *64 ft.*
Code Word *Gallinho.*



No. 1779
Title *Gen. Linevitch and Cossack Cavalry, Pekin.*
Length *205 ft.*
Code Word *Gallinhola.*

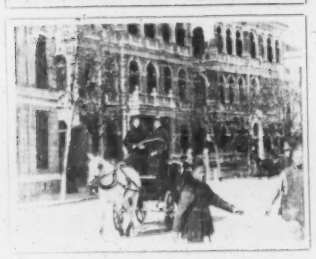


No. 1780
Title *Squad of Men Clearing the Road.*
Length *29 ft.*
Code Word *Gallinole.*



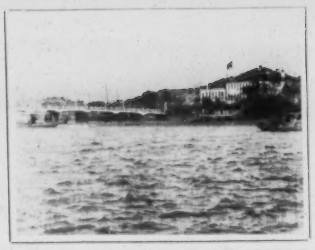
No. 1781
Title *A Side Street in Shangahi.*
Length *143 ft.*
Code Word *Gallioqul.*

No. 1782
Title *Nankin Road, Shangahi.*
Length *204 ft.*
Code Word *Galliots.*

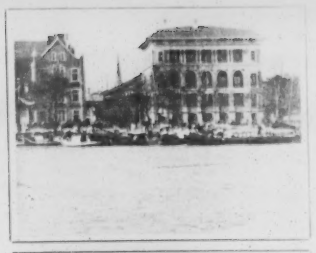
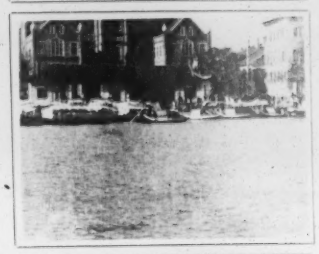
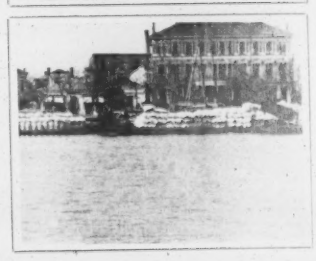


No. 1783
Title *Street Scene in Shangahi, The Bund*
Length *206 ft.*
Code Word *Gallipara.*

No. 1784
Title *Sea Gulls on the Reservoir.*
Length *141 ft.*
Code Word *Galliparos.*



No. 1785
Title *Shangahi from a Launch*
Length *292 ft.*
Code Word *Gallipot.*

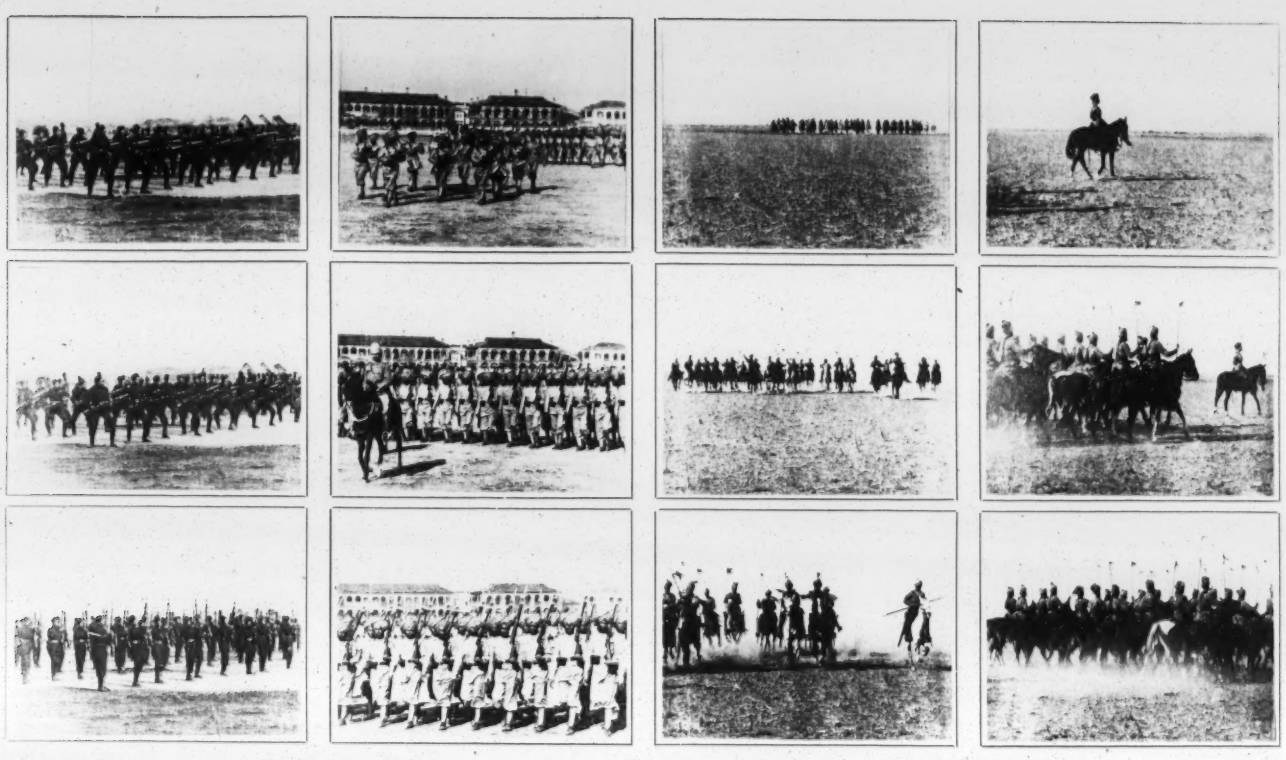
No. 1786
Title *Shangahi from a Launch.*
Length *262 ft.*
Code Word *Gallisme.*

No. 1787
Title *Maj. Gen. Adna R. Chaffee and Ninth Cavalry, Pekin*
Length *442 ft.*
Code Word *Gallitos.*

No. 1788
Title *Departure of Fourteenth Infantry from Pekin.*
Length *241 ft.*
Code Word *Gallitrico.*

No. 1789
Title *Ninth Infantry, Pekin.*
Length *536 ft.*
Code Word *Gallivespa.*

No. 1790
Title *Main Street, Worcester, Mass.*
Length *311 ft.*
Code Word *Galliwasp.*

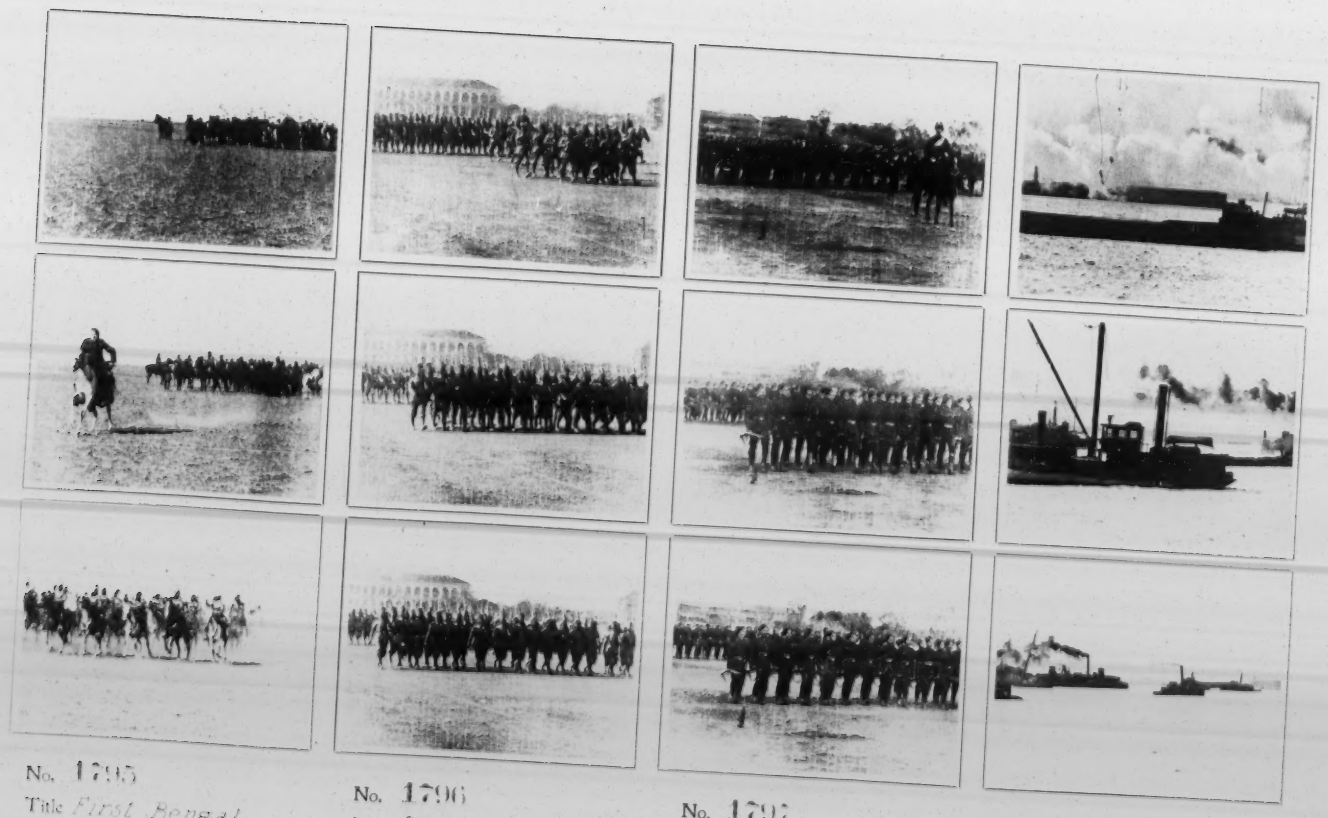


No. 1791
Title *Bayonet Drill; Fourth Gourkhas, Shanghai.*
Length *234 ft.*
Code Word *Gallloch.*

No. 1792
Title *The Fourteenth Sikhs; Shanghai.*
Length *825 ft.*
Code Word *Galloccia.*

No. 1793
Title *Charge by First Bengal Lancers.*
Length *217 ft.*
Code Word *Gallofeaba.*

No. 1794
Title *First Bengal Lancers.*
Length *162 ft.*
Code Word *Gallofear.*



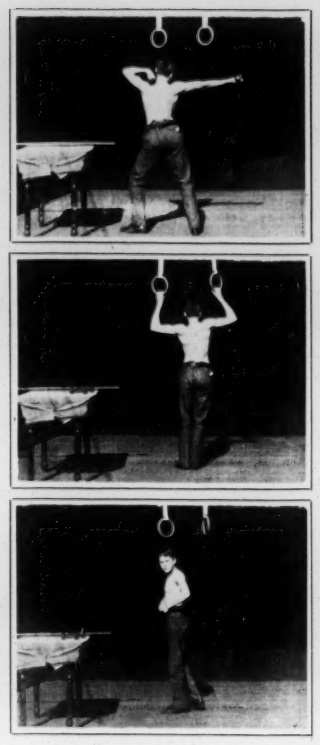
No. 1795
Title *First Bengal Lancers, Shanghai.*
Length *170 ft.*
Code Word *Gallfop.*

No. 1796
Title *Second Queen's Rajputs; Shanghai.*
Length *510 ft.*
Code Word *Gallois.*

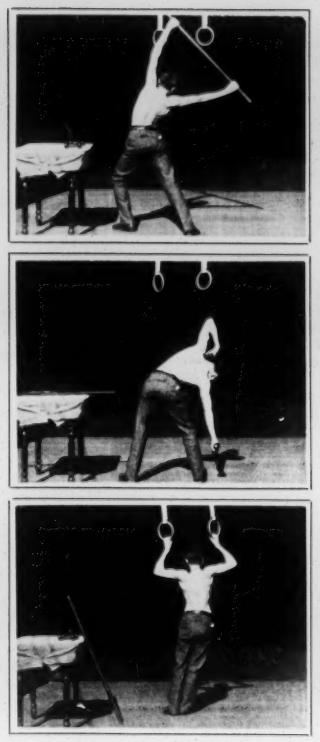
No. 1797
Title *The Fourth Gourkhas.*
Length *279 ft.*
Code Word *Gallonnie.*

No. 1798
Title *Locked in the Sea.*
Length *281 ft.*
Code Word *Gallonala.*

No. 1799
Title *Anawand Club.*
Length *265 ft.*
Code Word *Galonammo*

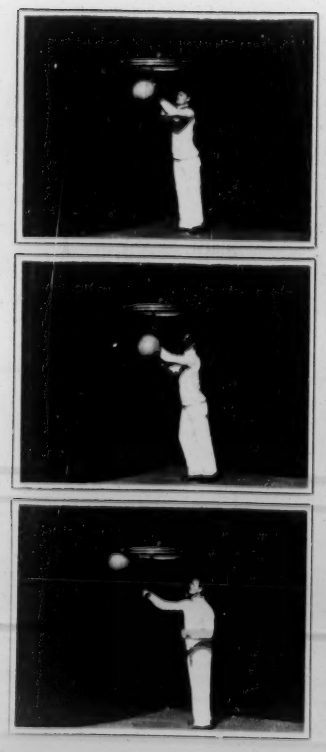


No. 1800
Title *Physical Drill; Dumb Bells.*
Length *85 ft.*
Code Word *Gallonassi.*

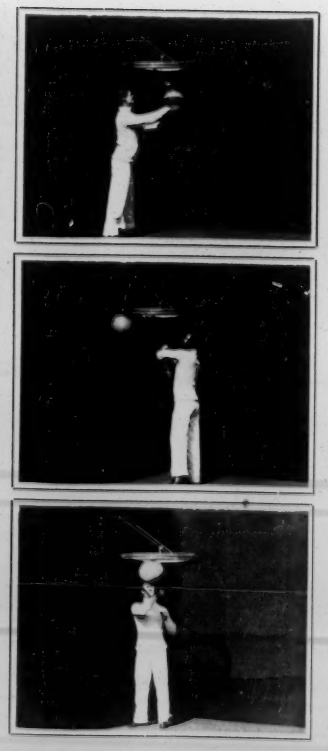


No. 1801
Title *Physical Drill; Rings.*
Length *146 ft.*
Code Word *Gallonato.*

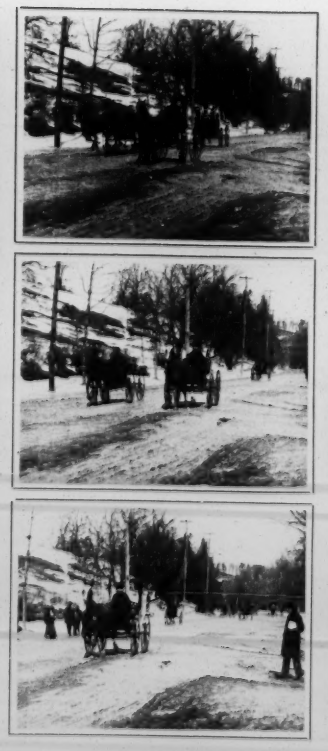
No. 1802
Title *Medical Gymnastics*
Length *90 ft.*
Code Word *Galloneral.*



No. 1803
Title *The Moline Bag Punching Platform.*
Length *180 ft.*
Code Word *Gallonzola*



No. 1804
Title *Moline Bag Punching Platform.*
Length *186 ft.*
Code Word *Galloon.*

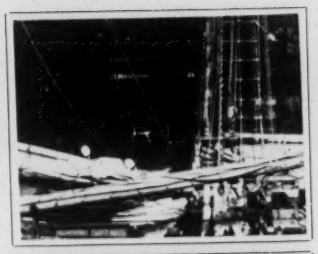
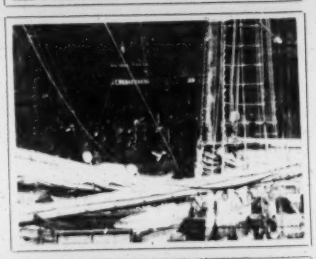
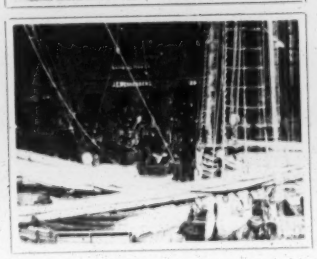


No. 1805
Title *Trotters of Worcester, Mass.*
Length *265 ft.*
Code Word *Gallooned.*

No. 1806
Title *Fire Department Run, Worcester, Mass.*
Length *301 ft.*
Code Word *Gallopade.*

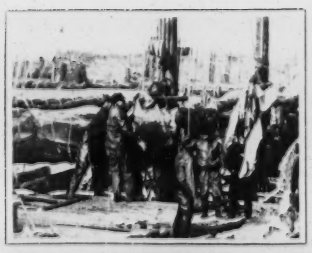
No. 1807
Title *President McKinley and Party; 2nd. Inauguration.*
Length *127 ft.*
Code Word *Gallophobe*

No. 1808
Title *Taking and Fertilizing Cod Eggs.*
Length *196 ft.*
Code Word *Galloping*

No. 1809
Title *Unloading Cod.*
Length *168 ft.*
Code Word *Gallorum*

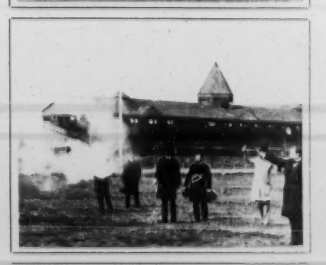
No. 1810
Title *Drawing a Lobster Pot.*
Length *141 ft.*
Code Word *Gallowglass*



No. 1811
Title *Unloading Halibut.*
Length *187 ft.*
Code Word *Gallows*

No. 1812
Title *Cod Fishing with Trawl.*
Length *158 ft.*
Code Word *Gallozza.*

No. 1813
Title *Drawing a Lobster Pot.*
Length *178 ft.*
Code Word *Gallriech.*



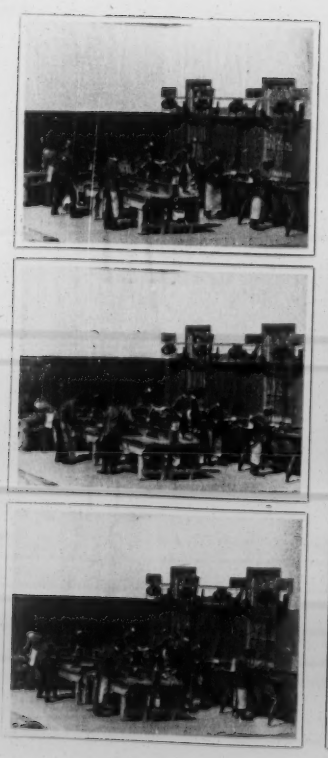
No. 1814
Title *Reproduction of Castellane-De Rodays Duel*
Length *245 ft.*
Code Word *Galluche.*

No. 1815
Title Parade of Buffalo Bills Wild West.
Length 528 ft.
Code Word [illegible]

No. 1816
Title Laboratory Study.
Length 157 ft.
Code Word Gallulasco.

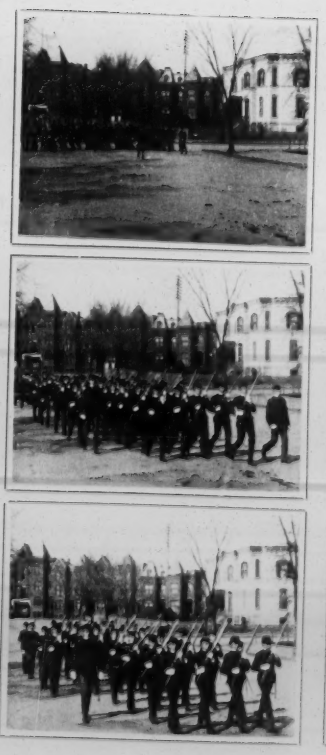
No. 1817
Title Star Spangled Banner by a Deaf Mute.
Length 151 ft.
Code Word Gallulorum.

No. 1818
Title Energizing Drill.
Length 315 ft.
Code Word Gallulos.

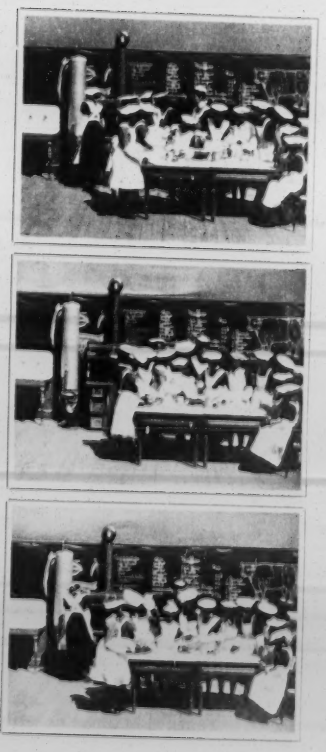


No. 1819
Title Manual Training.
Length 341 ft.
Code Word Gallulum.

No. 1820
Title Nature Study. The Rabbit.
Length 322 ft.
Code Word Gallundero.

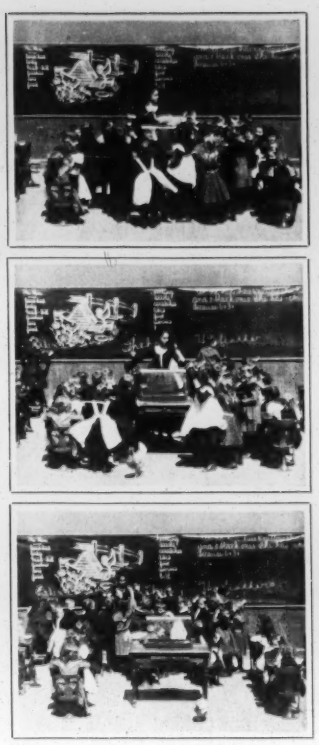


No. 1821
Title The High School Cadets, Washington, D.C.
Length 440 ft.
Code Word Galluppi.



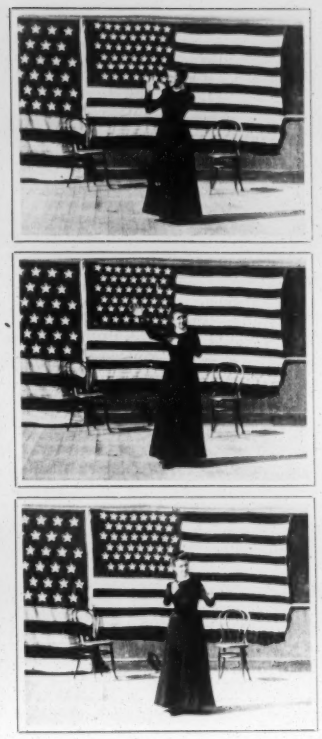
No. 1822
Title A Muffin Lesson.
Length 378 ft.
Code Word Galluzzano.

No. 1823
Title *Forging.*
Length *369 ft.*
Code Word *Galluzzave*



No. 1824
Title *A Language Lesson.*
Length *379 ft.*
Code Word *Galluzzava.*

No. 1825
Title *A Calisthenic Drill.*
Length *377 ft.*
Code Word *Galluzzo.*



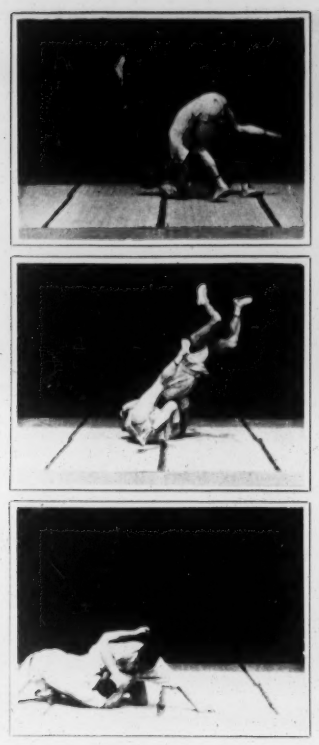
No. 1826
Title *A Deaf Mute Recitation.*
Length *172 ft.*
Code Word *Galmde.*

No. 1827
Title *Dressmaking.*
Length *120 ft.*
Code Word *Galmende.*

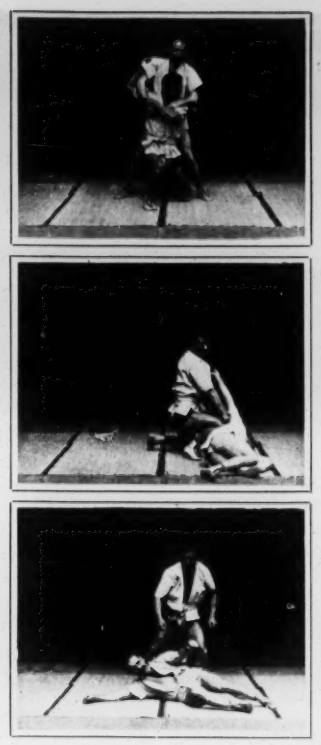
No. 1828
Title *Kindergarten Methods.*
Length *878 ft.*
Code Word *Galmgat.*

No. 1829
Title *Physical Training.*
Length *159 ft.*
Code Word *Galmgaten.*

No. 1830
Title *Kindergarten Methods.*
Length *976 ft.*
Code Word *Galmchna.*

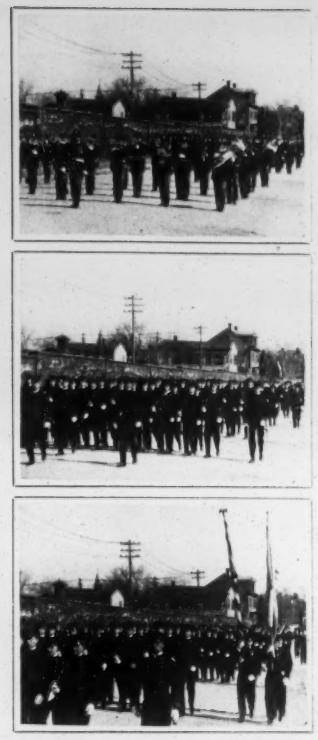


No. 1831
Title *Japanese Wrestling.*
Length *391 ft.*
Code Word *Galoche.*



No. 1832
Title *Jui Jitsu, Japanese Art of Self Defense.*
Length *379 ft.*
Code Word *Galofobia.*

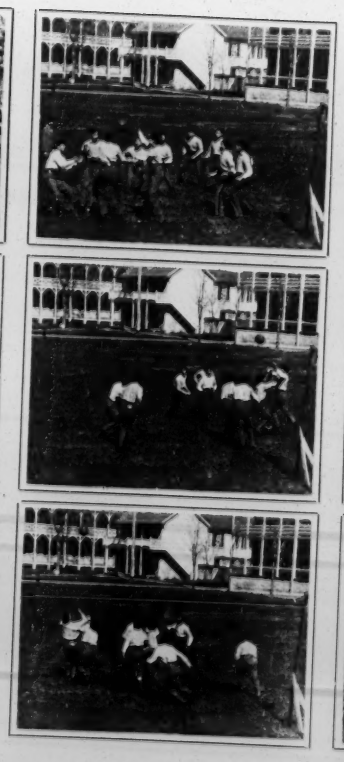
No. 1833
Title *Jui Jitsu, Japanese Art of Self Defense.*
Length *314 ft.*
Code Word *Galoneadas.*



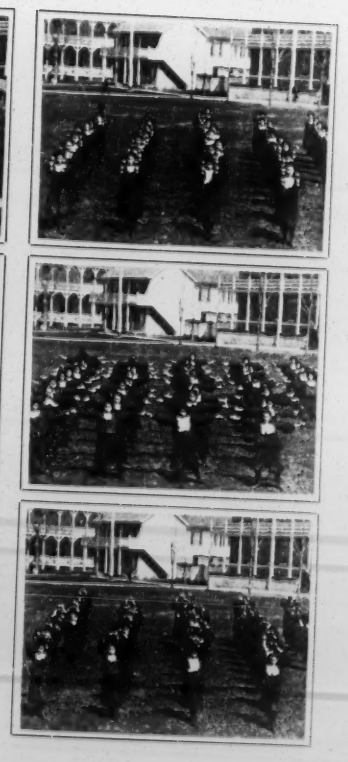
No. 1834
Title *U.S. Naval Cadets Marching in Review.*
Length *352 ft.*
Code Word *Galonner.*

No. 1835
Title *Artillery Drill at Annapolis*
Length *185 ft.*
Code Word *Galopaban.*

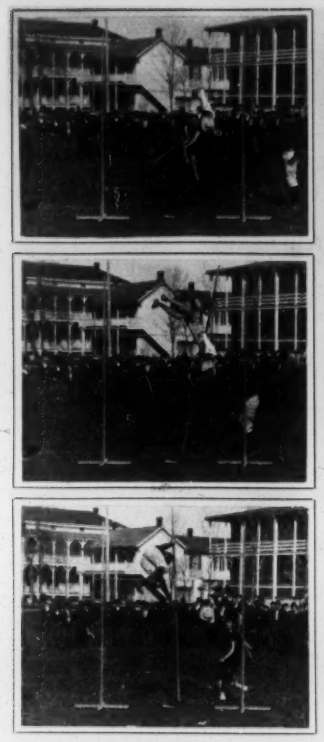
No. 1836
Title *Springtime in the Park.*
Length *216 ft.*
Code Word *Galopada.*



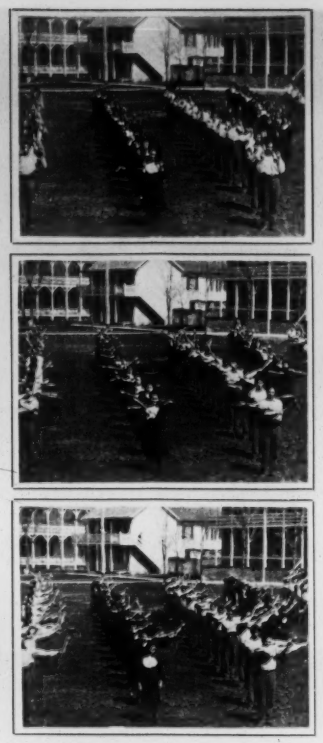
No. 1837
Title *Basket Ball; Carlisle Indian School.*
Length *186 ft.*
Code Word *Galopados.*



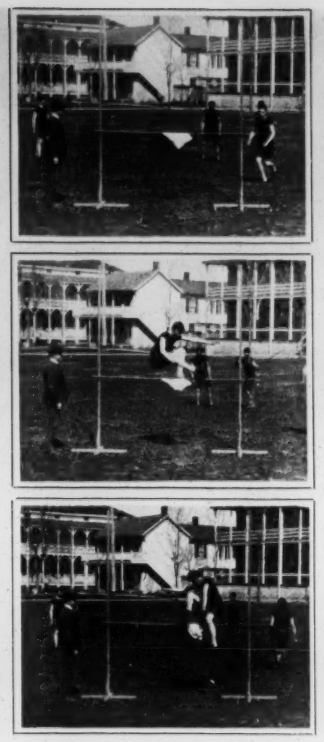
No. 1838
Title *Girls Dumb-bell Drill, Carlisle Indian School*
Length *379 ft.*
Code Word *Galopemos.*



No. 1839
Title *Pole Vaulting*
Length *186 ft.*
Code Word *Galopillos.*



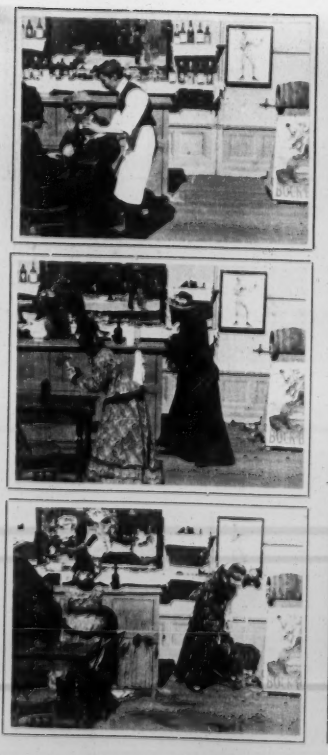
No. 1840
Title *Club Swinging Drill.*
Length *876 ft.*
Code Word *Galopinada.*



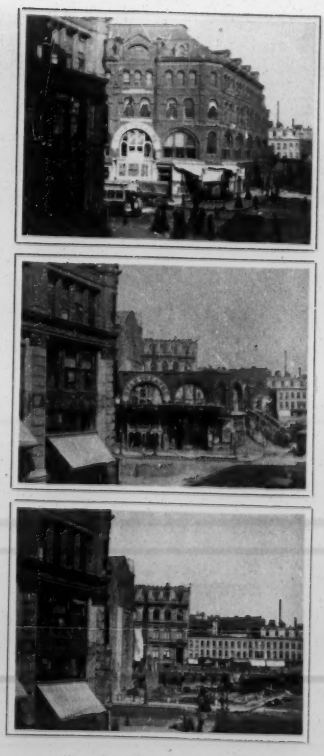
No. 1841
Title *The High Jump.*
Length *173 ft.*
Code Word *Galopines.*

No. 1842
Title *Band and Battalion of U.S. Indian School.*
Length *485 ft.*
Code Word *Galoppanno*

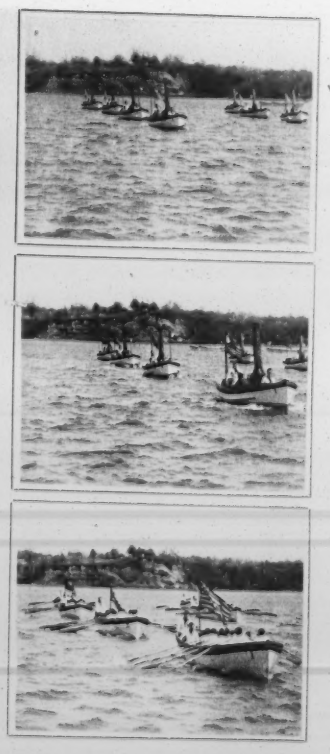
No. 1843
Title *Heavy Gymnastics.*
Length *879 ft.*
Code Word *Galloppando.*



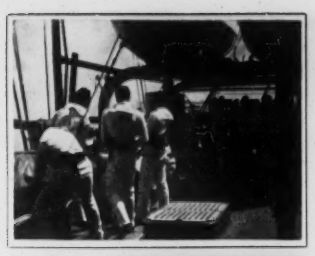
No. 1844
Title *Carrie Nation, Saloon Smasher.*
Length *141 ft.*
Code Word *Galoppassi.*



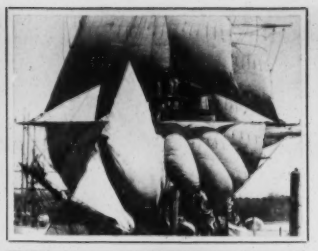
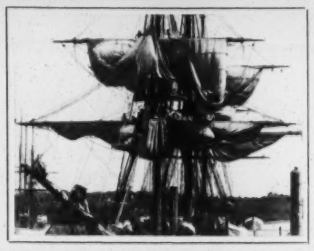
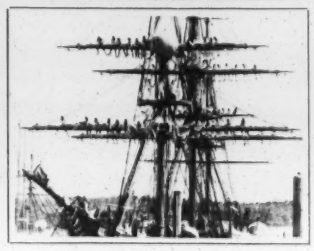
No. 1845
Title *Demolishing and Building up Star Theatre*
Length *400 ft.*
Code Word *Galoppato.*



No. 1846
Title *Steam Tactics.*
Length *277 ft.*
Code Word *Galoppava.*



No. 1847
Title *General Quarters for Action.*
Length *212 ft.*
Code Word *Galopperai.*

No. 1848
Title *Middies Shortening Sail.*
Length *568 ft.*
Code Word *Galoppo.*

No. 1849
Title *A Large Haul of Fish.*
Length *195 ft.*
Code Word *Galore*

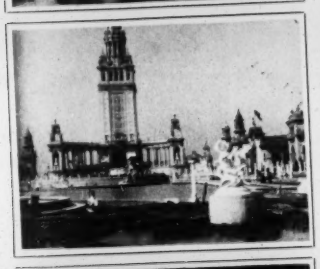
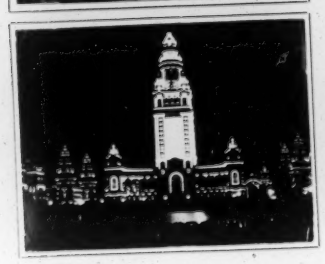
No. 1850
Title *Hauling a Shad Net.*
Length *376 ft.*
Code Word *Galoshes.*

No. 1851
Title *Bass Fishing.*
Length *877 ft.*
Code Word *Galoubet.*

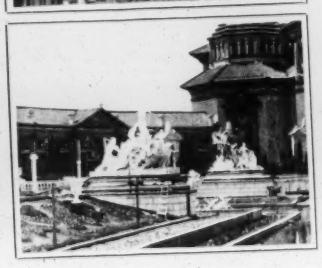
No. 1852
Title *Unloading a Mackerel Schooner.*
Length *177 ft.*
Code Word *Galrito.*

No. 1853
Title *Scene at Fulton Market.*
Length *175 ft.*
Code Word *Galsome.*

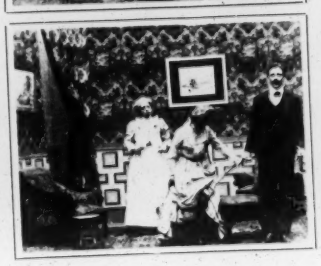
No. 1854
Title *The Slippery Slide.*
Length *129 ft.*
Code Word *Galstrio.*

No. 1855
Title *At the Setting of the Sun.*
Length *295 ft.*
Code Word *Galtabe.*

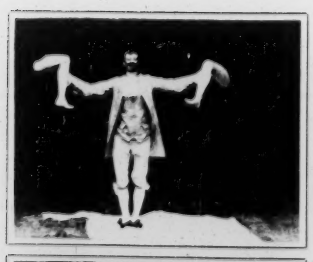
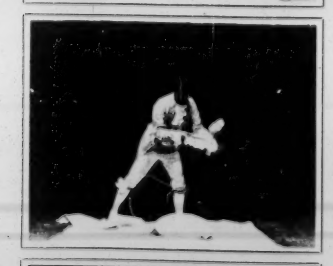
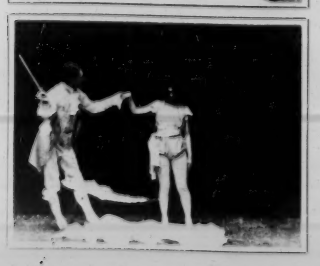


No. 1856
Title *The Horticultural Building. Pan Am. Exp.*
Length *165 ft.*
Code Word *Galtvieh.*

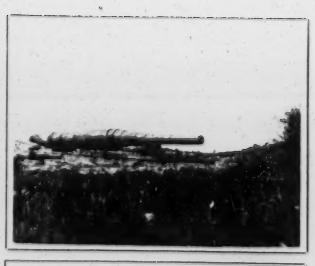


No. 1857
Title *The Lovers' Yarn.*
Length *158 ft.*
Code Word *Galucho.*

No. 1858
Title *In a Japanese Tatooing Parlor.*
Length *193 ft.*
Code Word *Galume.*

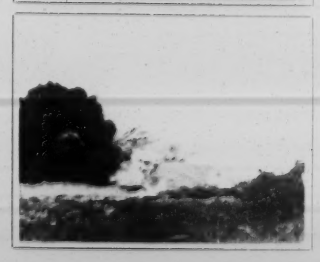




No. 1859
Title *A Mystic Re-incarnation.*
Length *[illegible] ft.*
Code Word *Galwicha.*



No. 1860
Title *A Good Test of High Explosives.*
Length *167 ft.*
Code Word *Galpaper.*

No. 1861
Title *U.S. Proving Grounds, Sandy Hook.*
Length *74 ft.*
Code Word *Galpenny.*



No. 1862
Title *U.S. Government Gun Test.*
Length *99 ft.*
Code Word *Galvanic.*

No. 1863
Title *Anna Held.*
Length *840 ft.*
Code Word *Galvanique.*

No. 1864
Title *Anna Held.*
Length *582 ft.*
Code Word *Galvanisch.*

No. 1865
Title *An Unlucky Lover.*
Length *387 ft.*
Code Word *Galvanists.*

No. 1866
Title *The New Maid.*
Length *153 ft.*
Code Word *Galvanizar.*

No. 1867
Title *"Laughing Ben" Pan Am. Exp.*
Length *150 ft.*
Code Word *Galvanizza.*

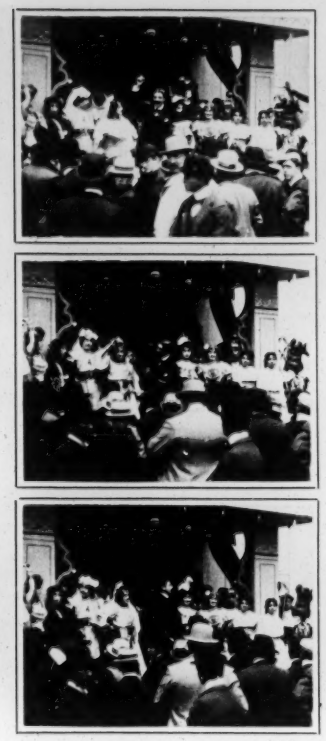
No. 1868
Title *Dancing Girls, Pan Am. Gypsy Camp.*
Length *228 ft.*
Code Word *Galvao.*

No. 1869
Title *Cotton Spinning on the Old Plantation.*
Length *177 ft.*
Code Word *Galvaudage.*

No. 1870
Title *Indian Congress, Pan American Exp.*
Length *567 ft.*
Code Word *Galvander.*

No. 1871
Title *School Children Strewing Flowers on Graves.*
Length *282 ft.*
Code Word *Galvezie.*

No. 1872
Title *Parade, Beautiful Orient, Pan Am. Exp.*
Length *568 ft.*
Code Word *Galvloed.*



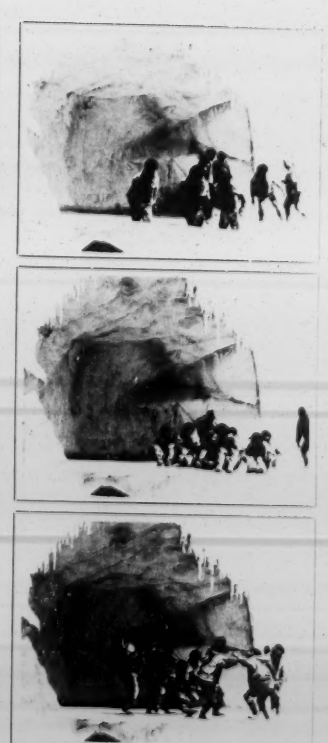
No. 1873
Title *Ballyhoo, Streets of Cairo, Pan Am. Exp.*
Length *179 ft.*
Code Word *Galwesp.*

No. 1874
Title *A Close Shave.*
Length *292 ft.*
Code Word *Galwespen.*

No. 1875
Title *A Little Piece of String.*
Length *150 ft.*
Code Word *Galzelle*

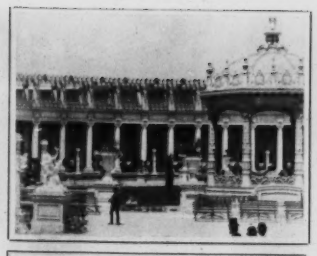
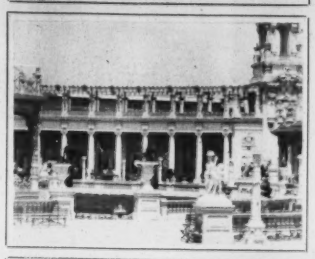
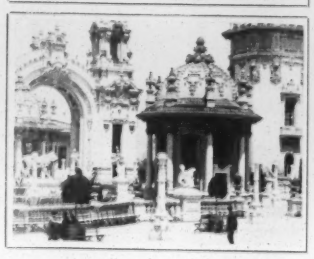
No. 1876
Title *Hot Mutton Pies.*
Length *266 ft.*
Code Word *Galzucht.*

No. 1877
Title *A Non-Union Paper Hanger.*
Length *155 ft.*
Code Word *Galzuchtig.*

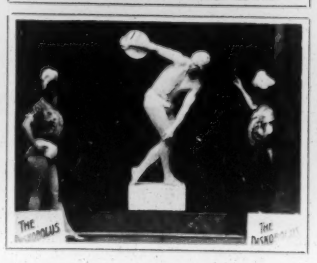


No. 1878
Title *Esquimaux Dance Pan Am. Exp.*
Length *378 ft.*
Code Word *Garnache.*

No. 1879
Title *Panoramic View, Esquimaux Camp, Pan Am. Exp.*
Length *294 ft.*
Code Word *Gamahel*

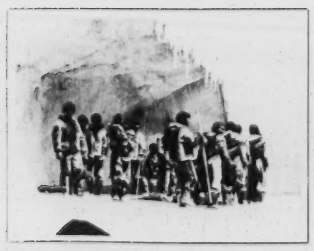




No. 1880
Title *Propylaea and North End of Plaza, Pan Am. Exp.*
Length *118 ft.*
Code Word *Gamapium*

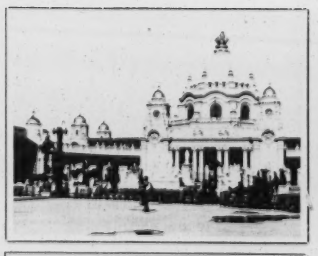
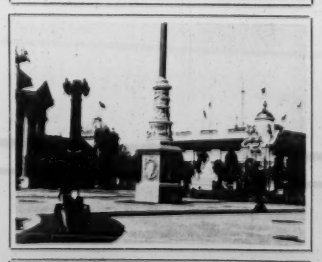


No. 1881
Title *The Diskobolus, "Plastic Poses."*
Length *153 ft.*
Code Word *Gamarra*

No. 1882
Title *Forward, "Plastic Poses."*
Length *179 ft.*
Code Word *Gamarzas*

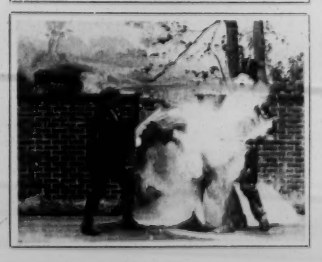


No. 1883
Title *Curious Games, Esquimaux Village, Pan Am. Exp.*
Length *170 ft.*
Code Word *Gamaldar*

No. 1884
Title *Panoramic View Gov't. Building, Pan Am. Exp.*
Length *121 ft.*
Code Word *Gambadant*

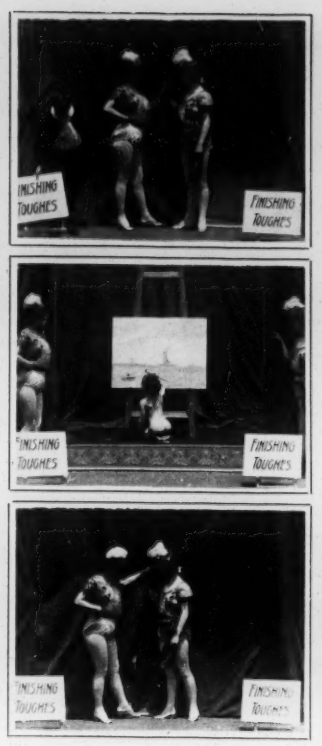
No. 1885
Title *An April Fool Joke.*
Length *327 ft.*
Code Word *Gambadiez*



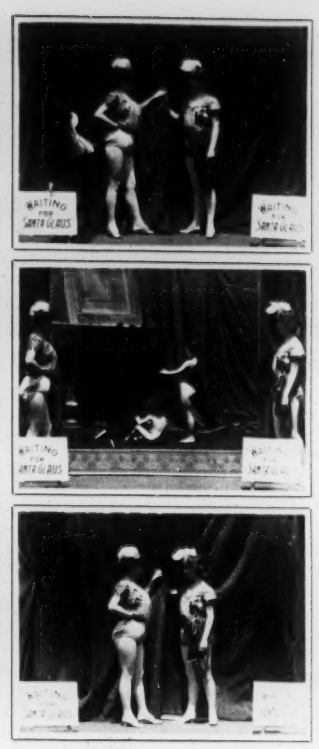
No. 1886
Title *The Unexpected Knockout.*
Length *151 ft.*
Code Word *Gambadions*

No. 1887
Title *A Legal Hold-up.*
Length *306 ft.*
Code Word *Gabadona.*

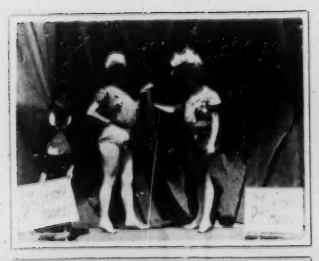
No. 1888
Title *"You Dirty Boy", Living Picture.*
Length *76 ft.*
Code Word *Gambage.*



No. 1889
Title *"Finishing Touches", Living Picture.*
Length *103 ft.*
Code Word *Gambarmato.*



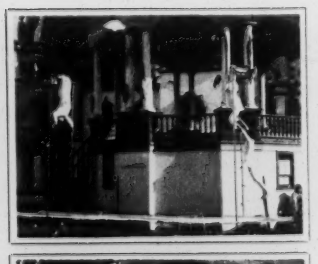
No. 1890
Title *"Waiting for Santa Claus", Living Picture.*
Length *69 ft.*
Code Word *Gambarum.*



No. 1891
Title *"The Pouting Model" Living Picture.*
Length *76 ft.*
Code Word *Gambaruolo.*

No. 1892
Title *"The Sleeping Child", Living Picture.*
Length *71 ft.*
Code Word *Gambecchio.*

No. 1893
Title *Mexican Dance, "La Mora", Pan Am. Exp.*
Length *184 ft.*
Code Word *Gamberello.*



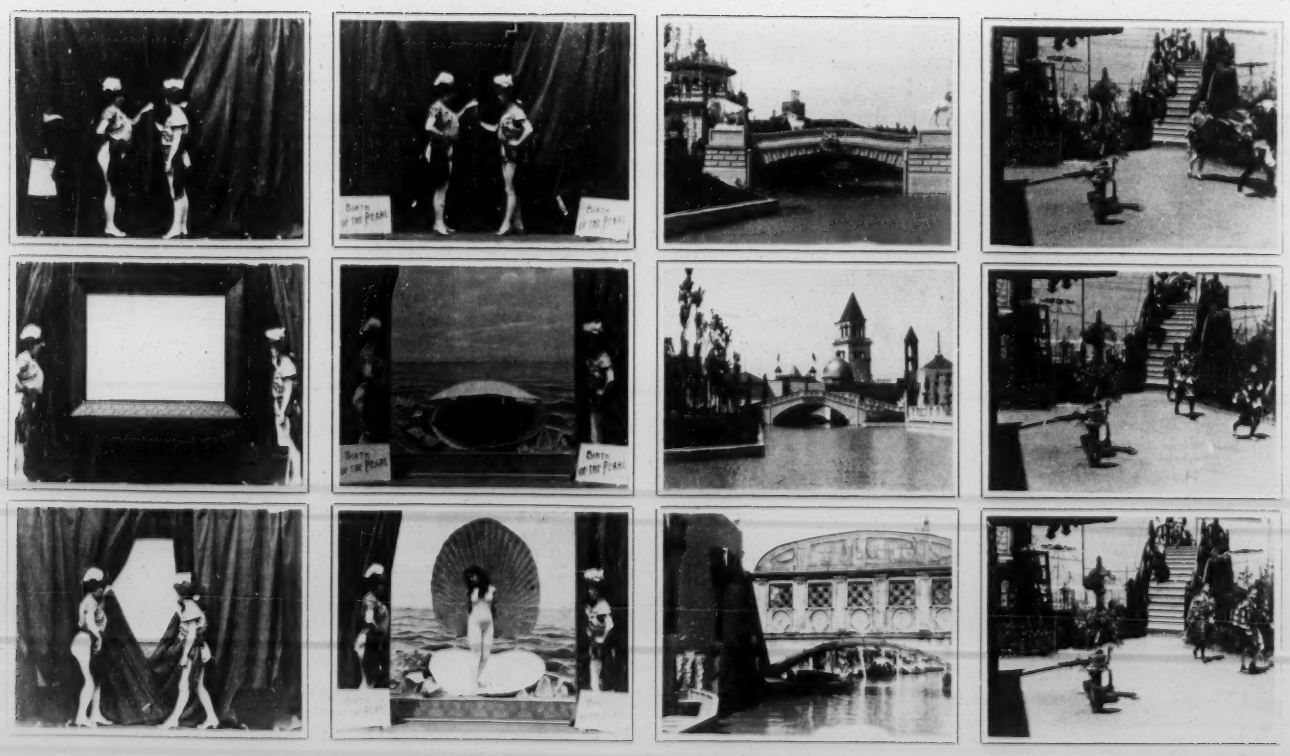
No. 1894
Title *Osnato Trio, Streets of Mexico, Pan Am. Exp.*
Length *191 ft.*
Code Word *Gamberone.*

No. 1895
Title "Jarabe" Dance, Streets of Mexico, Pan Am. Exp.
Length 154 ft.
Code Word Gamberris

No. 1896
Title Bull Fight, Streets of Mexico, Pan Am. Exp.
Length 150 ft.
Code Word Gamberudli

No. 1897
Title "La Jota" Dance, Streets of Mexico, Pan Am. Exp.
Length 122 ft.
Code Word Gambeteo.

No. 1898
Title Experimental
Length 102 ft.
Code Word Gainbettava

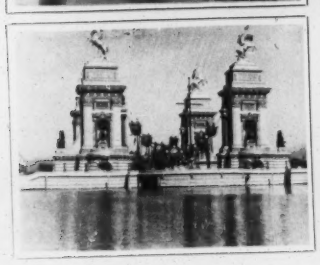


No. 1899
Title Experimental
Length 105 ft.
Code Word Gambitino.

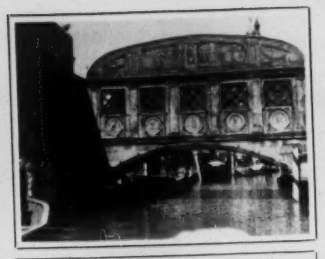
No. 1900
Title The Birth of the Pearl.
Length 322 ft.
Code Word Gambiera.

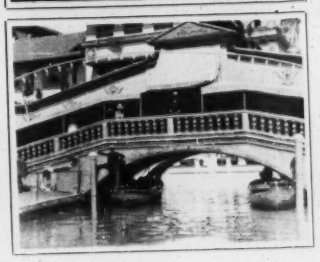
No. 1901
Title Scene on the Grand Canal, Pan Am. Exp.
Length 312 ft.
Code Word Gambiller.

No. 1902
Title Fair Japan, Pan Am. Exp.
Length 151 ft.
Code Word Gambisch.



No. 1903
Title *Triumphal Bridge and Mirror Lake.*
Length *[illegible]* ft.
Code Word *Gambiste.*



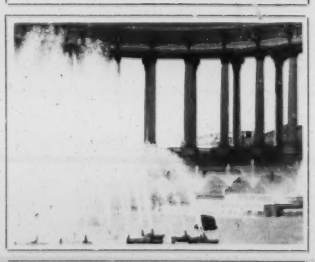


No. 1904
Title *Venice in America. Pan Am. Exp.*
Length *311* ft.
Code Word *Gambit*

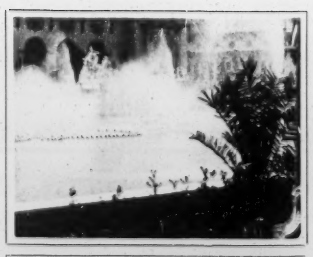
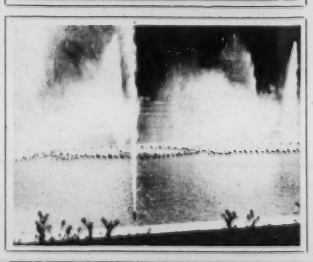
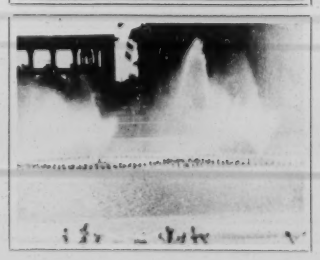
No. 1905
Title *On the Benches in the Park.*
Length *184* ft.
Code Word *Gambogic.*

No. 1906
Title *The Tramp Who was not Afraid of a Dog*
Length *207* ft.
Code Word *Gambolled.*

No. 1907
Title *Ballyhoo Old Plantation. Pan Am. Exp.*
Length *[illegible]* ft.
Code Word *[illegible]*



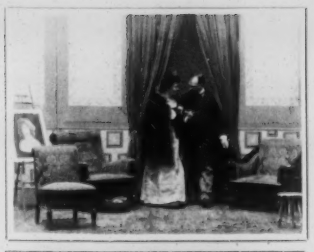
No. 1908
Title *Fountain and Tower Basin, Pan Am. Exp.*
Length *151* ft.
Code Word *Gambosorum.*

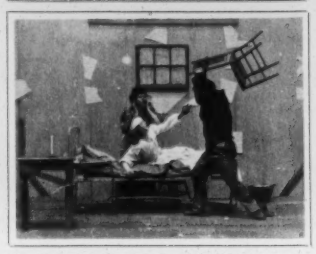
No. 1909
Title *Court of Fountains, Pan Am. Exp.*
Length *150* ft.
Code Word *Gambosos.*

No. 1910
Title *Ten Nights in a Barroom, Murder of Willie*
Length *166* ft.
Code Word *Gambosum.*

No. 1911
Title *Ten Nights in a Barroom, The Fatal Blow.*
Length 302 ft.
Code Word *Gambota.*

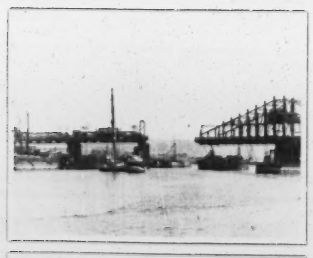
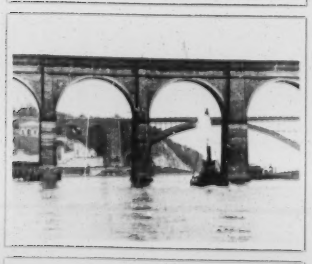
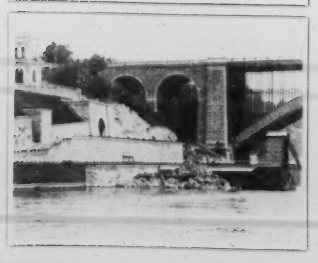


No. 1912
Title *Ten Nights in a Barroom, Vision of Mary.*
Length 213 ft.
Code Word *Gambreum.*



No. 1913
Title *Ten Nights in a Barroom, Death of Little Mary.*
Length 266 ft.
Code Word *Gambrils.*

No. 1914
Title *Ten Nights in a Barroom, Death of Slade.*
Length 198 ft.
Code Word *Gambrinus.*

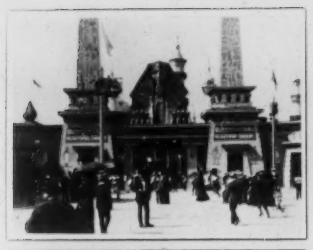




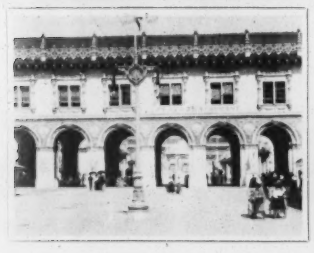
No. 1915
Title *Washington Bridge and Speedway from Harlem R.*
Length 303 ft.
Code Word *Gambugio.*

No. 1916
Title *The Heart of New York.*
Length 325 ft.
Code Word *Gamelul.*

No. 1917
Title *Main Entrance to Pan American Exp.*
Length 268 ft.
Code Word *Gamelonum.*

No. 1918
Title *Scenes in Beautiful Orient, Pan Am. Exp.*
Length 261 ft.
Code Word *Gamelonis.*





No. 1919
Title *Panorama of the Midway, Pan Am. Exp.*
Length *428 ft.*
Code Word *Gamellada.*

No. 1920
Title *The Ostrich Farm, Pan Am. Exp.*
Length *204 ft.*
Code Word *Gamellao.*

No. 1921
Title *A Patient Sufferer.*
Length *172 ft.*
Code Word *Gamellarum.*

No. 1922
Title *A Joke on Whom?*
Length *140 ft.*
Code Word *Gamellinha.*

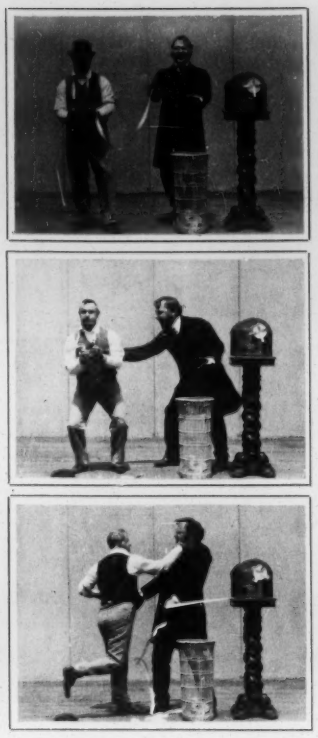
No. 1923
Title *Ham and Eggs.*
Length *62 ft.*
Code Word *Gamelones.*

No. 1924
Title *The Hod Carrier's Revenge.*
Length *149 ft.*
Code Word *Gamely.*

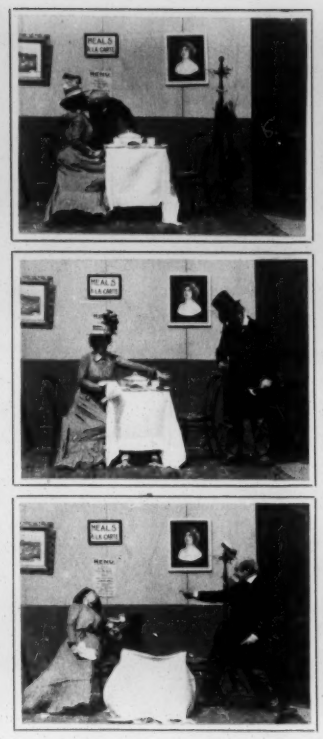
No. 1925
Title *The Downfall of China.*
Length *145 ft.*
Code Word *Gamenha.*

No. 1926
Title *A Quick Recovery.*
Length *147 ft.*
Code Word *Gamesome.*

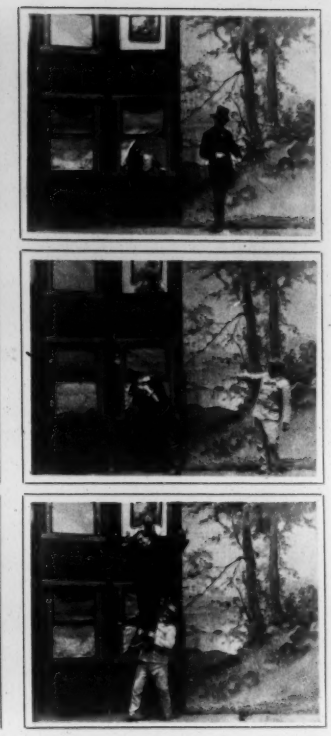
No. 1927
Title *Five Minutes to Train Time.*
Length *309 ft.*
Code Word *Gamesomely.*



No. 1928
Title *When Stocks went up.*
Length *147 ft.*
Code Word *Gametria.*



No. 1929
Title *He Forgot His Umbrella.*
Length *196 ft.*
Code Word *Gamin.*



No. 1930
Title *The Fresh Lover.*
Length *192 ft.*
Code Word *Gammadim.*

No. 1931
Title *Little Algy's Glorious Fourth.*
Length *272 ft.*
Code Word *Gammaut.*

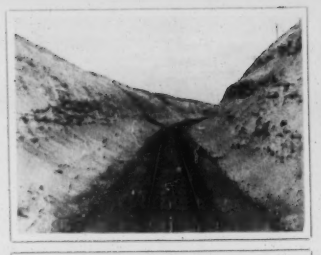
No. 1932
Title *F. S. Gibbs and Family.*
Length *196 ft.*
Code Word *Gammoide.*

No. 1933
Title *F. S. Gibbs and Family.*
Length *82 ft.*
Code Word *Gammon.*

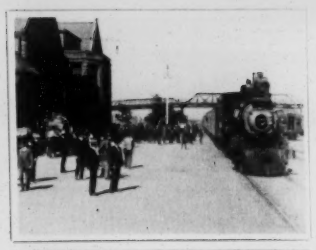
No. 1934
Title *Nora's Fourth of July.*
Length *184 ft.*
Code Word *Gammoned.*

No. 1936
Title *Herd of Cattle, T.B. Ranch, U.P.R.R.*
Length *[illegible] ft.*
Code Word *[illegible]*

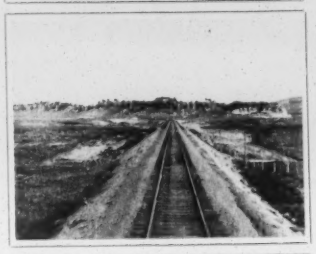
No. 1936
Title *Fish Cut Green River, Wyo. U.P.R.R.*
Length *307 ft.*
Code Word *Gamnara*

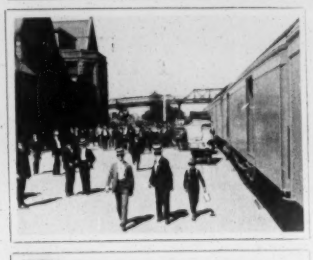


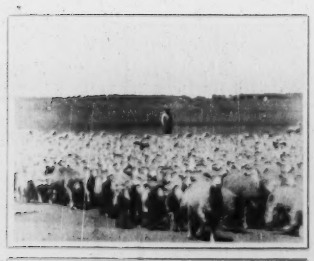
No. 1937
Title *Pine Ridge Bluff, Laramie, Wyo. U.P.R.R.*
Length *305 ft.*
Code Word *Gamogastre*



No. 1938
Title *Arrival of Train at Cheyenne, Wyo. U.P.R.R.*
Length *391 ft.*
Code Word *Gamologis*



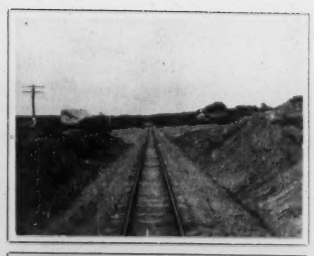




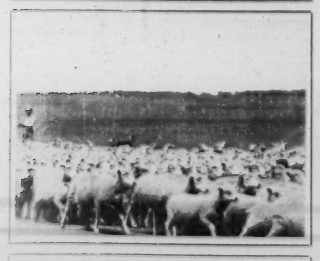
No. 1939
Title *Flock of Sheep, Knolleh and Co. Ranch, U.P.R.R.*
Length *814 ft.*
Code Word *Gamomania*

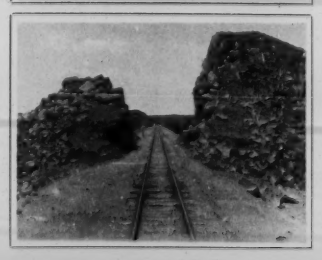
No. 1940
Title *Panoramic View, Through Gibraltar, U.P.R.R.*
Length *554 ft.*
Code Word *Gamonito*

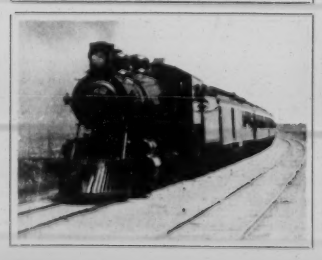
No. 1941
Title *Overland Limited, U.P.R.R.*
Length *159 ft.*
Code Word *Gamonosas*



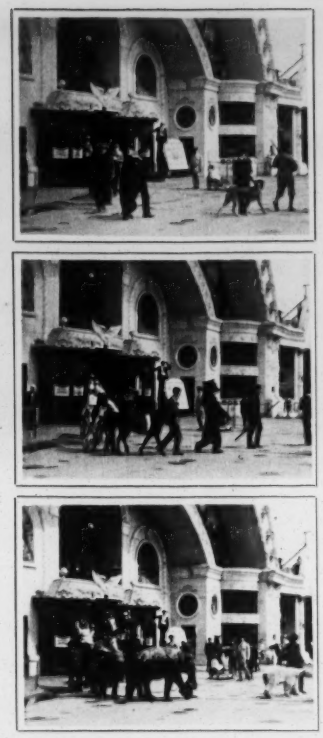
No. 1942
Title *Indian Fort and Sherman Tunnel, U.P.R.R.*
Length *777 ft.*
Code Word *Gamonoso*



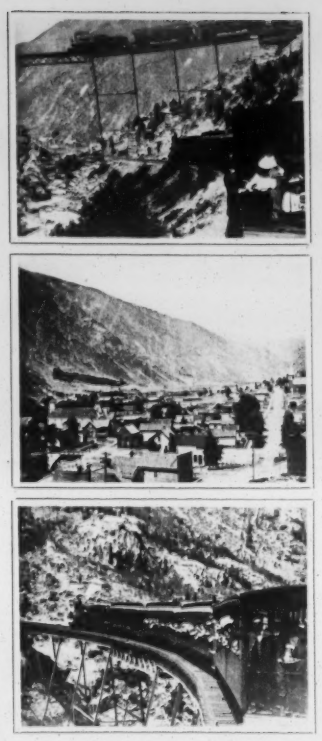




No. 1943
Title *Train Crossing Dole Creek Fill, U.P.R.R.*
Length *284 ft.*
Code Word *Gamopetale.*

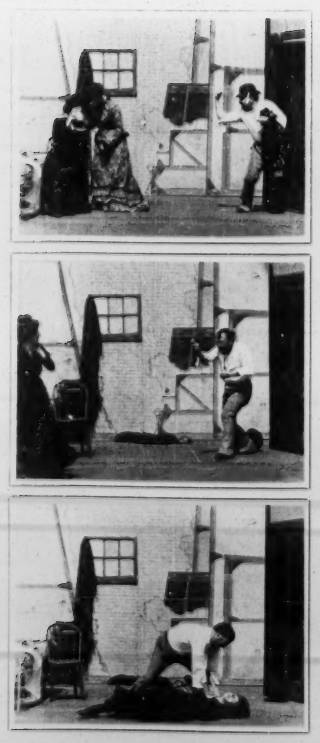


No. 1944
Title *Bostock's Animal Arena, Pan Am. Exp.*
Length *186 ft.*
Code Word *Gamophyllo.*

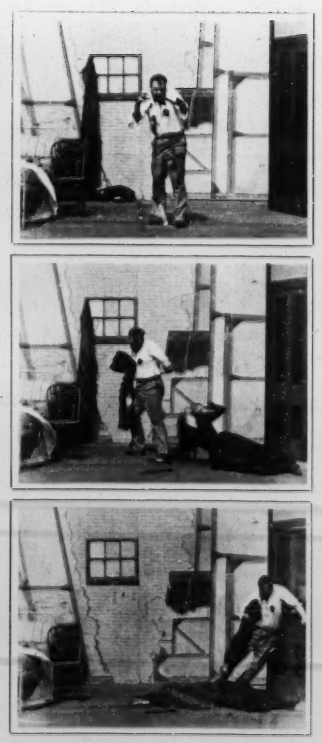


No. 1945
Title *Georgetown Loop, U.P.R.R.*
Length *1120 ft.*
Code Word *Gamosepalo.*

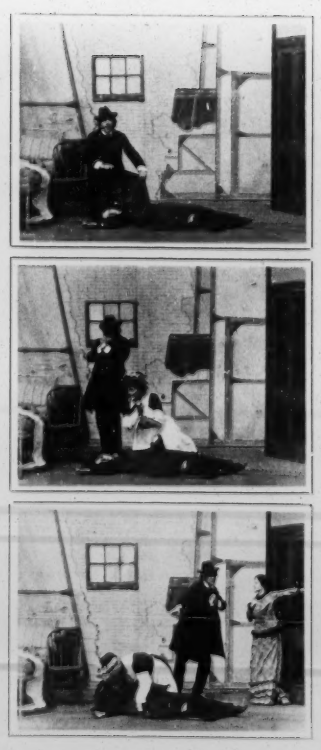
No. 1946
Title *Oliver Twist. No. 1 The Fatal Choice*
Length *189 ft.*
Code Word *Gamouli.*



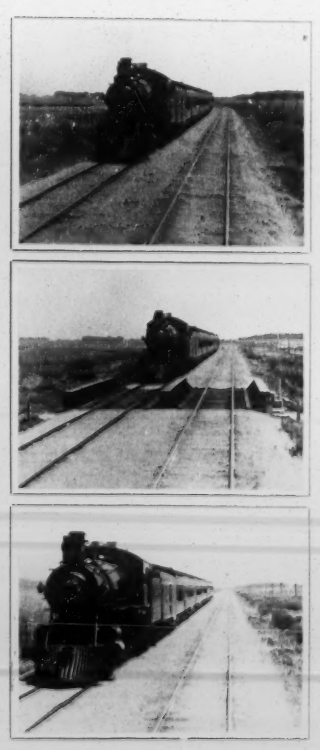
No. 1947
Title *Oliver Twist. No. 2. Murder of Bess.*
Length *152 ft.*
Code Word *Gampilon.*



No. 1948
Title *Oliver Twist. No. 3. The Assassin's Escape.*
Length *163 ft.*
Code Word *Gampsonyx.*



No. 1949
Title *Oliver Twist. No. 4. A Mother's Grief.*
Length *138 ft.*
Code Word *Gamuceria.*



No. 1950
Title *Overland Limited, U.P.R.R.*
Length *877 ft.*
Code Word *Gamucero.*

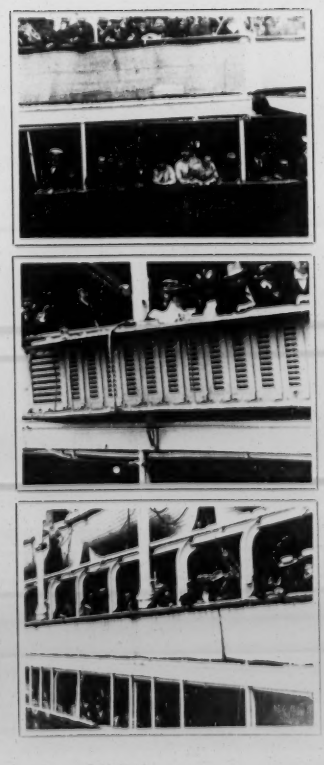
No. 1951
Title *Ladies Day at the Public Baths, N.Y.*
Length *91 ft.*
Code Word *Gamuna.*

No. 1952
Title *Ladies Day at the Public Baths, N.Y.*
Length *180 ft.*
Code Word *Gamunos.*

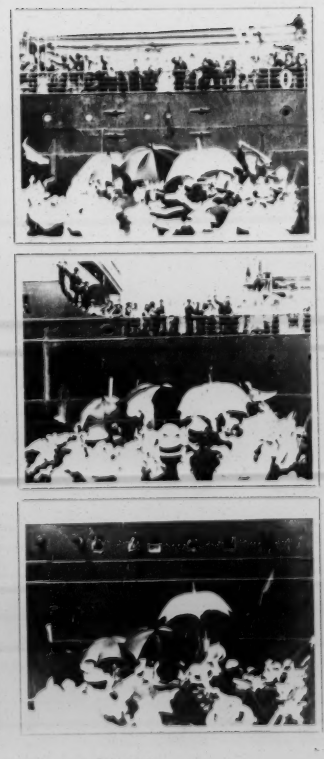
No. 1953
Title *Boys at the Public Baths.*
Length *90 ft.*
Code Word *Gamuzada.*

No. 1954
Title *The Door of the Public Baths.*
Length *106 ft.*
Code Word *Gamuzadas.*

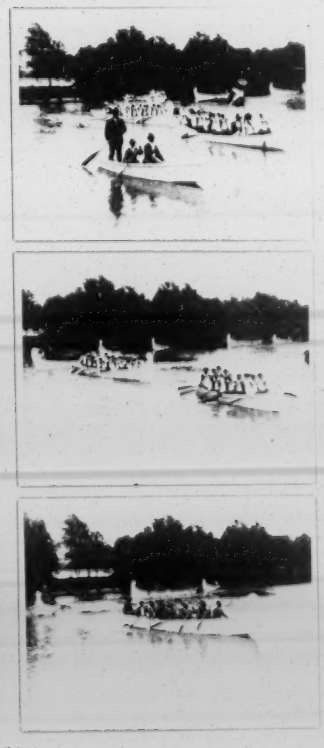
No. 1955
Title *Boys at the Public* [illegible]
Length [illegible]
Code Word [illegible]



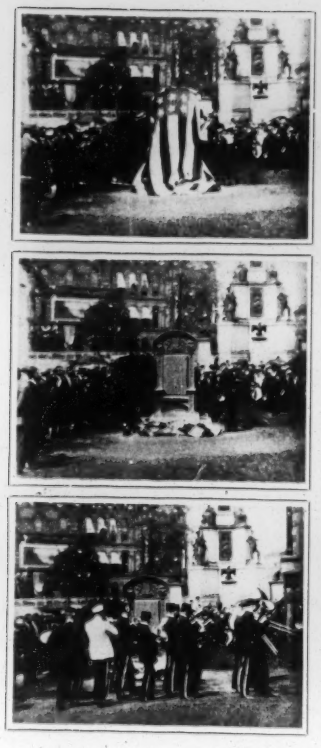
No. 1956
Title *Steamship "Bismarck"*
Length [illegible]
Code Word



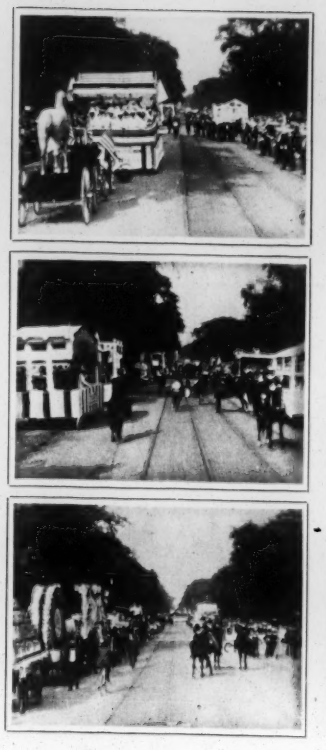
No. 1957
Title *Steamship "Graf Waldersee."*
Length [illegible]
Code Word



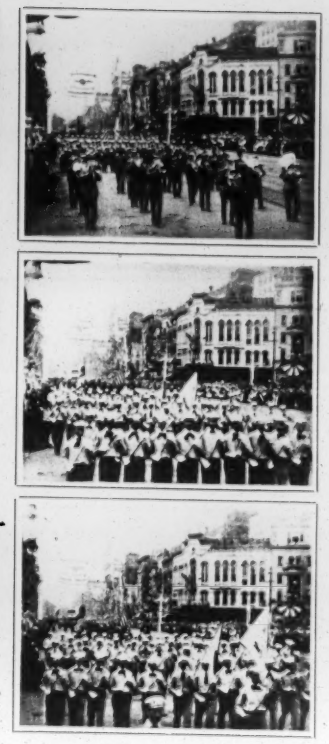
No. 1958
Title *Landing of* [illegible] *Detroit.*
Length [illegible]
Code Word [illegible]



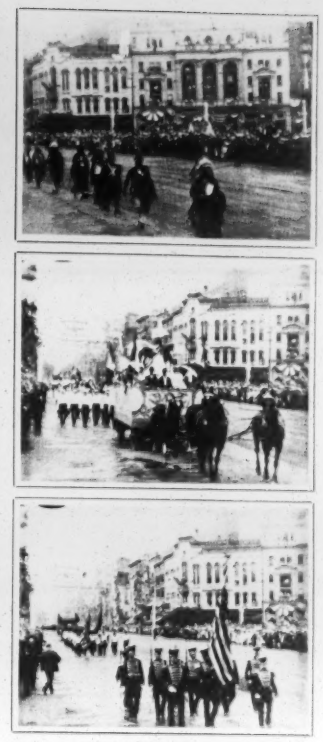
No. 1959
Title *Unveiling Chair of Justice, Detroit.*
Length *122 ft.*
Code Word *Ganancial.*



No. 1960
Title *Representatives of Nations, Detroit.*
Length *115 ft.*
Code Word *Ganancioso.*



No. 1961
Title *Mail Carriers, Detroit.*
Length *53 ft.*
Code Word *Ganapanes.*



No. 1962
Title *Industrial Floats, Detroit.*
Length *137 ft.*
Code Word *Ganapao.*

No. 1963
Title *Panorama of Campus, Detroit.*
Length *104 ft.*
Code Word *Ganar.*

No. 1964
Title *Cutting Sugar Cane, Honolulu.*
Length *149 ft.*
Code Word *Ganaremos.*

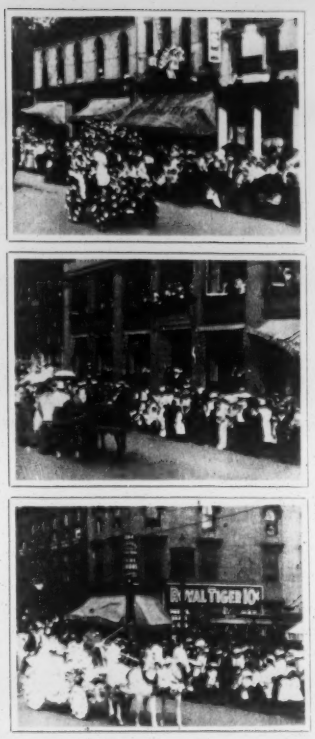
No. 1965
Title *Newsboys Diving for Coins, Honolulu.*
Length *149 ft.*
Code Word *Ganascione.*

No. 1966
Title *Loading Sugar Cane, Honolulu.*
Length *150 ft.*
Code Word *Gancares.*

No. 1967
Title *Panorama of Water Front, Honolulu.*
Length *140 ft.*
Code Word *Ganchead.*

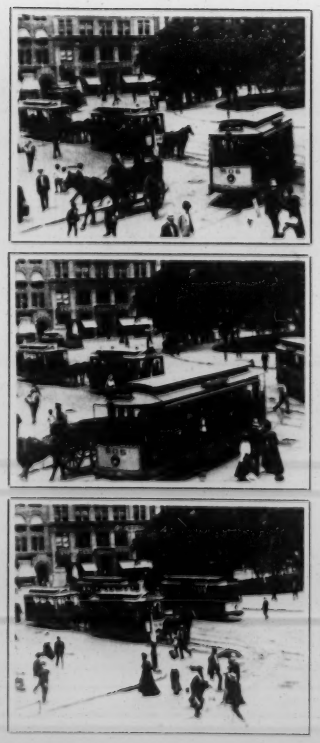
No. 1968
Title *Train Loaded with Sugar Cane, Honolulu.*
Length *169 ft.*
Code Word *Ganches.*

No. 1969
Title *Boat Leaving for Hilo, Honolulu.*
Length *235 ft.*
Code Word *Ganchinho.*

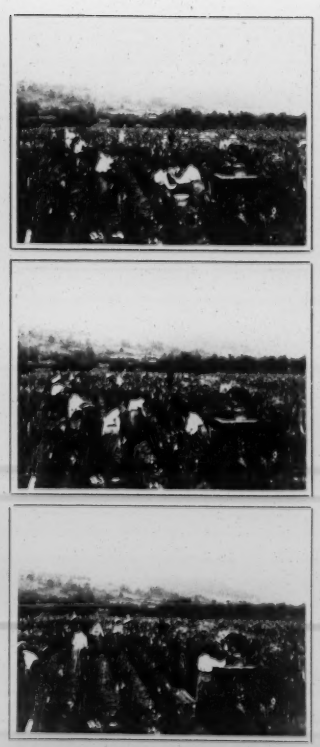


No. 1970
Title *Flower Parade, Detroit.*
Length *114 ft.*
Code Word *Ganchorna.*

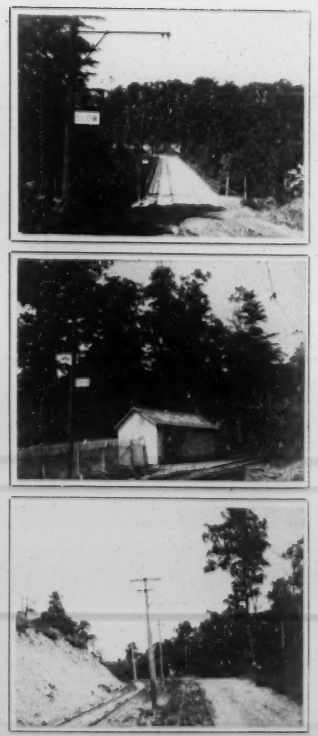
No. 1971
Title *Steamship Deutsch-*
Length *285 ft.*
Code Word



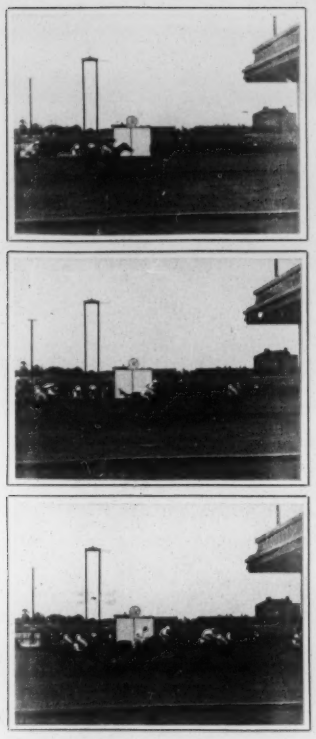
No. 1972
Title *Broadway and Fourteenth St. Experimental.*
Length *24 ft.*
Code Word *Gandarena.*



No. 1973
Title *Picking Gladioli.*
Length *94 ft.*
Code Word *Gandaritis.*



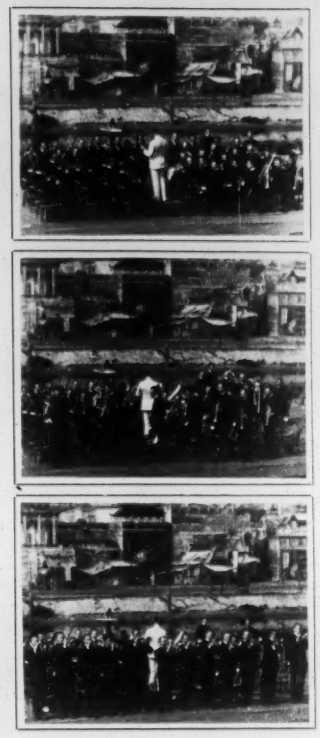
No. 1974
Title *Cuyahog Gorge, Cleveland.*
Length *249 ft.*
Code Word *Gandasuli.*



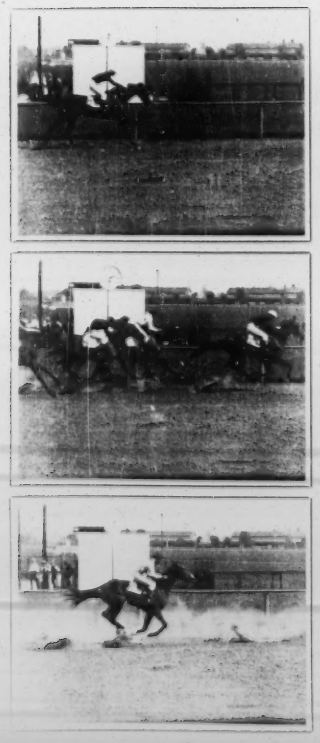
No. 1975
Title *Finish of Futurity.*
Length *54 ft.*
Code Word *Gandelot.*

No. 1976
Title *Finish of Futurity with Yankee at Judges' Stand.*
Length *150 ft.*
Code Word *Gandharvas.*

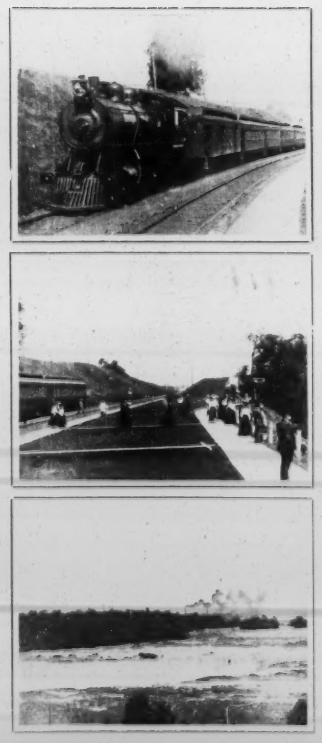
No. 1977
Title *Parade to Post, Futurity Race.*
Length *149 ft.*
Code Word *Gandinerie.*



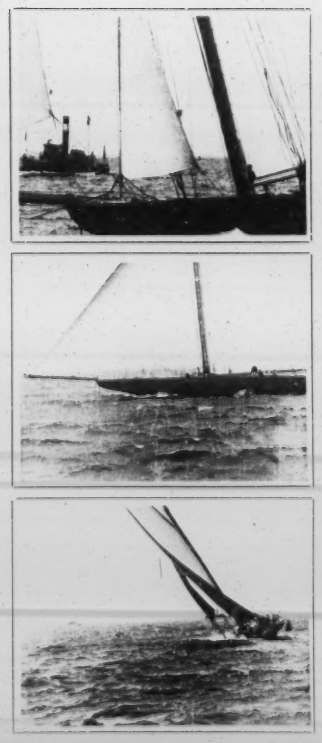
No. 1978
Title *Sousa and His Band.*
Length *806 ft.*
Code Word *Gandinisme.*



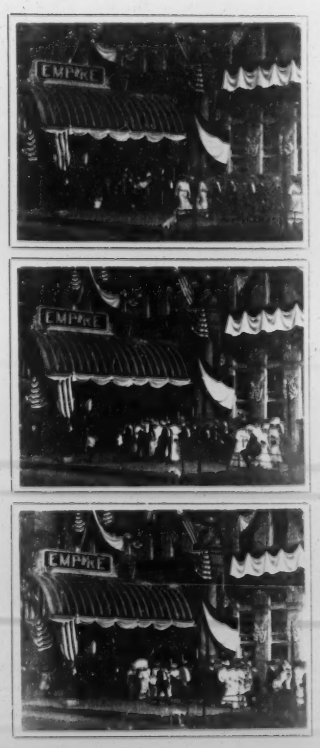
No. 1979
Title *Finish of Race Sheepshead Bay, Experimental.*
Length *[illegible] ft.*
Code Word *Gandis.*



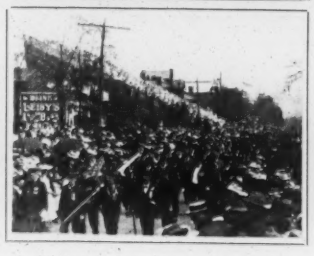
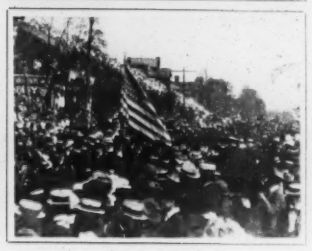
No. 1980
Title *Niagara Falls from Falls View Station.*
Length *551 ft.*
Code Word *Gandolean.*



No. 1981
Title *Shamrock II in Squall.*
Length *295 ft.*
Code Word *Gandulerie.*



No. 1982
Title *Empire Theatre, Cleveland.*
Length *148 ft.*
Code Word *Ganeurium.*

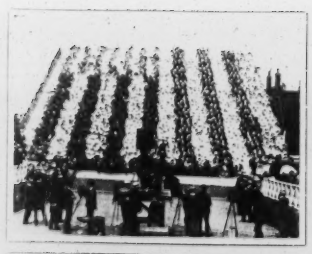



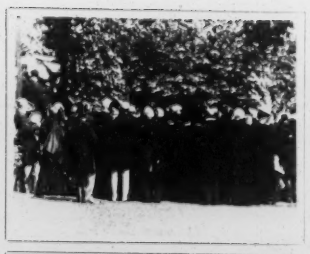
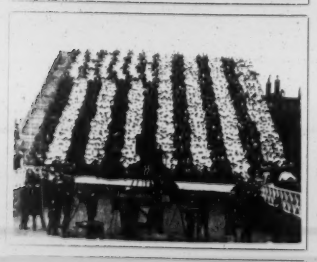
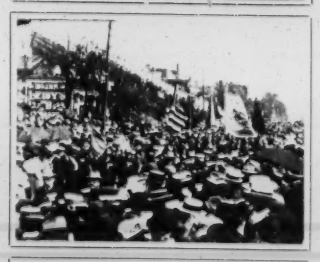
No. 1983
Title *Little Post of Cincinnati, G.A.R. Enc. Cleveland*
Length [illegible] ft.
Code Word *Ganeon*

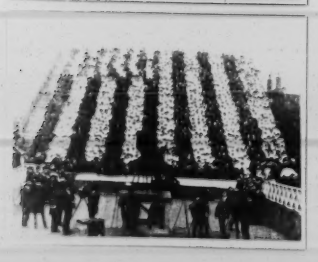
No. 1984
Title *"Headquarters" Staff, G.A.R. Enc. Cleveland*
Length 128 ft.
Code Word *Ganeonem*

No. 1985
Title *Farragut Naval Post, Chicago, Cleveland Enc.*
Length 44 ft.
Code Word *Ganeonibus*

No. 1986
Title *Chapin Post of Buffalo, Cleveland Enc.*
Length 50 ft.
Code Word *Ganeonis*



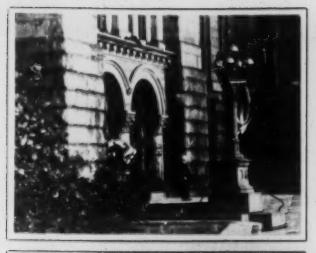
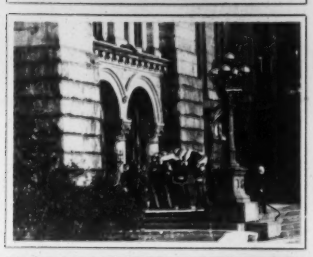
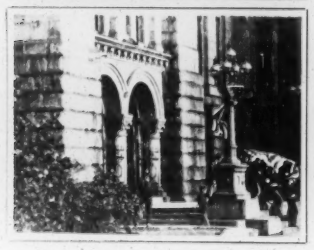


No. 1987
Title *[illegible] Phila., Cleveland Enc.*
Length [illegible] ft.
Code Word *[illegible]*

No. 1988
Title *Schuyler Post of Phila., Cleveland Enc.*
Length [illegible] ft.
Code Word *[illegible]*

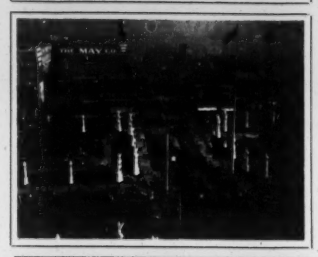
No. 1989
Title *Lambs Club G.A.R. of Phila., Cleveland Enc.*
Length 62 ft.
Code Word *Gangu*

No. 1990
Title *McKinley's Funeral, Milburn House, Buffalo*
Length 190 ft.
Code Word *[illegible]*

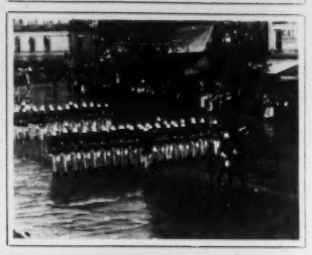
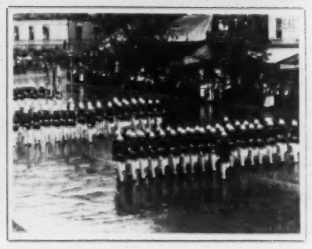




No. 1991
Title *McKinley's Funeral, City Hall, Buffalo.*
Length *145 ft.*
Code Word *Gangabis.*

No. 1992
Title *McKinley's Funeral Entering Station, Buffalo.*
Length *147 ft.*
Code Word *Gangamon.*



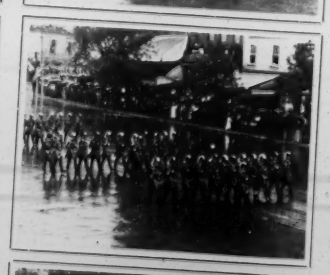
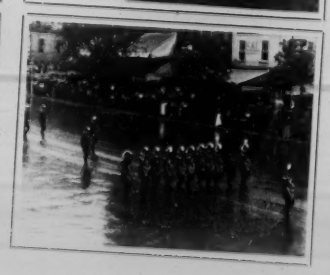
No. 1993
Title *Panorama, Public Square, Cleveland, O.*
Length *168 ft.*
Code Word *Gangaridum.*

No. 1994
Title *McKinley's Funeral Marine Band, Wash.*
Length *125 ft.*
Code Word *Gangarilla.*

No. 1995
Title *McKinley's Funeral Hearse, Washington.*
Length *[illegible] ft.*
Code Word *[illegible].*

No. 1996
Title *McKinley's Funeral. Hearse, Washington.*
Length *38 ft.*
Code Word *Gansfett.*

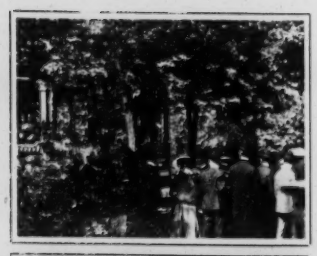
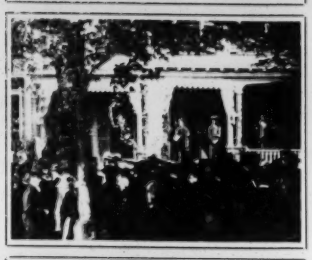



No. 1997
Title *McKinley's Funeral. Knights Templar, Wash.*
Length *226 ft.*
Code Word *Gangbang.*

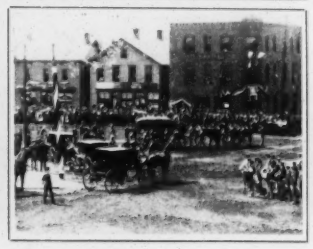
No. 1998
Title *McKinley's Funeral. Casket and Mourners, Capitol*
Length *258 ft.*
Code Word *Gangaris.*

No. 1999
Title McKinley's Funeral Train at Harrisburg.
Length 152 ft.
Code Word Gangeticum

No. 2000
Title Traveling Mens Association, Cincinnati, O.
Length 250 ft.
Code Word Gangetidem.

No. 2001
Title McKinley's Funeral Panorama of Home, Canton.
Length 130 ft.
Code Word Gangetidis.



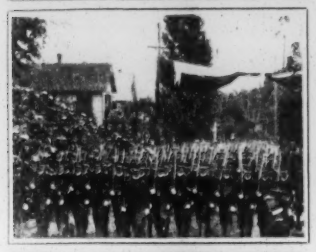
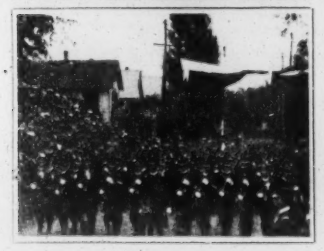
No. 2002
Title McKinley's Funeral Party Arriving, Canton.
Length 203 ft.
Code Word Gangetique

No. 2003
Title McKinley's Funeral. Troop A. Canton.
Length 111 ft.
Code Word Gangfisch.

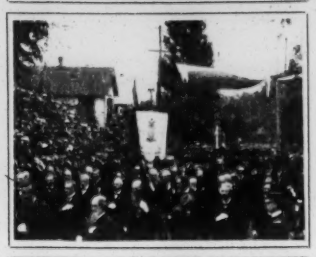
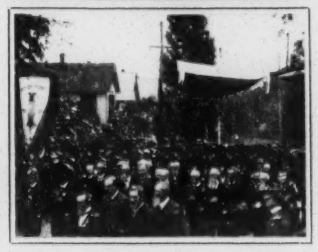
No. 2004
Title McKinley's Funeral. On Way to Church, Canton
Length 108 ft.
Code Word Ganggeberg

No. 2005
Title McKinley's Funeral Train Arriving at Canton
Length 168 ft.
Code Word Gangbauer

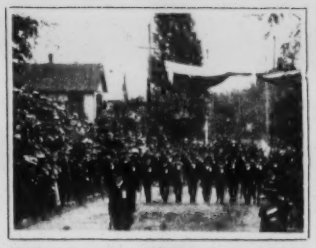
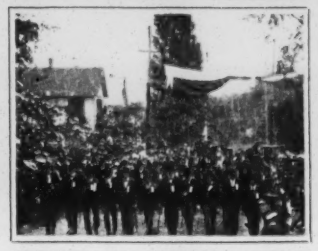
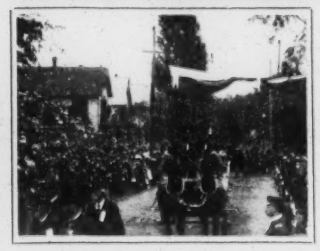
No. 2006
Title McKinley's Funeral Pres. Roosevelt and Mourners
Length 201 ft.
Code Word Gangfingerhut

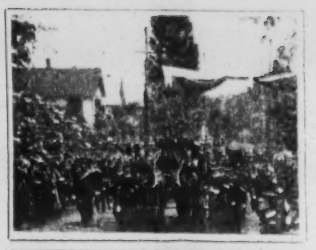
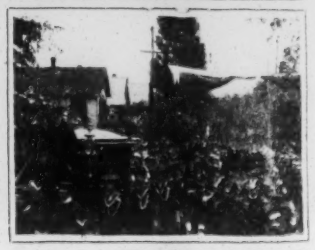
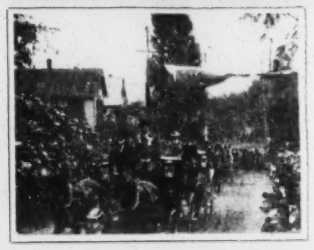
No. 2007
Title McKinley's Funeral. Ohio National Guard, Canton.
Length 156 ft.
Code Word Ganghero

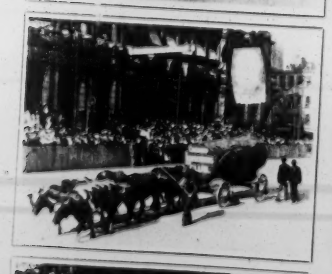
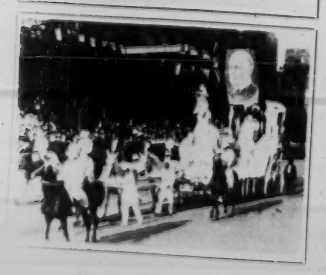
No. 2008
Title McKinley's Funeral. G.A.R. Guard at Cemetary.
Length 161 ft.
Code Word Gangheava

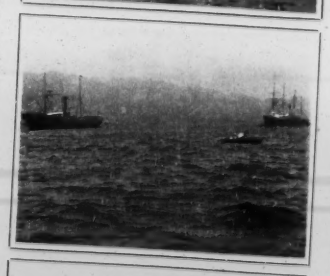
No. 2009
Title McKinley's Funeral. Pres. Roosevelt in Carriage
Length 114 ft.
Code Word Ganghero

No. 2010
Title McKinley's Funeral. Entering Cemetary, Canton
Length 44 ft.
Code Word Gangkluft

No. 2011
Title Industrial Parade, Tokio.
Length 500 ft.
Code Word [illegible]



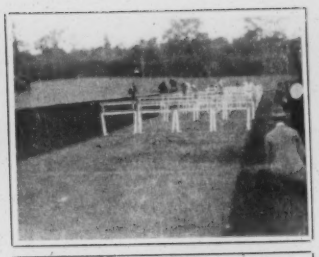
No. 2012
Title Panoramic View, Harbor of Kobe, Japan.
Length 151 ft.
Code Word Gangliso

No. 2013
Title Sampans Approaching a Liner, Kobe, Japan.
Length 148 ft.
Code Word Gangmasso

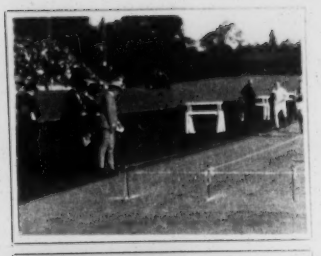
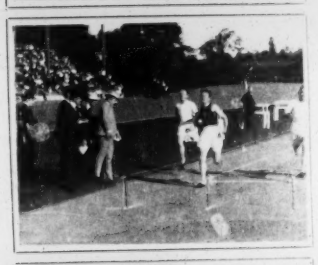
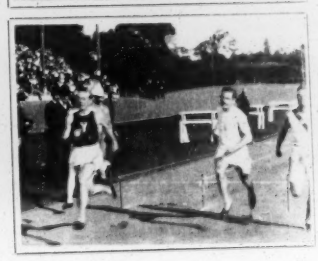
No. 2014
Title Street Scene, Tokio, Japan.
Length [illegible] ft.
Code Word [illegible]

No. 2015
Title *Ox Carts, Kioto, Japan*
Length
Code Word

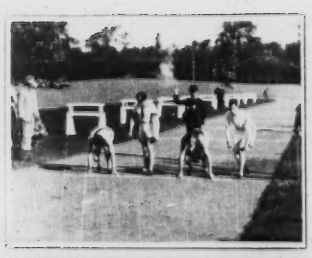
No. 2016
Title *International Games One Mile Run*
Length *57 ft.*
Code Word *Gangoue*



No. 2017
Title *International Games 120 Yard Hurdle.*
Length *18. ft.*
Code Word *Gangoue*

No. 2018
Title *International Games 100 Yard Dash.*
Length *45 ft.*
Code Word *Gangoue*



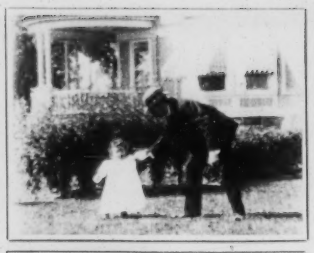
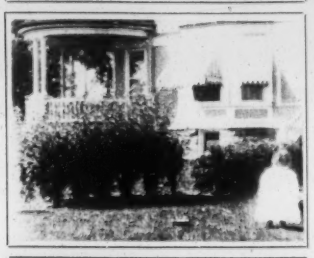
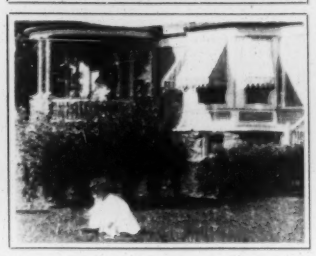
No. 2019

No. 2020
Title *International Games Quater Mile Run*
Length
Code Word

No. 2021
Title *Chinatown, Hong Kong, China.*
Length
Code Word

No. 2022
Title *The Queen's Road. Hong Kong, China*
Length *147 ft.*
Code Word *Gangoue*

No. 2023
Title *Bridge Traffic and Native Carts, Manila.*
Length *129 ft.*
Code Word *Gangrinas.*

No. 2024 S.
Title *Mr. H. Caster and Baby. Experimental*
Length *186 ft.*
Code Word *Gangspill*

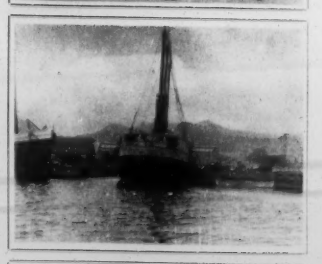
No. 2025
Title *Filipino Cock Fight. Manila.*
Length *132 ft.*
Code Word *Gangster*

No. 2026
Title *Tokio Japan, R.R. Station.*
Length *149 ft.*
Code Word *Gangsters*

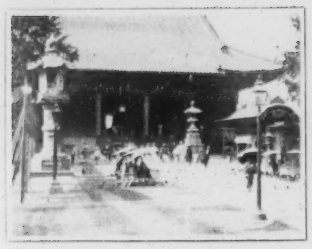
No. 2027
Title *[illegible] Manila*
Length *[illegible]*
Code Word *[illegible]*

No. 2028
Title *Passing of R.R. Train near Kioto, Japan*
Length *[illegible]*
Code Word *[illegible]*

No. 2029
Title *Japanese Fencing, Kioto, Japan.*
Length *180 ft.*
Code Word *Jangzug*

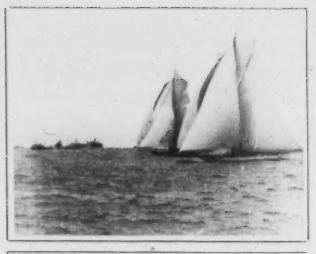
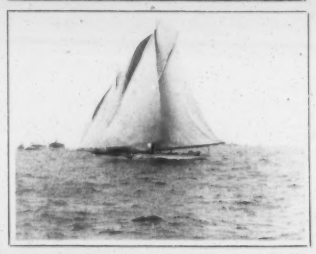
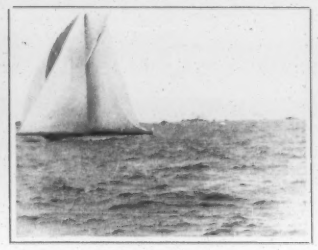


No. 2030
Title *Panorama of Water Front, Honolulu.*
Length *[illegible] ft.*
Code Word *[illegible]*

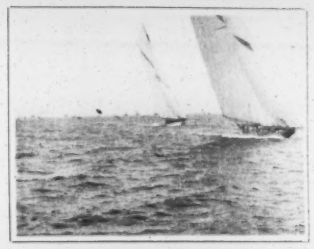


No. 2031
Title *Asakusa Temple, Tokio, Japan.*
Length [illegible] ft.
Code Word [illegible]

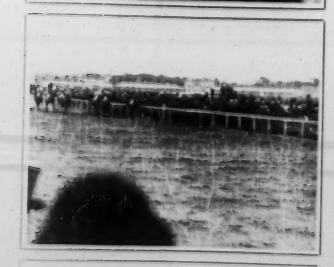
No. 2032
Title *Rickshaw Parade. Kioto, Japan.*
Length 15.2 ft.
Code Word *Ganhanca*

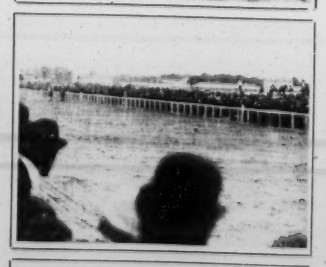
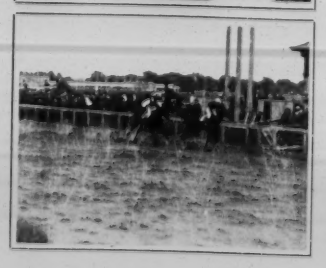
No. 2033
Title *"Columbia" and "Shamrock". Finish of Race.*
Length 92 ft.
Code Word *Ganhaperde*



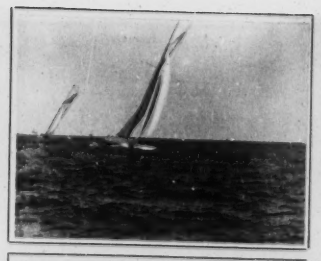
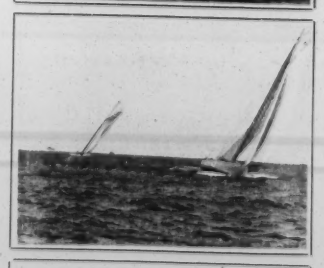
No. 2034
Title *"Columbia" and "Shamrock" Approaching 15 Mile Mark*
Length 308 ft.
Code Word *Ganhavel*



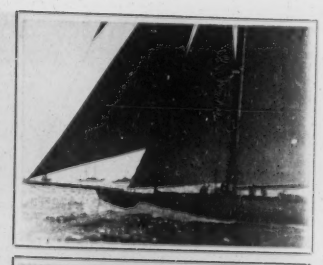
No. 2035
Title *Finish of Flatbush Stakes, Gravesend Track.*
Length 72 ft.
Code Word *Ganhoundis*

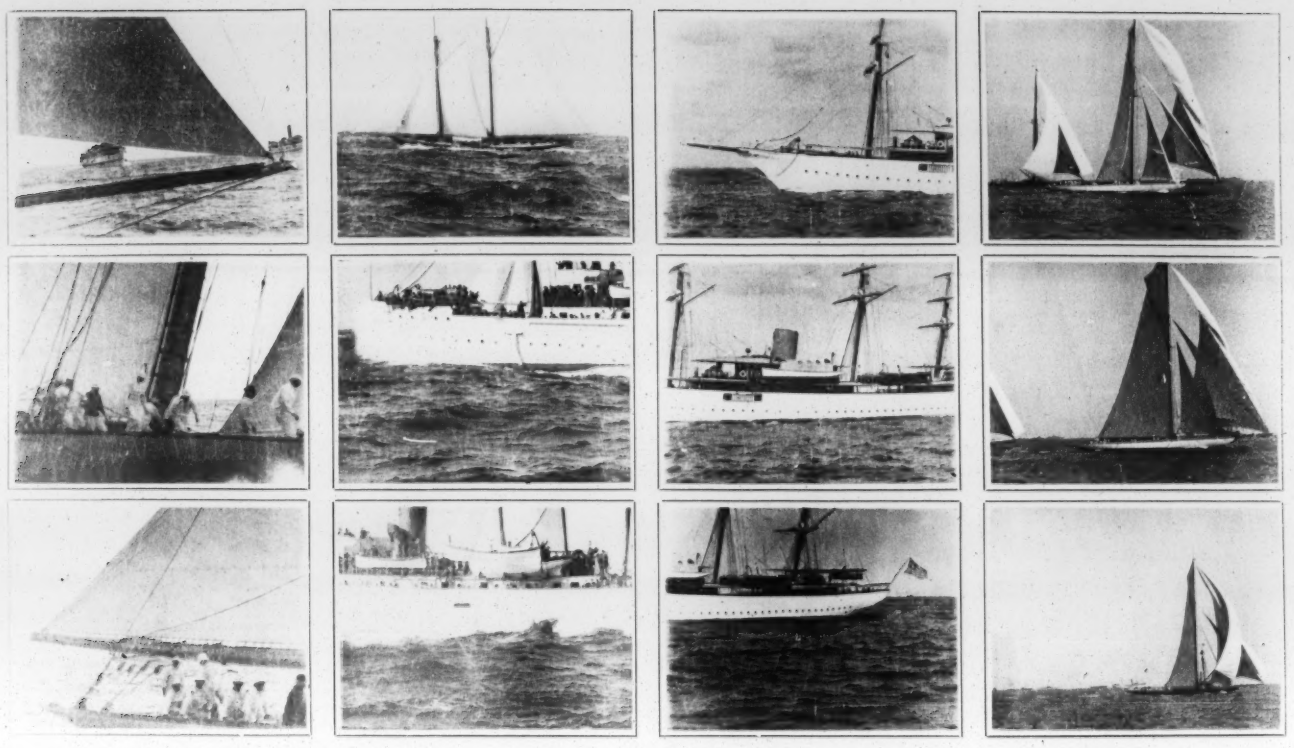
No. 2036
Title *Match Race, Endurance by Right vs. Heno.*
Length 50 ft.
Code Word *Ganientis*

No. 2037
Title *"Columbia" vs. "Shamrock" Finish of Race.*
Length 307 ft.
Code Word *Ganiremus*



No. 2038
Title *"Columbia" vs. "Shamrock" Start of Race.*
Length 202 ft.
Code Word *Ganitre.*



No. 2039
Title Stern View of Shamrock
Length [illegible]
Code Word [illegible]

No. 2040
Title Schooner "Idler" and Revenue Cutter "Graham."
Length 147 ft.
Code Word Gannasous

No. 2041
Title Yacht "America", Cup Race.
Length 108 ft.
Code Word Gannendo

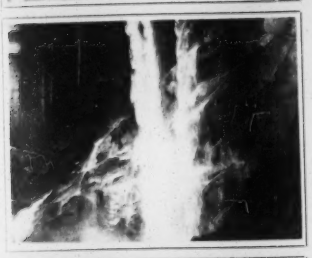
No. 2042
Title Start of Third Cup Race.
Length 200 ft.
Code Word Gannille

No. 2043
Title Finish of Third Cup Race
Length 128 ft.
Code Word Gannirenno

No. 2044
Title The Matron Stakes.
Length 287 ft.
Code Word Gannirebbe

No. 2045
Title The Big Trees, Yosemite Valley.
Length 111 ft.
Code Word Ganniscono.

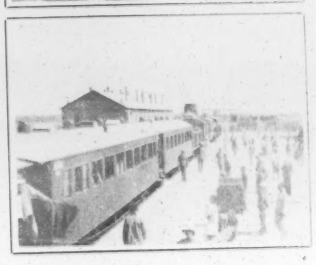
No. 2046
Title Vernal Falls, Yosemite Valley.
Length 193 ft.
Code Word Gannitione



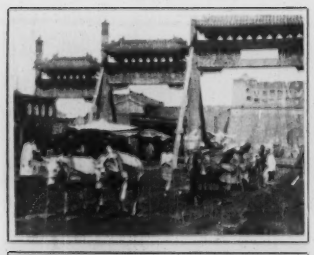
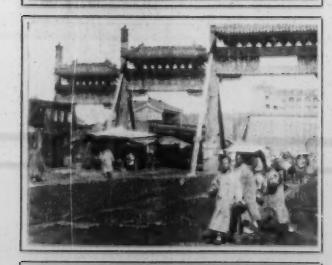
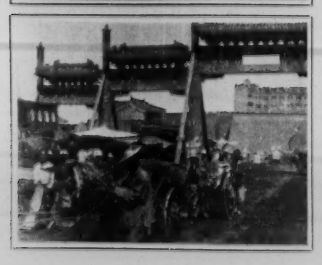
No. 2047
Title *Nevada Falls, Yosemite Valley.*
Length *228 ft.*
Code Word *Ganyte.*

No. 2048
Title *Vanderbilt-Hyde Coaching Party.*
Length *170 ft.*
Code Word *Ganyg.*

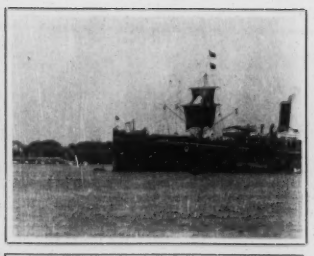
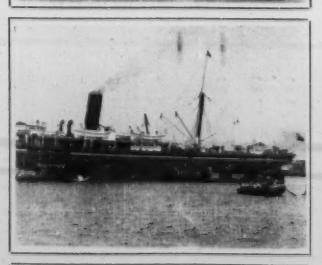
No. 2050
Title *Men Leaving 200 foot Skyscraper on Derrick.*
Length *818 ft.*
Code Word *Ganoidal.*



No. 2051
Title *Arrival of Train, Hong Kong.*
Length *150 ft.*
Code Word *Ganosos.*

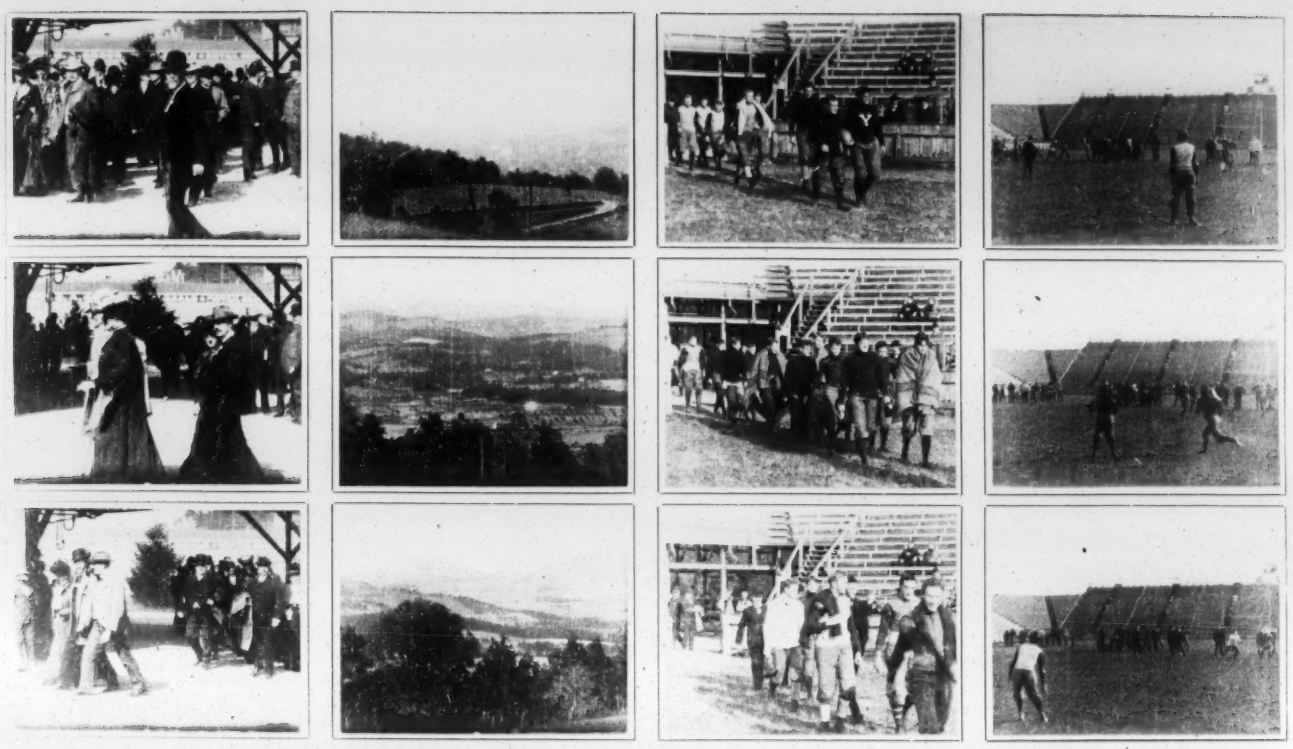
No. 2052
Title *Chien-men Gate, Pekin.*
Length *151 ft.*
Code Word *Ganozze.*

No. 2053
Title *Panorama from Tug, Shanghai.*
Length *146 ft.*
Code Word *Gansadas.*

No. 2054
Title *Scene on the Bund, Shanghai.*
Length *152 ft.*
Code Word *Gansette.*

No. 2055
Title *Coaling the Steamer Nagaski.*
Length *180 ft.*
Code Word *Gansinha.*



No. 2056 S.
Title Passenger Flights at Asheville, N.C.
Length [illegible]
Code Word [illegible]

No. 2057 S.
Title *Panoramic View Asheville, N.C.*
Length *29 ft.*
Code Word *Gantais.*

No. 2058
Title *Yale Football Squad*
Length *348 ft.*
Code Word *Gantarum.*

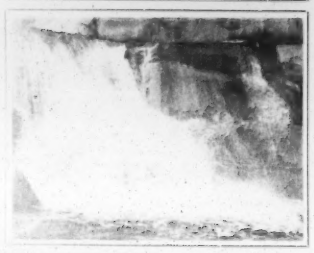
No. 2059
Title *Yale Football, Practice Scrimmage.*
Length *146 ft.*
Code Word *Ganten.*

No. 2061
Title *Typical Brick Build-*
Length [illegible]
Code Word [illegible]

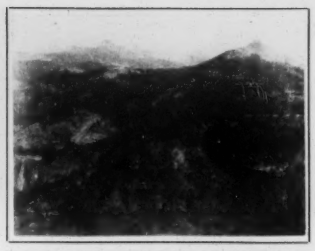
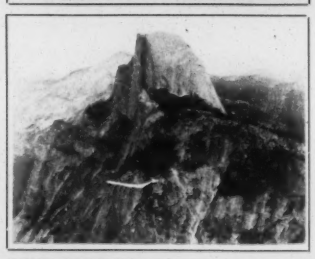
No. 2062
Title *Cavalry Dismounting for Infantry Fire.*
Length *149 ft.*
Code Word *Gantgelt.*

No. 2063
Title *Tourists Arriving at Hotel.*
Length *149 ft.*
Code Word *Ganthaus.*

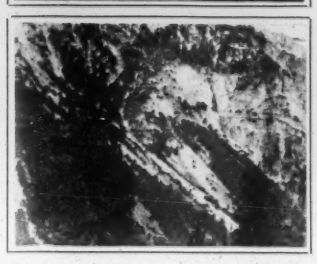
No. 2064
Title *Coaching Party, Yosemite Valley.*
Length *148 ft.*
Code Word *Gantiez.*



No. 2065
Title *Cascade Near Wonona, Yosemite Valley.*
Length *128 ft.*
Code Word *Gantiqus.*

No. 2066
Title *Panorama from Glacier Point.*
Length *74 ft.*
Code Word *Gantlokal.*



No. 2067
Title *Panorama from Atisto Point.*
Length *152 ft.*
Code Word *Gantsache.*

No. 2068
Title *Automobile Parade, Brooklyn.*
Length *390 ft.*
Code Word *Gantstube.*

No. 2069
Title *Panorama of Golden Gate.*
Length *252 ft.*
Code Word *Gantzeit.*

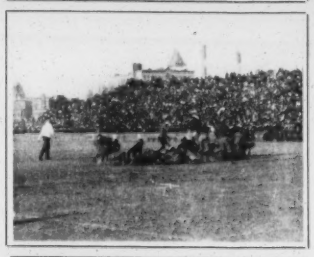
No. 2070
Title *Panorama of Shipping, San Francisco.*
Length *192 ft.*
Code Word *Ganymede.*

No. 2071
Title *Children Playing Ball.*
Length *44 ft.*
Code Word *Ganymedeum.*

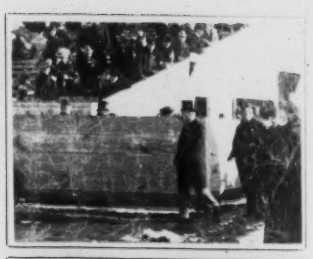
No. 2072
Title *Fancy Driving by Morris Howlett.*
Length *218 ft.*
Code Word *Ganymedis.*

No. 2073
Title *Tally-ho Driving vs. James H. Hyde.*
Length *110 ft.*
Code Word *Ganzenhol*

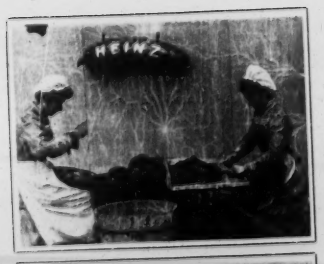
No. 2074
Title *Pres. Roosevelt at the Army-Navy Game*
Length *64 ft.*
Code Word *Ganzelever*



No. 2075
Title *Football, West Point vs. Annapolis.*
Length *283 ft.*
Code Word *Ganzenbord*

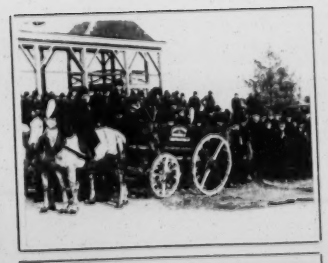


No. 2076
Title *Pres. Roosevelt Entering Franklin Field*
Length *125 ft.*
Code Word *Ganzeneb*



No. 2077
Title *Cutting Cucumbers and Cauliflower, Heinz.*
Length *788 ft.*
Code Word *Ganzenhok*

No. 2078
Title *Packing Pickle Jars, Heinz.*
Length *128 ft.*
Code Word *Ganzennest*



No. 2079
Title *Breaking Ground, St Louis Exposition.*
Length *546 ft.*
Code Word *Ganzenoog*

No. 2080 S.
Title *Love in a Hammock*
Length *41 ft.*
Code Word *Ganzenpost*

No. 2081

Title *Fear of Fire*

Length *8*

No. 2082

Title *Starting a Sky-scraper*

Length *145 ft*

Code Word *Ganzenwels*

No. 2083

Title *Eeling thro' the Ice*

Length *134 ft.*

Code Word *Ganzenwet*

No. 2084

Title *A Spill from an Ice Yacht.*

Length *98 ft.*

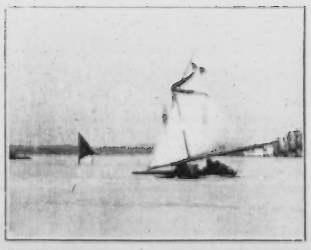
Code Word *Ganzepe*

No. 2085

Title *A Mile in Fifty-six Seconds. Ice Yachting.*

Length *162 ft.*

Code Word *Ganzepool*



No. 2086

Title *Ice Yacht Racing.*

Length *126 ft.*

Code Word *Ganzerik*

No. 2087

Title *Great Sport! Ice Yachting. "The Harold."*

Length *55 ft.*

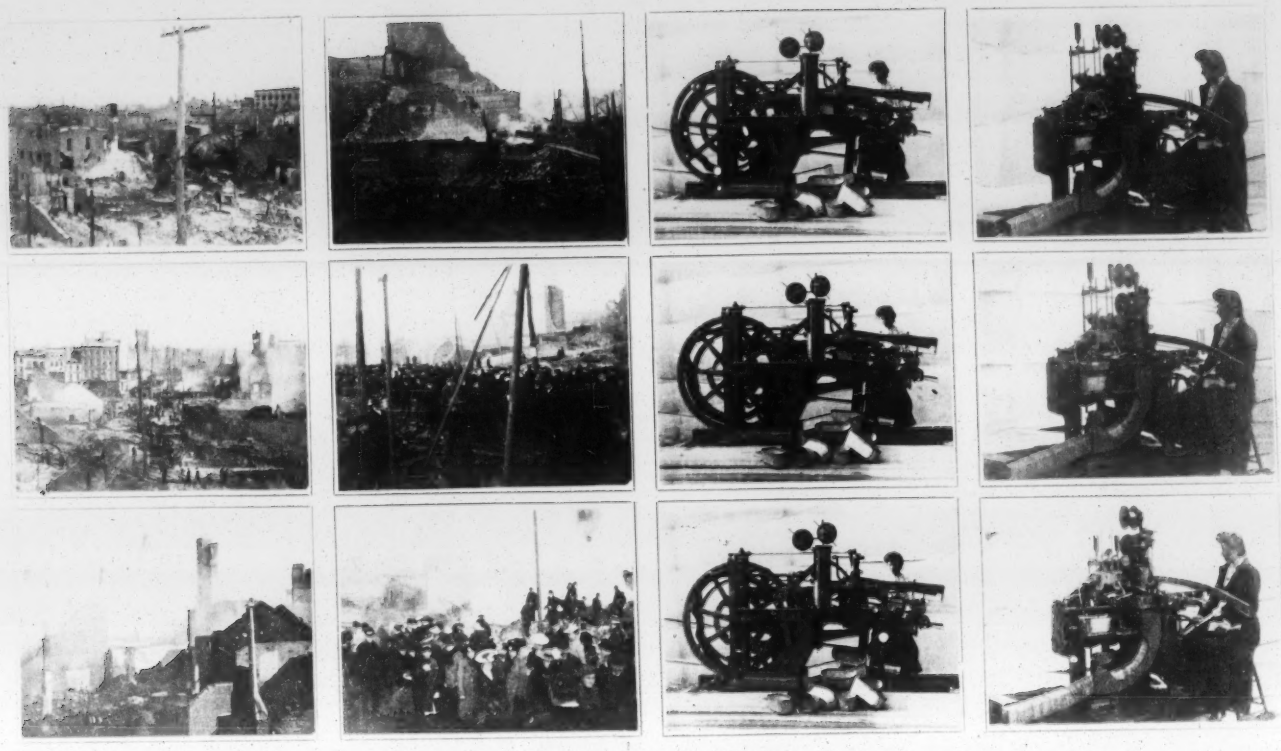
Code Word *Ganzehett*

No. 2088

Title *Park Avenue Explosion.*

Length *42 ft.*

Code Word *Ganzhute*

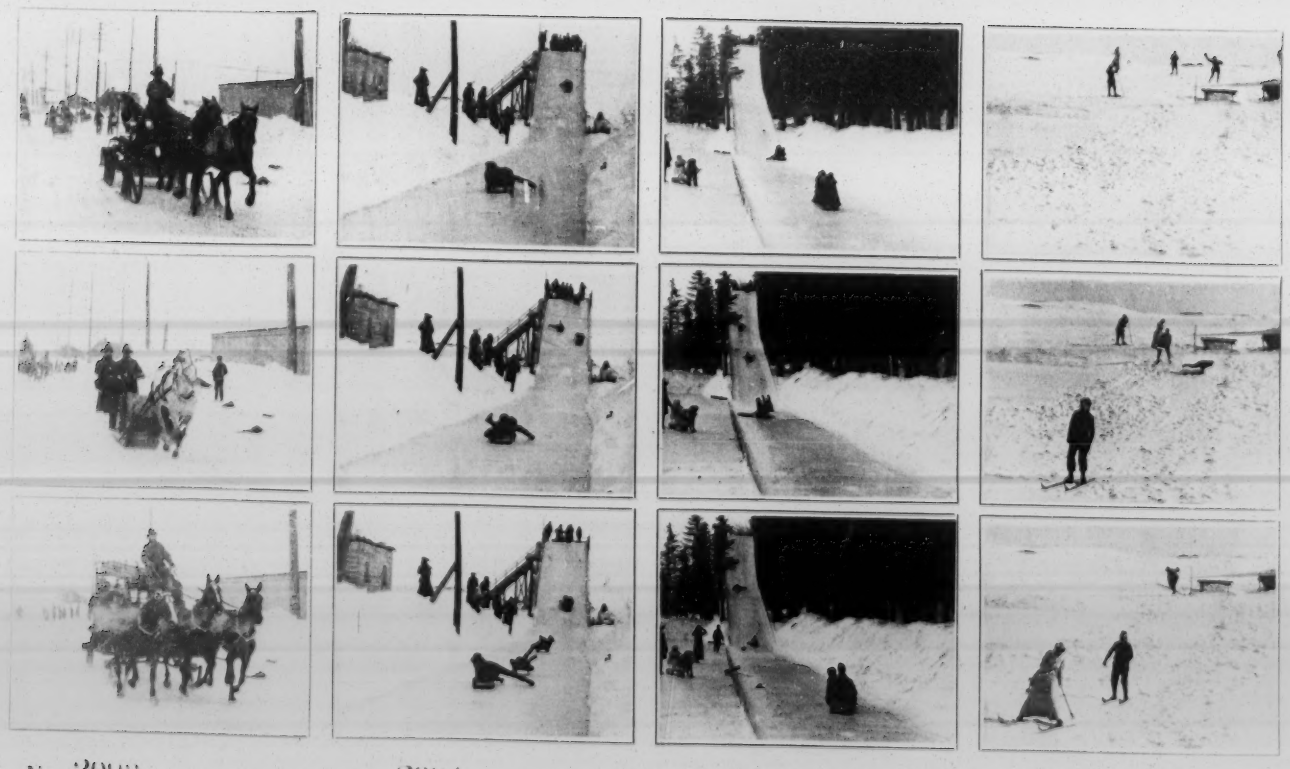


No. 2089
Title *A Devastated City. Paterson Fire.*
Length *178 ft.*
Code Word *Ganzuas*

No. 2090
Title *The Paterson Fire*
Length *101 ft.*
Code Word *Ganzwell*

No. 2091
Title *Making Baskets by Machinery.*
Length *142 ft.*
Code Word *Ganzzeug*

No. 2092
Title *Making Baskets by Machinery*
Length *165 ft.*
Code Word *Ganzlion*



No. 2093
Title *Quebec Fire Department on Runners.*
Length *288 ft.*
Code Word *Ganzuas*

No. 2094
Title *Kent House Slide, Quebec.*
Length *65 ft.*
Code Word *Ganzwelt*

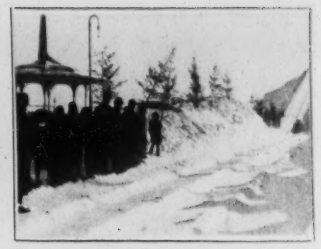
No. 2095
Title *What ho! She Bumps! Tobogganning in Quebec.*
Length *211 ft.*
Code Word *Ganzzeug*

No. 2096
Title *Amateur Ski Jumping.*
Length *85 ft.*
Code Word *Gaouri*

No. 2097
Title *Dog Sleighing. Gov. General and Lady Minto.*
Length *88 ft.*
Code Word *Gaoctama.*

No. 2098
Title *Over the Crust. Boys on Dog Sleighs.*
Length *88 ft.*
Code Word *Gapencais.*

No. 2099
Title *Dog Sleighing on Duffern Terrace, Quebec.*
Length *78 ft.*
Code Word *Gapende.*



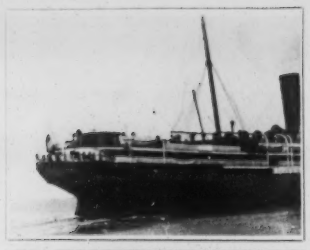
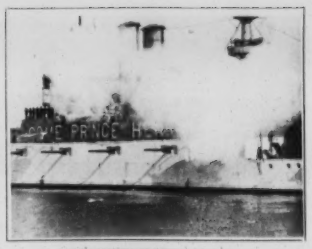
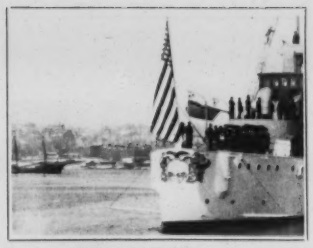
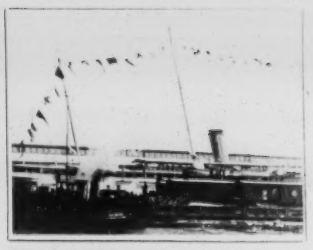
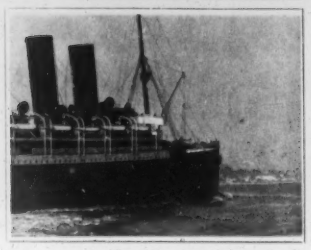
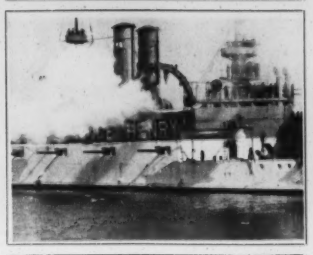
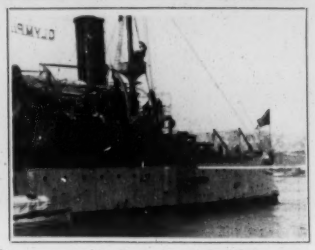
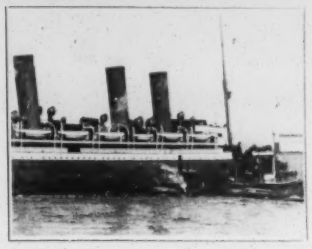
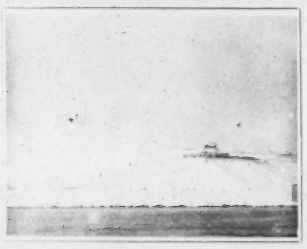
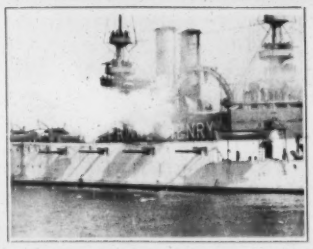
No. 2100
Title *A Canadian Toboggan Slide.*
Length *48 ft.*
Code Word *Gaperon.*

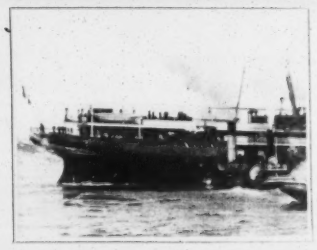
No. 2101
Title *Snow Shoe Running.*
Length *183 ft.*
Code Word *Gaphara.*

No. 2102
Title *"Bouncing." Initiating Snow Shoe Club Member.*
Length *64 ft.*
Code Word *Gapingen.*

No. 2103
Title *Fire at Durland's Academy, N.Y. City.*
Length *154 ft.*
Code Word *Garabatear.*

No. 2104
Title *Fire at Durland's Academy, N.Y. City.*
Length *99 ft.*
Code Word *Garabateo.*

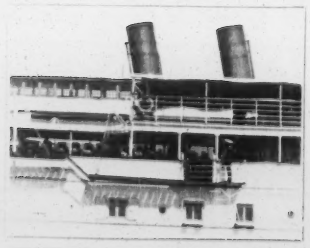


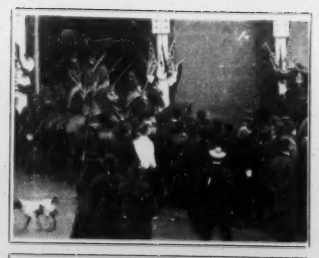
No. 2105
Title *The Royal Salute on Prince Henry's Arrival.*
Length *92 ft.*
Code Word *Garakatos*

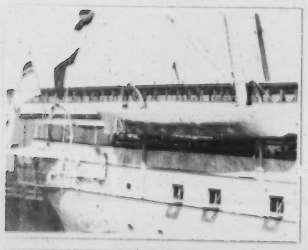
No. 2106
Title *Battleship "Illinois" Saluting Prince Henry.*
Length *27 ft.*
Code Word *Garanulha*

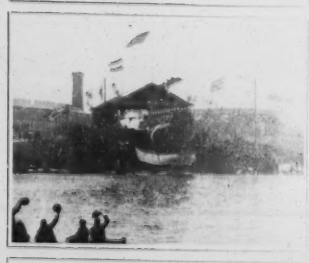
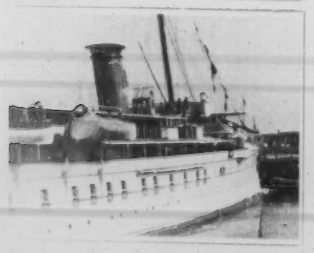
No. 2107
Title *Crews of "Olympia" and "Illinois".*
Length *115 ft.*
Code Word *Garach.*

No. 2108
Title *Docking a Liner. S.S. Kronprinz Wilhelm*
Length *91 ft.*
Code Word *Garachide*







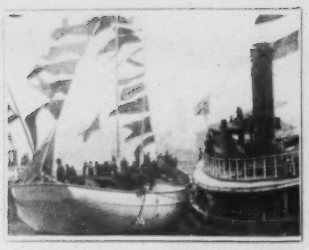



No. 2109
Title *Hohenzollern, Kaiser William's Yacht*
Length *[illegible] ft.*
Code Word *Garaguay*

No. 2110
Title *Prince at U.S. Military Academy, West Point.*
Length *180 ft.*
Code Word *Garalhada*

No. 2111
Title *Prince Henry on way to Visit Mayor Low.*
Length *56 ft.*
Code Word *Garamantas.*

No. 2112
Title *Miss Roosevelt Launching "Meteor III"*
Length *306 ft.*
Code Word *Garamantum*

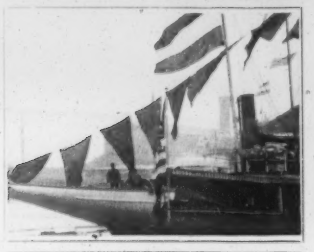


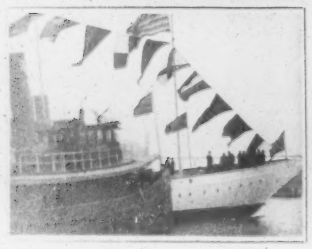
No. 2113
Title *Meteor III Afloat.*
Making Fast.
Length *93 ft.*
Code Word *Garamanzie*

No. 2114
Title *Prince Henry's and President's Party.*
Length *118 ft.*
Code Word *Garamas*

No. 2115
Title *Prince Henry Reviewing West Point Cadets.*
Length *217 ft.*
Code Word *Garambaina*

No. 2116
Title *Prince Henry at Independence Hall, Phila*
Length *290 ft.*
Code Word *Garambaz.*



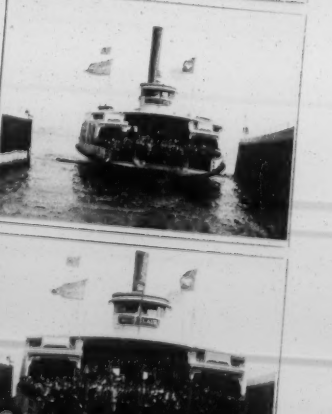


No. 2117 S.
Title *Prince Henry at West Point.*
Length *28 ft.*
Code Word *Garamuto*

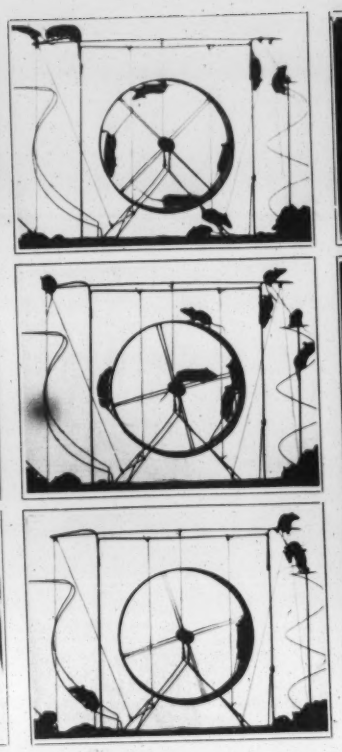
No. 2118 S.
Title *Madison Square, New York City.*
Length *28 ft.*
Code Word *Garamuto*

No. 2119
Title *Prince Henry at Philadelphia.*
Length *27 ft.*
Code Word *Garanca*

No. 2120
Title *Ferry Boat Entering Slip.*
Length *107 ft.*
Code Word *Garancage*

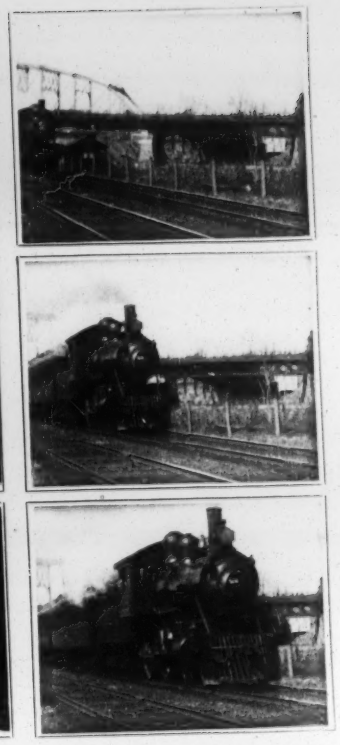


No. 2121
Title B.F.Keith's New Theatre, Philadelphia.
Length 276 ft.
Code Word Garangan.

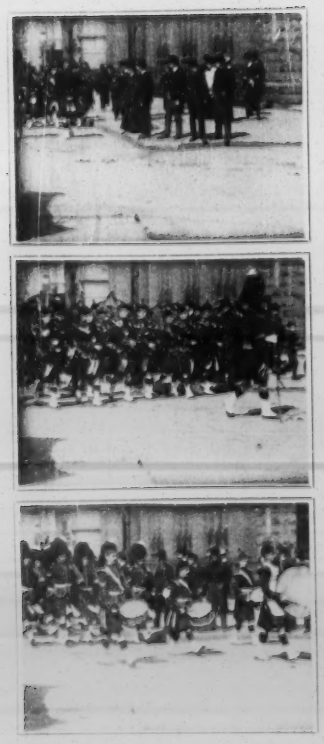


No. 2122
Title "When the Cat's Away, the Mice will Play."
Length 67 ft.
Code Word Garanhao.

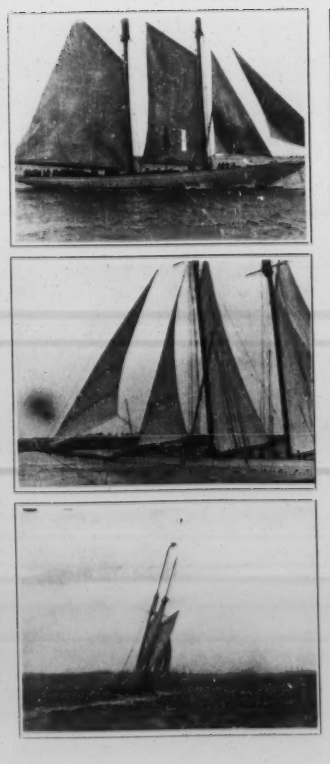
No. 2123
Title Mice.
Length 57 ft.
Code Word Garant.



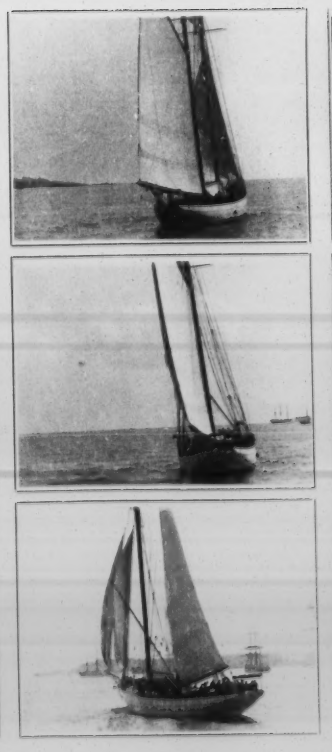
No. 2124 S.
Title Experimental. Southwestern Limited Train
Length 13 ft.
Code Word Garantendo



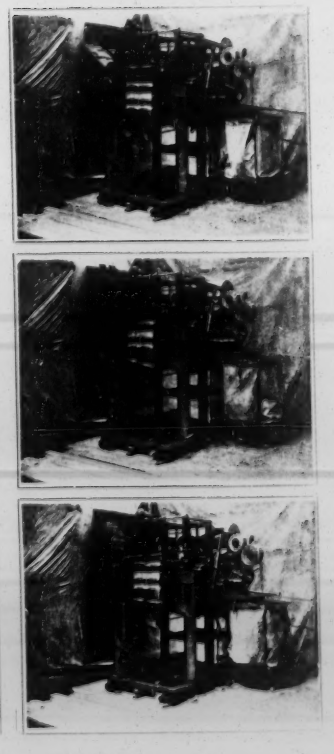
No. 2125 S.
Title Experimental. Forty-Eighth Highlanders Regt
Length 58 ft
Code Word Garantie



No. 2126
Title Trial Trip of "Meteor." Finish in a Squall.
Length 284 ft.
Code Word Garantimeo.

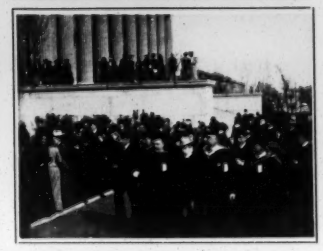


No. 2127
Title The "Meteor."
Length 189 ft.
Code Word Garantimmo.

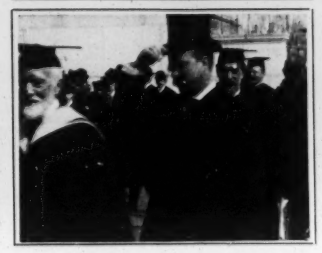


No. 2128
Title Agnew Mailing Machine.
Length 88 ft.
Code Word Garantirro.

No. 2129
Title *Pontoon Bridge Building. 22nd. Engineers, N.G.S.N.Y.*
Length *189 ft.*
Code Word *Garantirla*



No. 2132
Title *Installation Ceremonies of President Butler.*
Length *116 ft.*
Code Word *Garantissi.*

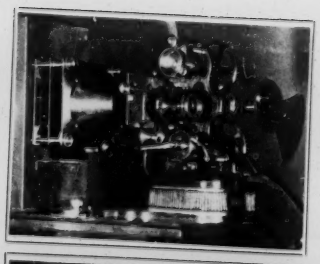
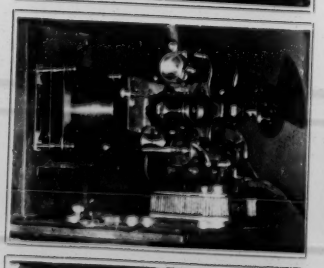
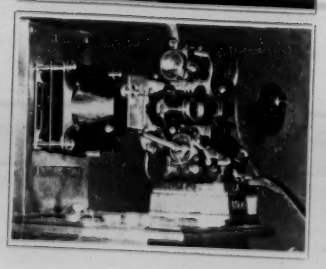


No. 2133 S.
Title *Installation Ceremonies of Pres. Butler. Columbia College*
Length *88. ft.*
Code Word *Garantito*

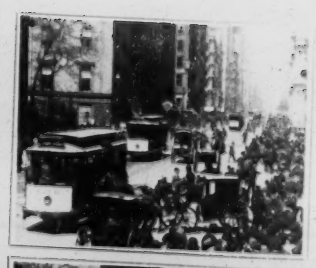
No. 2134 S.
Title *Century Wheelmen. N.Y. City.*
Length *62 ft.*
Code Word *Garantira*

No. 2135 S.
Title *Street Scene. 6th Ave and 42nd St., N.Y. City.*
Length *47 ft.*
Code Word *Garantizar*

No. 2136 S.
Title *Sixth Ave and Fifteenth St. N.Y. City.*
Length *55 ft.*
Code Word *Garapacho.*

No. 2137
Title *Experimental Moving Picture Machine*
Length *12 ft.*
Code Word *Garaphe*



No. 2138 S.
Title *Street Scene on Lower Broadway N.Y. City.*
Length *89 ft.*
Code Word *Garaminado.*

2139 S.
"Jiggery" Brushes on the Speedway, N.Y. City
49 ft.
Code Word Garapinera

No. 2140 S.
Title Parade on the Speedway.
Length 49 ft.
Code Word Garapinera

No. 2141 S.
Title "Foxy Grandpa" Series
Creators of "Foxy Grandpa"
Length 50 ft.
Code Word Garapino

No. 2142
Title A Poet's Revenge
Length 258 ft.
Code Word Garapiroes

No. 2143
Title A Private Supper at Heller's
Length 218 ft.
Code Word Garapolar

No. 2144
Title They Found the Leak.
Length 202 ft.
Code Word Garapor

No. 2145 S.
Title "Foxy Grandpa" Shows Boys a Trick with Tramp
Length 56 ft.
Code Word Garapismo

No. 2146 S.
Title "Foxy Grandpa" at Polly in a little mix-up
Length 81 ft.
Code Word Garapiroes

No. 2147 S.
Title *Boys Play a Trick on Grandpa with Pinching Machine.*
Length *77 ft.*
Code Word *Garatoto*

No. 2148 S.
Title *"Foxy Grandpa" Plays Banjo as well as He Dances.*
Length *68½ ft.*
Code Word *Garatum*

No. 2149 S.
Title *"Foxy Grandpa" Shows Boys He is a Magician.*
Length *112 ft.*
Code Word *Garatura*

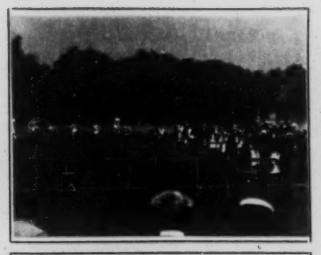
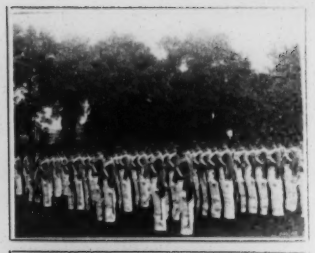
No. 2150 S.
Title *Boys Take Grandpa's Cigars with Distressing Results.*
Length *50 ft.*
Code Word *Garauna*

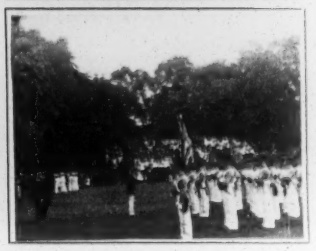
No. 2151 S.
Title *"Foxy Grandpa" Tells Boys a Funny Story.*
Length *[illegible] ft.*
Code Word *[illegible]*

No. 2152
Title *Take Melon's Food (And Go to Jail.)*
Length *148 ft.*
Code Word *Garavato*

No. 2153
Title *The Summer Exodus. S.S. "Columbia" Sailing.*
Length *308 ft.*
Code Word *Garavina*

No. 2154
Title *Over the Rail. Departure of "Columbia"*
Length *151 ft.*
Code Word *Garavoto*

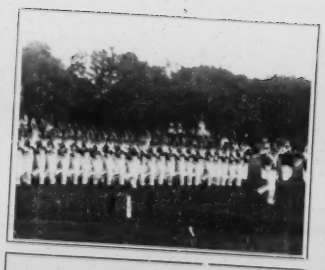
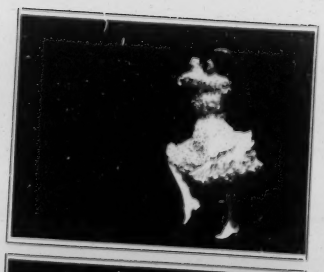


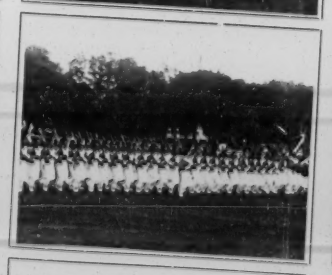
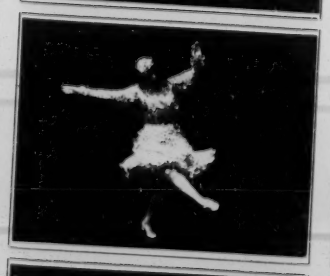
No. 2155
Title *Panorama of Lower New York from "Columbia."*
Length *265 ft.*
Code Word *Garbancera*

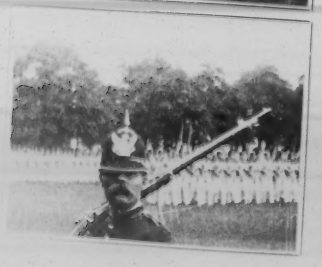
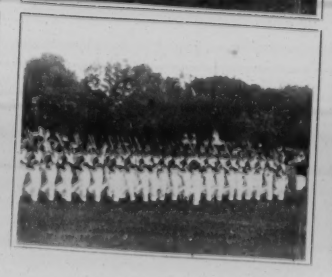
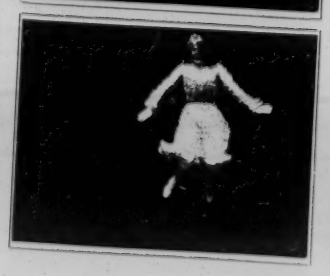
No. 2156
Title *Panorama of Lower New York.*
Length *163 ft.*
Code Word *Garbanzada*

No. 2157
Title *Daly, of West Point Winning Hurdle Race.*
Length *112 ft.*
Code Word *Garbanzal.*

No. 2158 S.
Title *Review of Cadets at West Point.*
Length *35 ft.*
Code Word *Garbanzos.*

No. 2159 S.
Title *Review of Cadets West Point.*
Length *[illegible] ft.*
Code Word *[illegible]*

No. 2160 S.
Title *Review of Cadets at West Point.*
Length *56 ft.*
Code Word *Garbatoro*

No. 2161
Title *Eva Tanguay in the "Samba" Dance.*
Length *288 ft.*
Code Word *Garbatone*

No. 2162
Title *The Suburban of 1908.*
Length *199 ft.*
Code Word *Garcon*

No. 2163
Title *A Picture from Puck.*
Length *125 ft.*
Code Word *Garbeabais.*

No. 2164
Title *The Light that Didn't Fail.*
Length *169 ft.*
Code Word *Garbeamos.*

No. 2165
Title *The Bowery Kiss.*
Length *808 ft.*
Code Word *Garbeggia.*

No. 2166
Title *A "Tough Dance" at McGurks.*
Length *250 ft.*
Code Word *Garben.*

No. 2167
Title *Rag time Dance*
Length *181 ft.*
Code Word *Garbenband.*

No. 2168
Title *Rag time Dance. (Hot).*
Length *128 ft.*
Code Word *Garbenloch.*

No. 2169
Title *Alphonse and Gaston Helping Irishman*
Length *189 ft*
Code Word *Garbenthal.*

No. 2170
Title *"A Sweet Little Home in the Country."*
Length *141 ft.*
Code Word *Garfillado.*

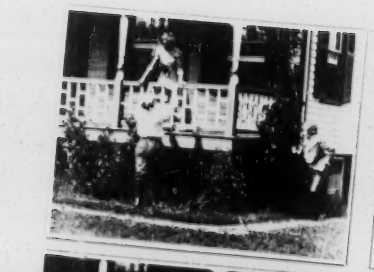
4

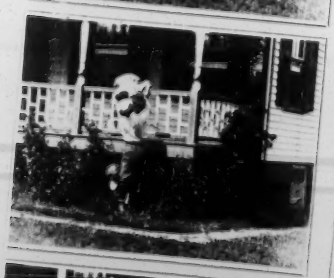
No. 2171
Title *The Polite Frenchmen (Alphonse and Gaston).*
Length *172 ft.*
Code Word *Garbosos.*

No. 2172
Title *Biograph's Improved Incubator.*
Length *181 ft.*
Code Word *Garhoteau.*

No. 2173
Title *The Accomodating Cow.*
Length *200 ft.*
Code Word *Garbuglio.*

No. 2174
Title *Milking Time on the Farm.*
Length *40 ft.*
Code Word *Garbullos.*



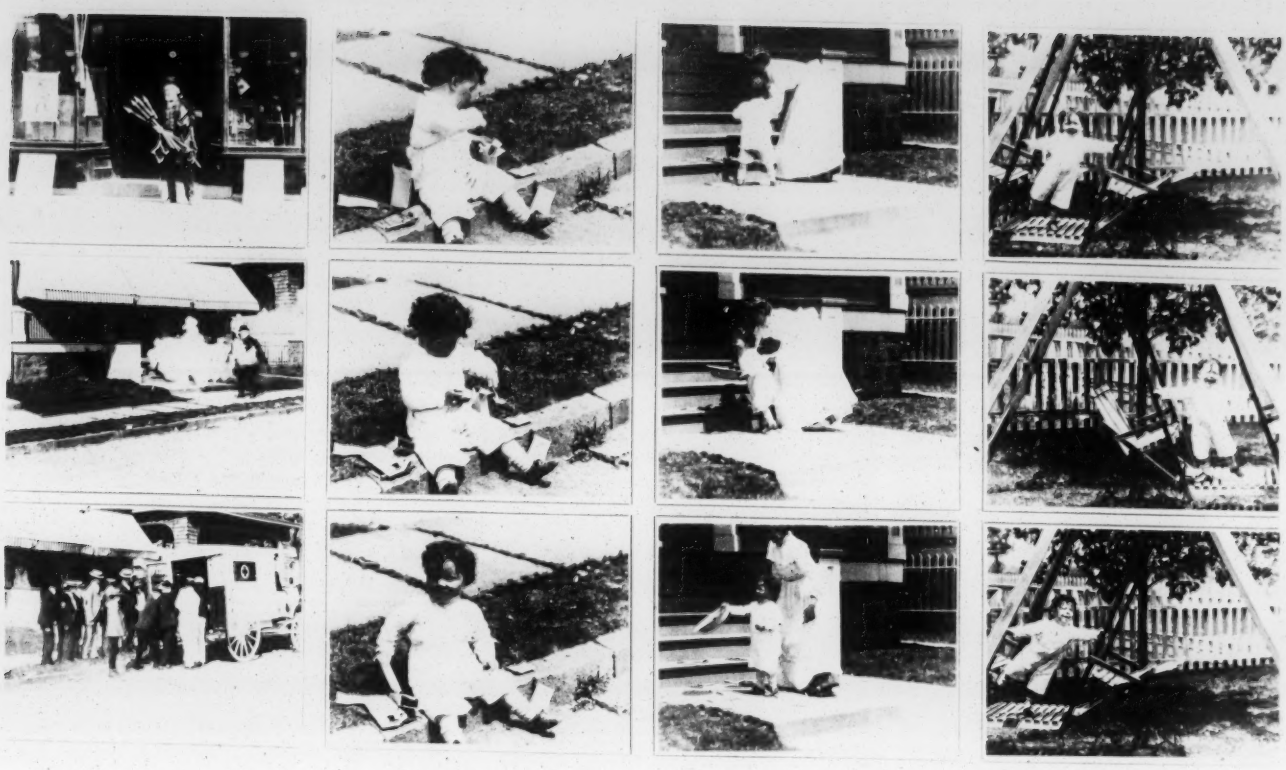


No. 2175
Title *The Lovers' Knot.*
Length *140 ft.*
Code Word *Garcaille.*

No. 2176
Title *Will He Marry the Girl?*
Length *206 ft.*
Code Word *Garcinia.*

No. 2177
Title *A Seashore Gymkhana.*
Length *189 ft.*
Code Word *Garcon.*

No. 2178
Title *A Tub Race.*
Length *108 ft.*
Code Word *Gardais.*

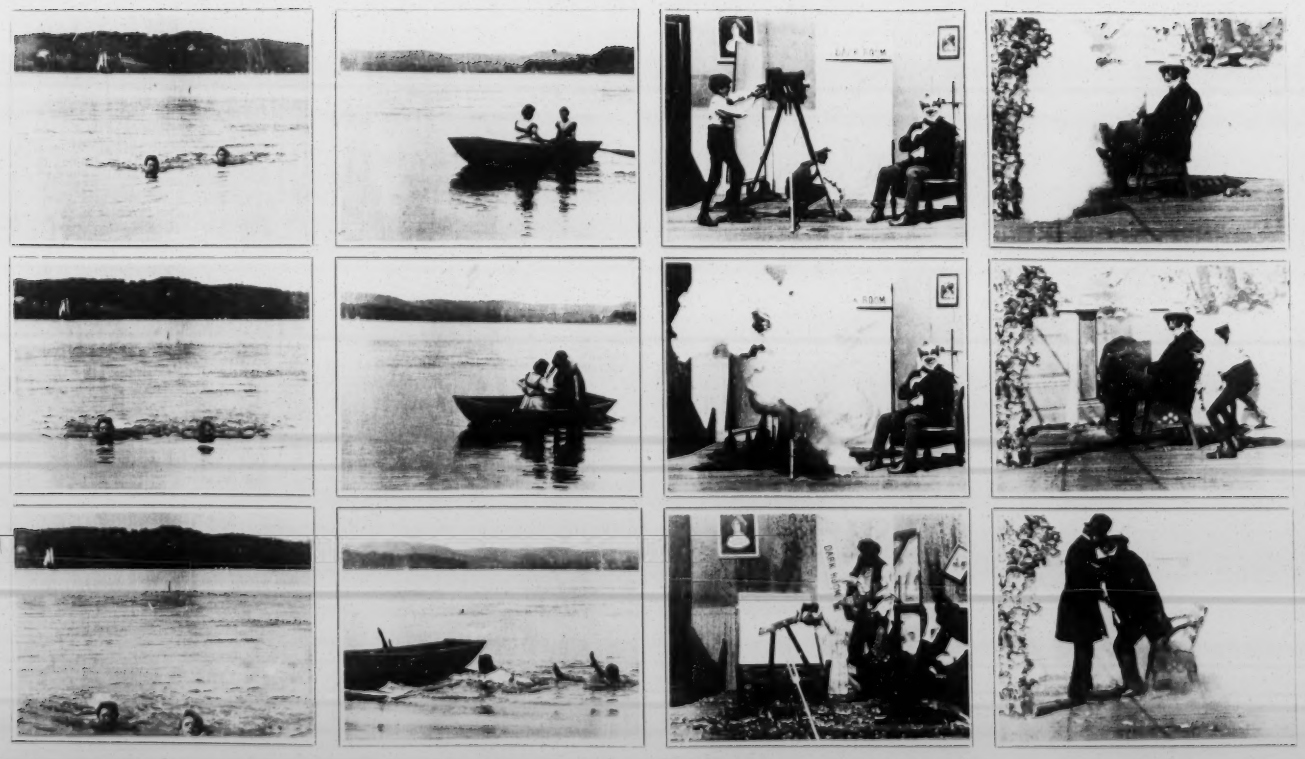


No. 2183
Title *A Pipe Story of the Fourth*
Length *519 ft.*
Code Word *Gardenship.*

No. 2184
Title *A Little Busy body*
Length *254 ft.*
Code Word *Gardeniez.*

No. 2185
Title *The "Infant Terrible."*
Length *221 ft.*
Code Word *Garderont.*

No. 2186
Title *A Little Man.*
Length *254 ft.*
Code Word *Gardiam.*

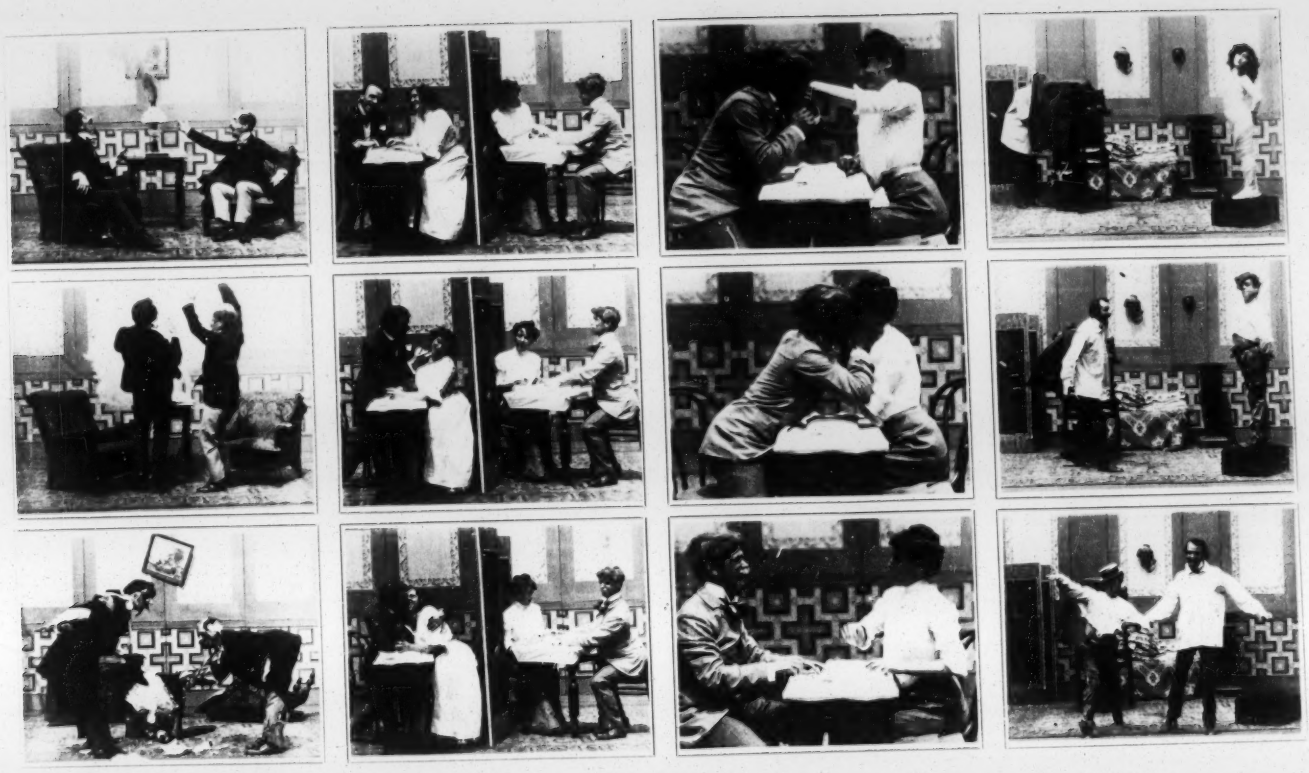


No. 2179
Title *Belles of the Beach.*
Length *118 ft.*
Code Word *Gardasses.*

No. 2180
Title *A Spill.*
Length *58 ft.*
Code Word *Gardening.*

No. 2181
Title *The Photographer's Fourth of July.*
Length *260 ft.*
Code Word *Gardenless.*

No. 2182
Title *The Sleeper.*
Length *280 ft.*
Code Word *Gardenly.*

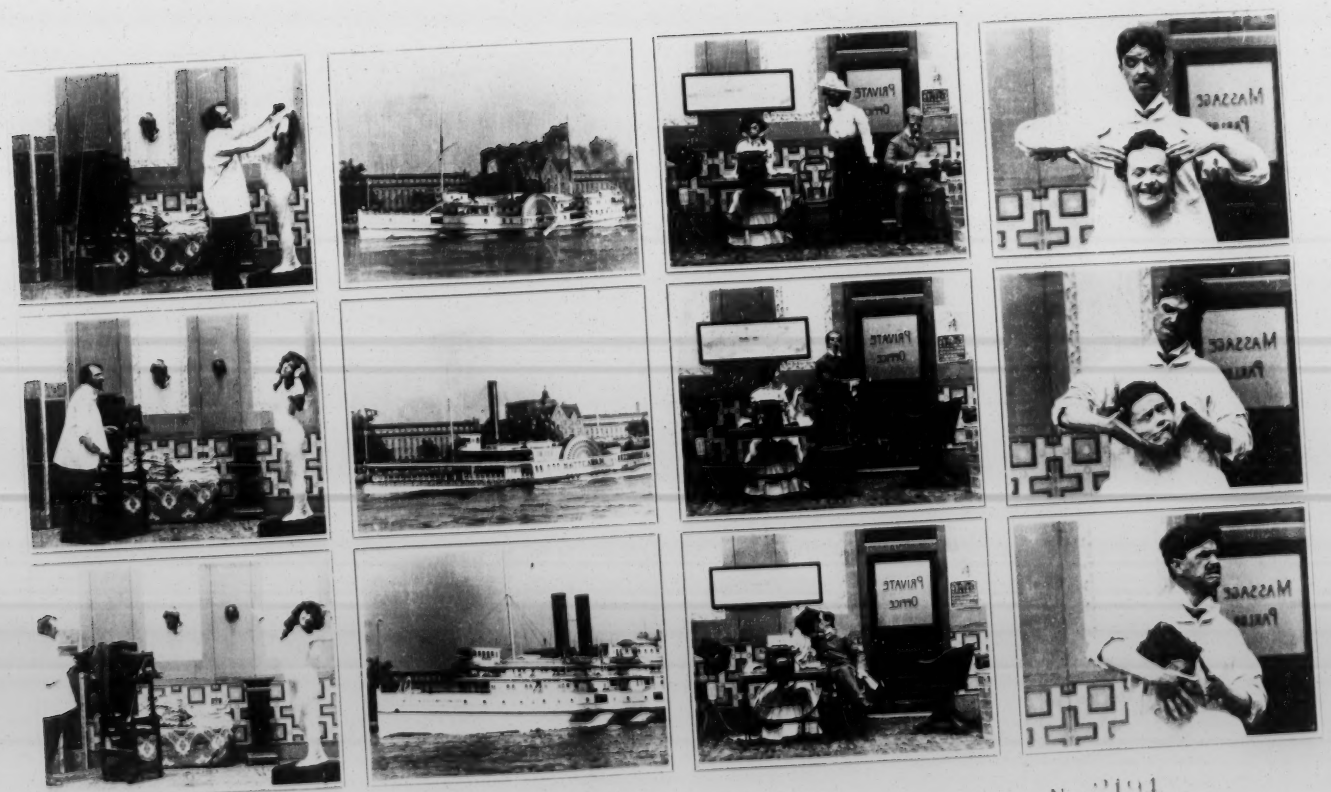


No. 2187
Title *The Smoking Lamp*
Length *204 ft.*
Code Word *Gardenera*

No. 2188
Title *In a Manicure Parlor.*
Length *214 ft.*
Code Word *Gardiez*

No. 2189
Title *No Liberties, Please*
Length *161 ft.*
Code Word *Garanerie*

No. 2190
Title *A Delusion*
Length *186 ft.*
Code Word *Gardon*



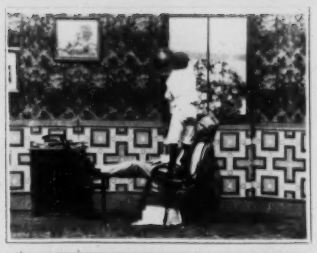
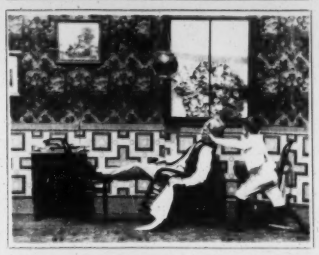
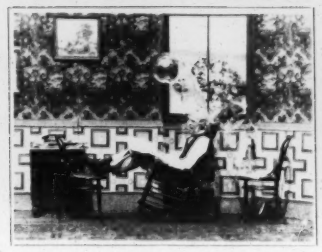
No. 2191
Title *The Striped Model*
Length *[illegible] ft.*
Code Word *Gabaggio*

No. 2192
Title *Thro' Hell Gate*
Length *340 ft.*
Code Word *Gardena*

No. 2193
Title *The New Typewriter*
Length *320 ft.*
Code Word *Gardenos*

No. 2194
Title *Wrinkles Removed*
Length *[illegible] ft.*
Code Word *Gardenigh*

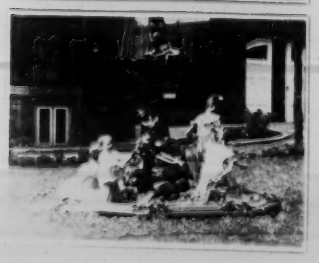
No. 2195
Title *In a Massage Parlor.*
Length *155 ft.*
Code Word *Gareggioso*

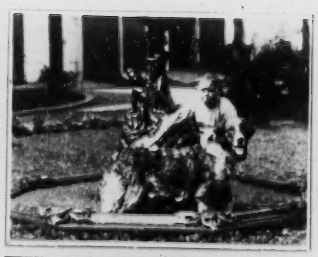
No. 2196
Title *Michievous Willie's Rocking Chair Motor.*
Length *289 ft.*
Code Word *Garela*

No. 2197
Title *Grandpa's Reading Glass.*
Length *525 ft.*
Code Word *Garenklos.*

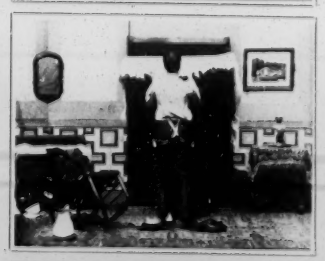
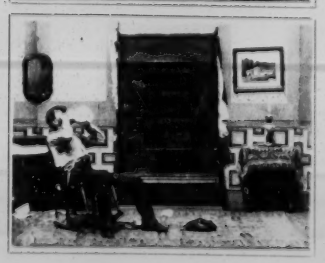
No. 2198
Title *Sweethearts.*
Length *246 ft.*
Code Word *Gerenmolen.*



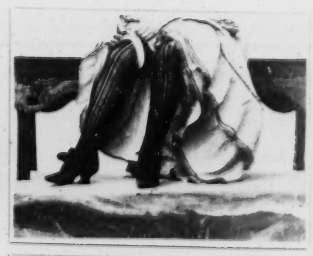
No. 2199
Title *At the Fountain.*
Length *162 ft.*
Code Word *Gerenprop*



No. 2200
Title *Jack's Bath.*
Length *184 ft.*
Code Word *Gerenrad*

No. 2201
Title *Shut Up!*
Length *[illegible] ft.*
Code Word *Gerenstrop*



No. 2202
Title *A Stream in Southern [illegible]*
Length *185 ft.*
Code Word *Gerenmiel*

No. 2203
Title *From the Mulberry Walk*
Length *310 ft*
Code Word *Curenzak*

No. 2204
Title *Water Nymphs*
Length *180 ft.*
Code Word *Curer*

No. 2205
Title *A Lawn Party*
Length *158 ft*
Code Word *Gerlesnda*

No. 2206
Title *Mash Day*
Length *82 ft*
Code Word *Gretesse*

No. 2207
Title *A Gentle man Burglar*
Length *[illegible] ft*
Code Word *Curlesmon*

No. 2208
Title *Gay Girls of Gotham*
Length *[illegible] ft*
Code Word *Curlesmon*

No. 2209
Title *The Floral Chair Parade, Atlantic City*
Length *[illegible] ft*
Code Word *Curlesmi*

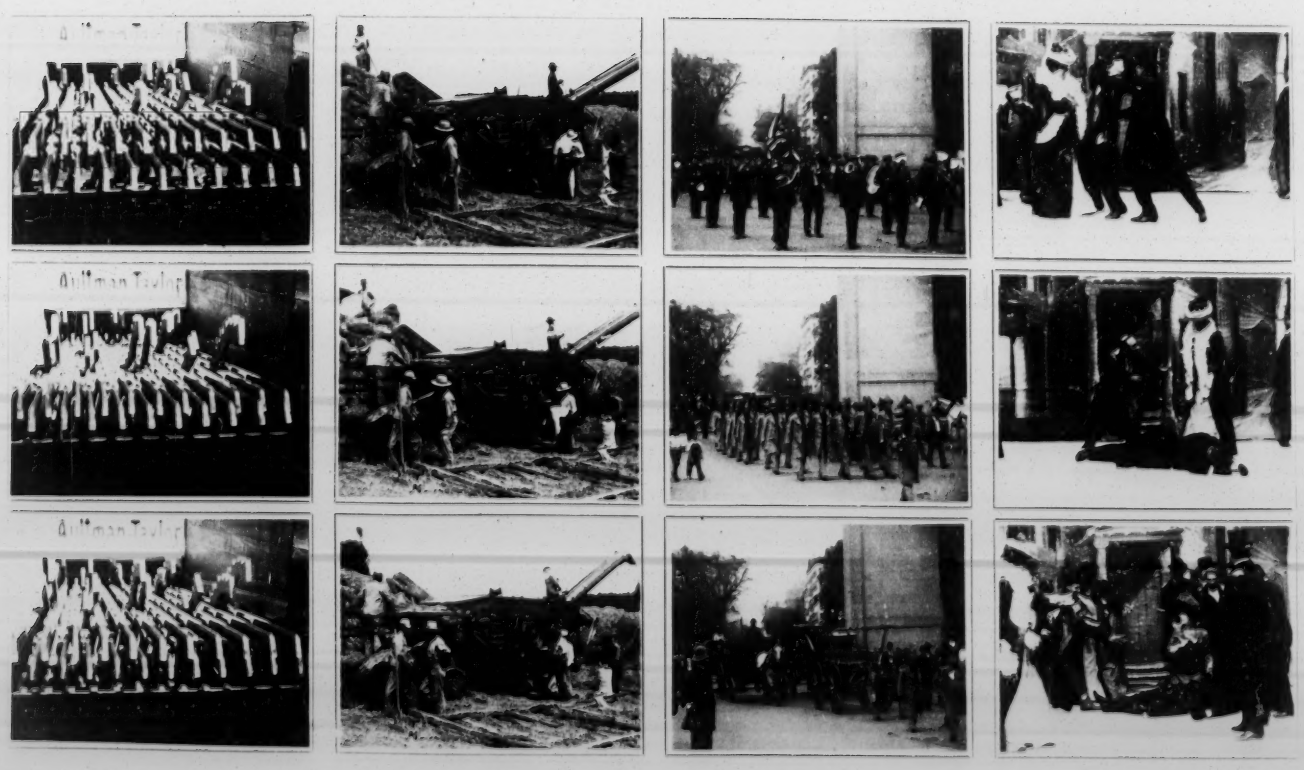
No. 2210
Title *A Fresh Breeze Blows the Sheet*
Length *[illegible] ft*
Code Word *Curlesmo*

No. 2211
Title *Caught in the Undertow.*
Length *697 ft.*
Code Word *Gartioh.*

No. 2212
Title *A Heavy Surf at Atlantic City.*
Length *308 ft.*
Code Word *Gartuna.*

No. 2213
Title *The Beach at Atlantic City.*
Length *148 ft.*
Code Word *Gargaglia.*

No. 2214
Title *The Baby Parade, Asbury Park.*
Length *229 ft.*
Code Word *Gargale.*

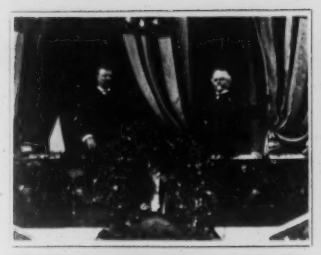
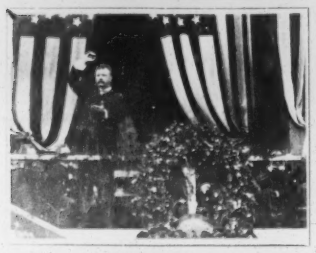


No. 2215
Title *Hatch's Mechanism*
Length *169 ft.*
Code Word *Gargalhida*

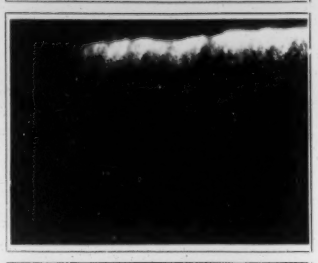
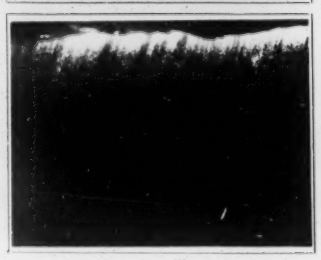
No. 2216
Title *Threshing Machine*
Length *169 ft.*
Code Word *Gargalha.*

No. 2217 S.
Title *Old Volunteer Fire Department.*
Length *94 ft.*
Code Word *Gargalone*

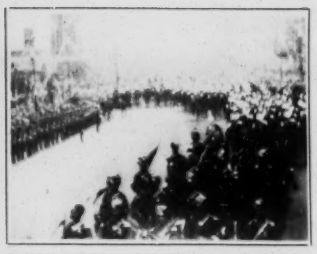
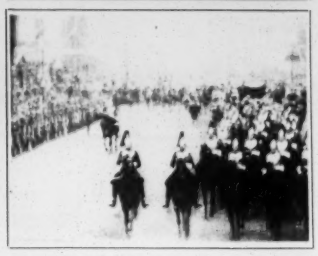
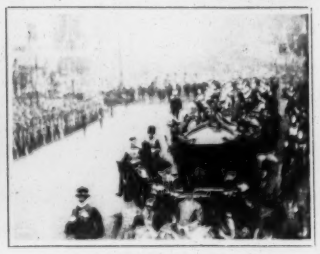
No. 2218 S.
Title *"King of Detectives"*
Length *56 ft.*
Code Word *Gargamelle*

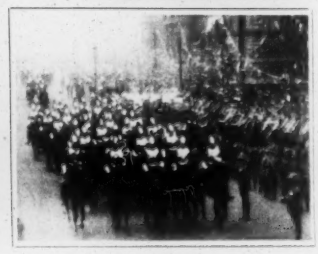
No. 2219
Title *President Roosevelt at Lynn, Mass.*
Length *455 ft.*
Code Word *Gargantua*

No. 2220
Title *Pain's Fireworks.*
Length *100 ft.*
Code Word *Gargarello.*

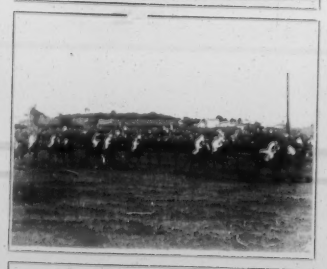




No. 2221 S.
Title *Coronation Procession Going to Abbey.*
Length *149 ft.*
Code Word *Gargantear*



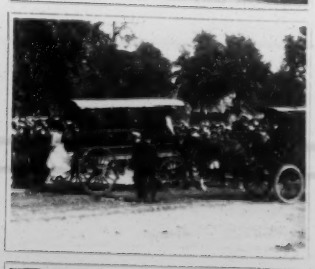
No. 2222 S.
Title *Coronation Procession Coming from Abbey.*
Length *108 ft.*
Code Word *Gargantuan.*

No. 2223 S.
Title *Coronation Ceremony, London.*
Length *243 ft.*
Code Word *Gargaphia.*



No. 2224
Title *Savable.*
The Futurity of 1902.
Length *867 ft.*
Code Word *Gargarici*

No. 2225
Title *Futurity, 1902.*
Crowd Entering Gates.
Length *109 ft.*
Code Word *Gargaricos*



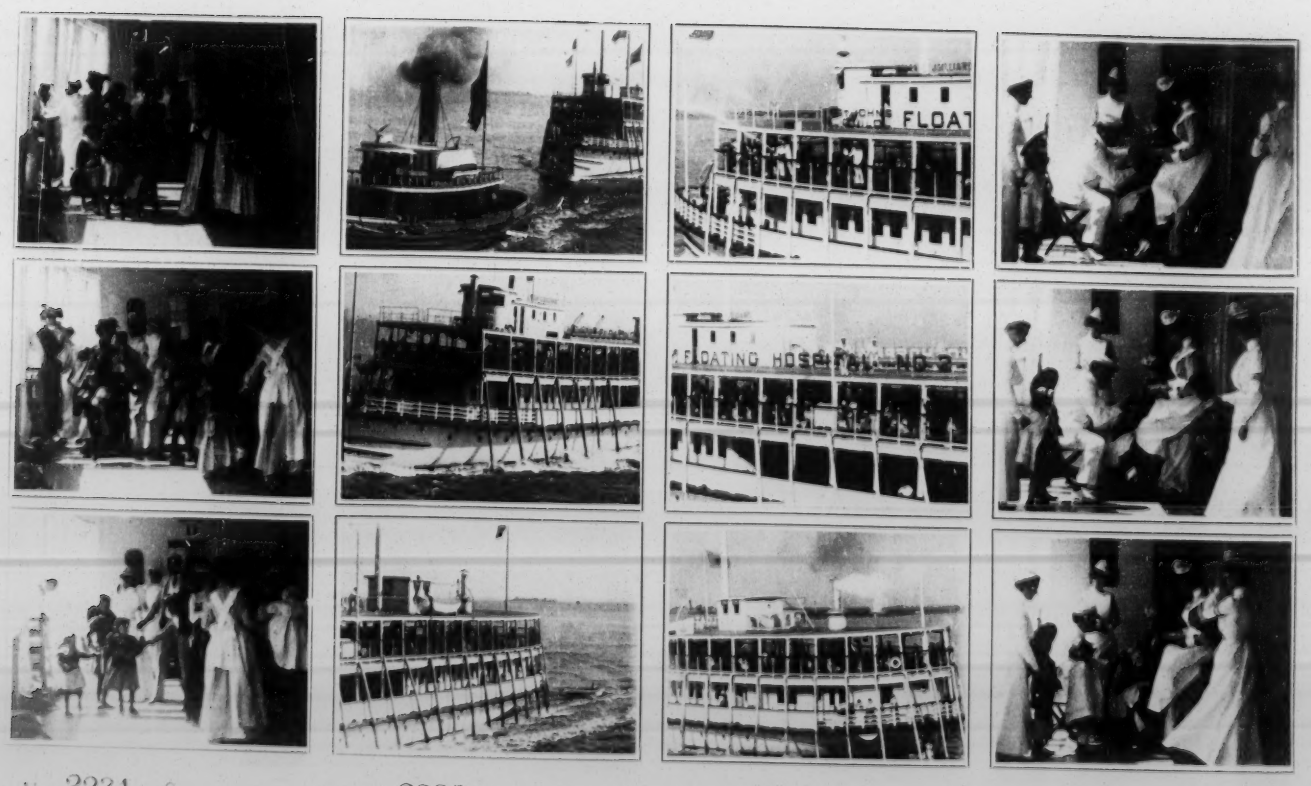
No. 2226 S.
Title *Futurity, 1902.*
Crowd Outside Track.
Length *58 ft.*
Code Word *Gargaridis.*

No. 2227 S.
Title Mr. Grauman.
For Private Use.
Length 33 ft.
Code Word Gargarisme.

No. 2228 S.
Title St. John's Guild.
Examination of Patients.
Length 109 ft.
Code Word Gargarizo.

No. 2229 S.
Title St. John's Guild.
Dock to Plank, 35th St.
Length 44 ft.
Code Word Gargarorum.

No. 2230 S.
Title St. J. G. Going to
Salt-water Bath Room.
Length 29½ ft.
Code Word Gargarozzo.



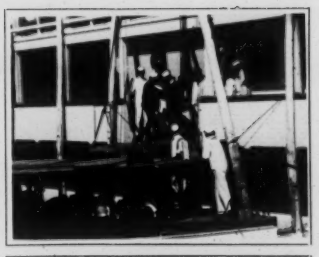
No. 2231 S.
Title St. John's Guild. Plank
to Deck, Floating Hospital.
Length 48 ft.
Code Word Gargarolio.

No. 2232 S.
Title St. J. G. Julliard and
Tug in Narrows.
Length 55 ft.
Code Word Gargiliano.

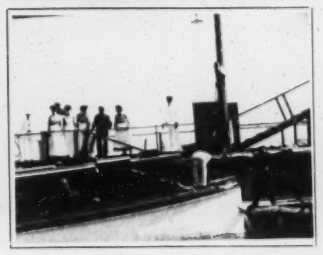
No. 2233 S.
Title St. J. G. Julliard Pass-
ing; Fire-hose Playing.
Length 40 ft.
Code Word Gargoil.

No. 2234
Title St. J. G. Dispensary
Scene, Floating Hospital.
Length 25½ ft.
Code Word Gargola.

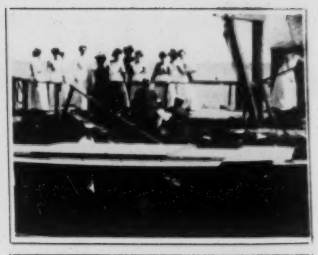
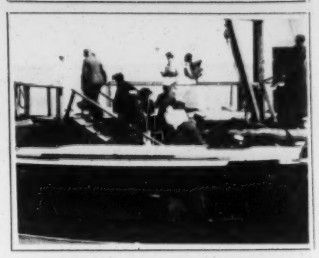
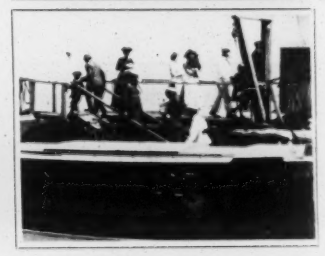
No. 2235 S.
Title St. J. G. Patients Down Bridge. S.S.H.
Length 52½ ft.
Code Word Gargotage.



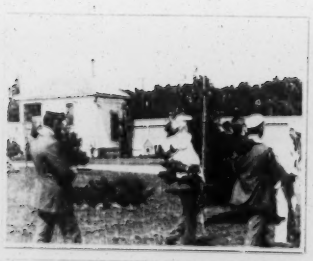
No. 2236 S.
Title St. J. G. Launch Delivering Patients to F.H.
Length 22½ ft.
Code Word Gargote.



No. 2237 S.
Title St. J. G. Launch Approaching Dock.
Length 64 ft.
Code Word Gargouille.

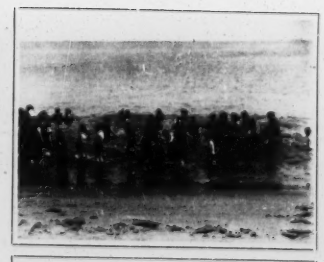




No. 2238 S.
Title St. John's Guild. From Launch to Dock.
Length 46½ ft.
Code Word Gargousse.

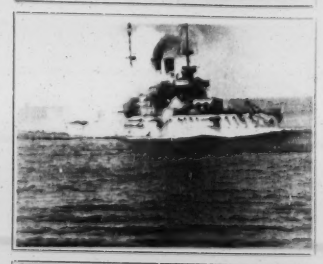


No. 2239 S.
Title St. J. G. Crippled Children to and from Wagon.
Length 50½ ft.
Code Word Gargoyles.

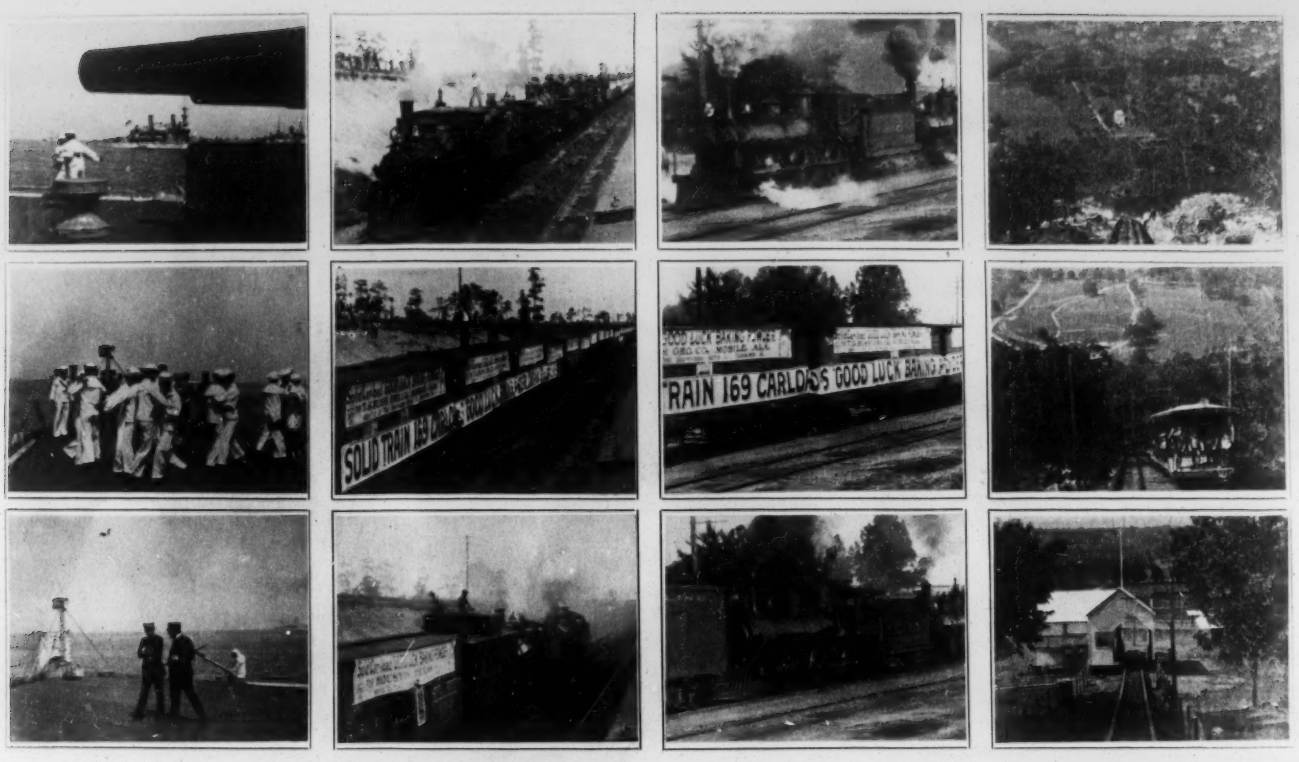
No. 2240 S.
Title St. John's Guild. Going in Water.
Length 88 ft.
Code Word Gargozza.



No. 2241 S.
Title St. J. G. Bathing in Surf and Leaving Water.
Length 78½ ft.
Code Word Garguero.



No. 2242
Title Bombardment of Newport.
Length 454 ft.
Code Word Garheit.

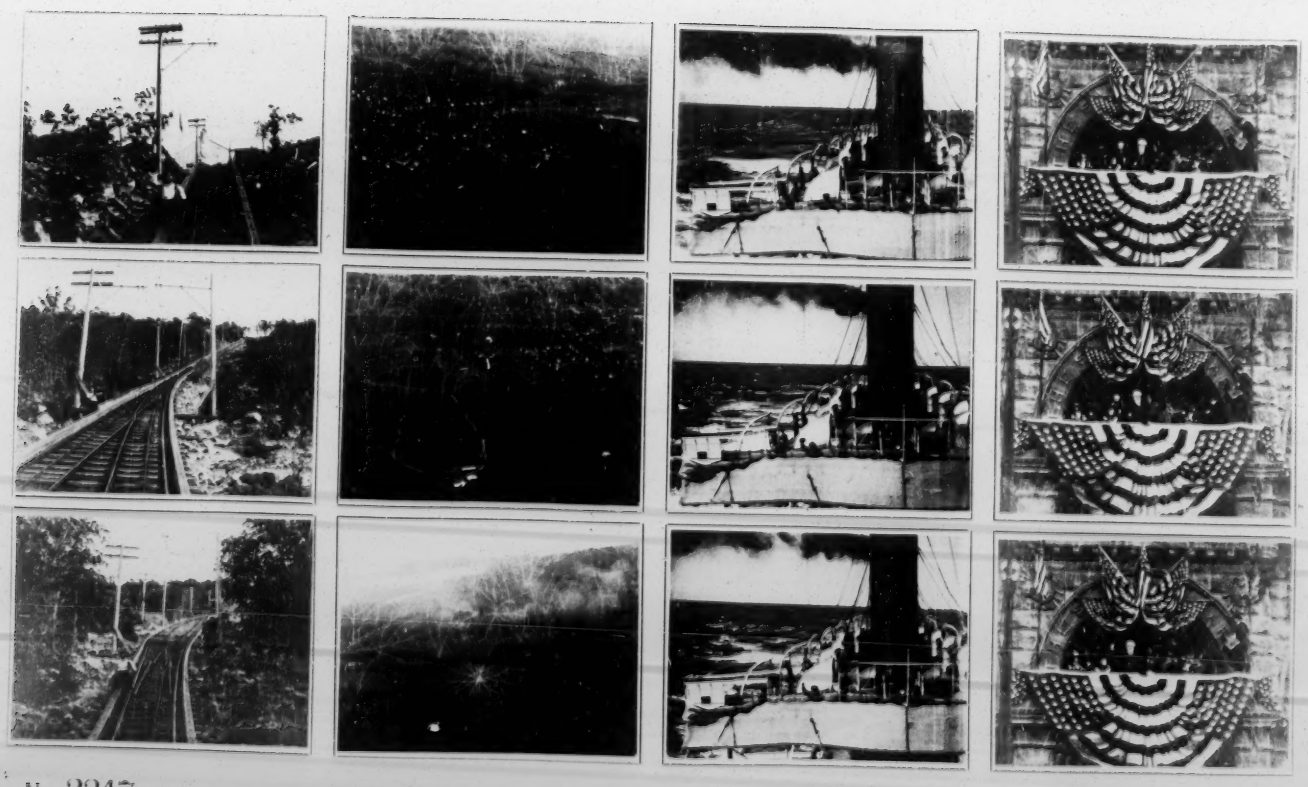


No. 2243
Title *Sailors Waltzing on Kearsarge.*
Length *190 ft.*
Code Word *Garherd.*

No. 2244
Title *Good Luck Baking Powder Train No. 1.*
Length *456 ft.*
Code Word *Gariandro.*

No. 2245
Title *Good Luck Baking Powder Train No. 2.*
Length *751 ft.*
Code Word *Garidelle.*

No. 2246
Title *Down Mt. Beacon in Incline Railway.*
Length *822 ft.*
Code Word *Gariglio.*

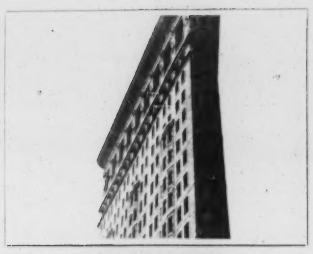
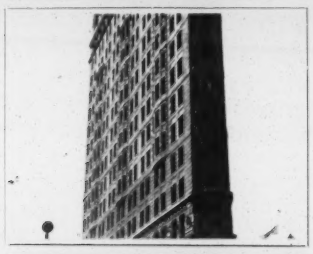


No. 2247
Title *A Stern Chase.*
Length *468 ft.*
Code Word *Garimatium.*

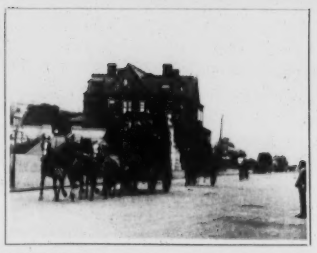
No. 2248
Title *Turning Panorama from Mt. Beacon.*
Length *346 ft.*
Code Word *Garimbeiro.*

No. 2249
Title *From the Crow's Nest. S.S. "Columbia."*
Length *181 ft.*
Code Word *Gariofilo.*

No. 2250
Title *Gen. Booth Reviewing Salvation Army.*
Length *145 ft.*
Code Word *Garishly.*

No. 2251
Title *Panorama of Flat Iron Building.*
Length *340 ft.*
Code Word *Garishness.*

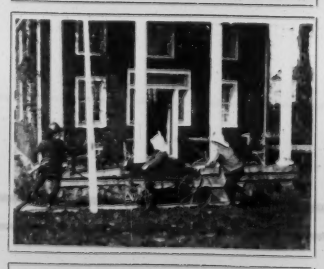
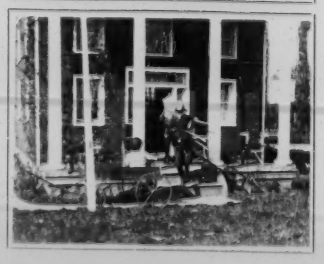


No. 2252 S.
Title *Coaching Party*
Length *47 ft.*
Code Word *Garissoles.*

No. 2253
Title *A Wrestling Sail-boat.*
Length *448 ft.*
Code Word *Garteros.*

No. 2254
Title *A Potato Bake*
Length *314 ft.*
Code Word *Garites.*

No. 2255
Title *A Romp on the Lawn.*
Length *180 ft.*
Code Word *Garnacht*

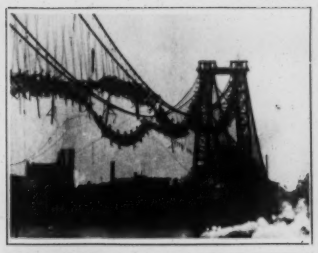



No. 2256
Title *Boyville Fire Brigade*
Length *358 ft.*
Code Word *Garizim.*

No. 2257
Title *The Gold Dust Twins.*
Length *274 ft.*
Code Word *Garkrecht.*

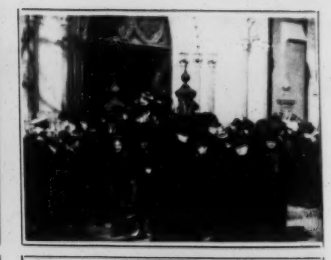
No. 2258
Title *The Gold Dust Twins.*
Length *180 ft.*
Code Word *Garkorn.*

No. 2259
Title *The Gold Dust Twins.*
Length *57 ft.*
Code Word *Garleder.*

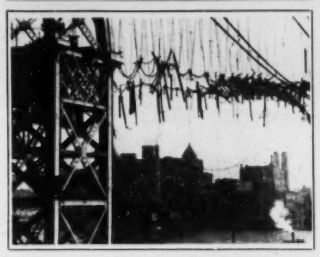


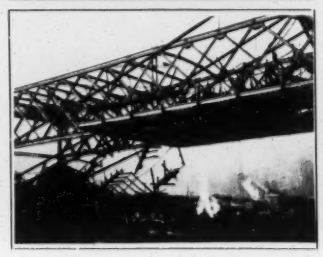
No. 2260
Title *Panorama of Burned East River Bridge.*
Length *291 ft.*
Code Word *Garlicky.*

No. 2261
Title *Excavation for Subway at Union Square.*
Length *846 ft.*
Code Word *Garlinden.*



No. 2262 S.
Title *Church "Our Lady of Grace", Hoboken, N.J.*
Length *191 ft.*
Code Word *Garlitos.*



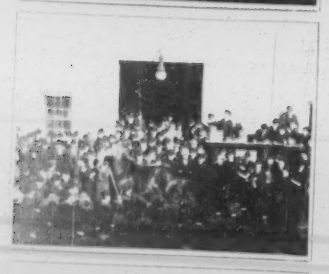


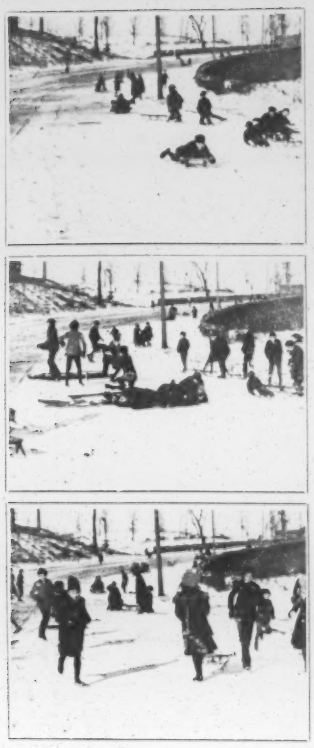
No. 2263
Title *The Horse Market.*
Length *164 ft.*
Code Word *Garlopa.*

No. 2264 S.
Title *Broadway and Union Sq. N.Y. Experimental.*
Length *21½ ft.*
Code Word *Garmacher.*

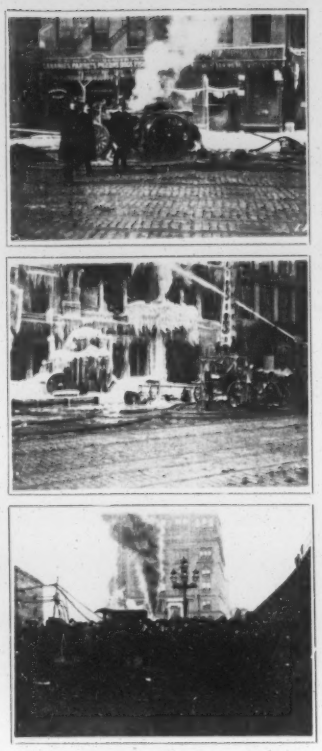
No. 2265
Title *A Corner in the Play Room.*
Length *168 ft.*
Code Word *Garmeister.*

No. 2266
Title *"Churns."*
Length *820 ft.*
Code Word *Garmented.*



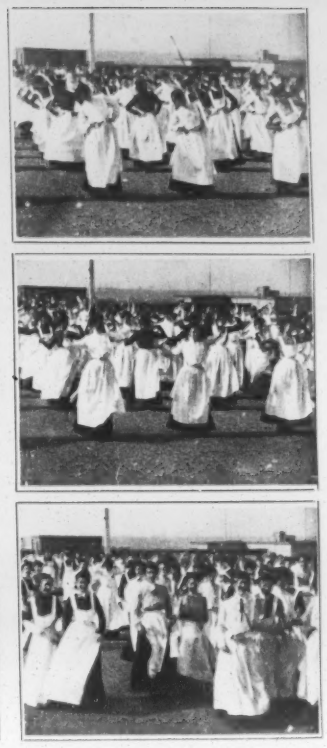


No. 2267
Title *After the first Snow.*
Length *152 ft.*
Code Word *Garmenture.*



No. 2268
Title *A Midwinter Blaze.*
Length *270 ft.*
Code Word *Garmond.*

No. 2269 S.
Title *Girls Going to Lunch. National Cash Reg. Co.*
Length *195 ft.*
Code Word *Garnacha.*



No. 2270 S.
Title *Girls in Physical Culture. N.C.R. Co.*
Length *125 ft.*
Code Word *Garnalen.*

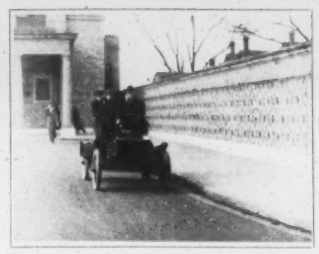
No. 2271 S.
Title *Mr. Bickford on Trolley. N.C.R.*
Length *15¼ ft.*
Code Word *Garnement.*

No. 2272 S.
Title *Men Getting on Trolley. N.C.R.*
Length *39 ft.*
Code Word *Garneray.*

No. 2273 S.
Title *Mr. Chalmers Going to Officers' Club. N.C.R.*
Length *10 ft.*
Code Word *Garnering.*

No. 2274 S.
Title *Girls Getting on Trolley. N.C.R.*
Length *64 ft.*
Code Word *Garnfarben.*

No. 2275 S.
Title *Visitors in Wheeling Chairs. N.C.R.*
Length *29 ft.*
Code Word *Garngabel.*

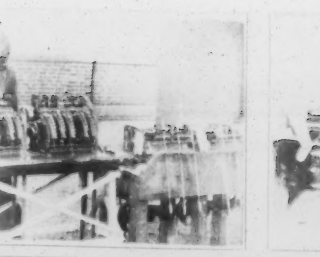
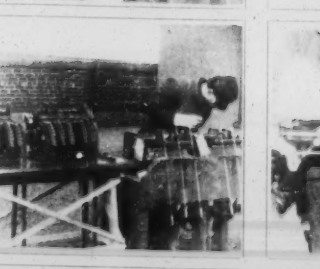
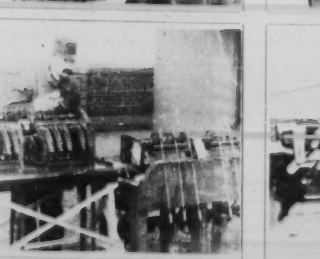


No. 2276 S.
Title *Mr. Patterson and Mr. Mark Arriving N.C.R.*
Length *27 ft.*
Code Word *Garnhaspel.*

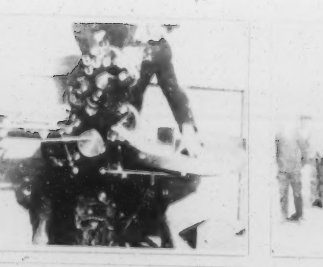
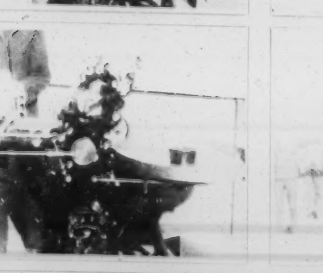
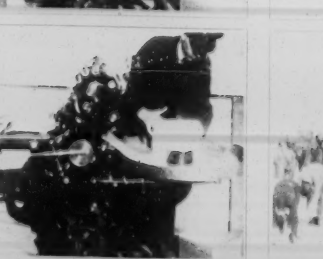
No. 2277 S
Title *Mr. Chalmers and Mr. Gibbs Arr. at Club.*
Length *14½ ft.*
Code Word *Garnieren.*

No. 2278 S.
Title *Envelope Folder and Sealer. N.C.R.*
Length *13½ ft.*
Code Word *Garnimento.*

No. 2279 S
Title *Patterson Children on Horseback. N.C.R.*
Length *46 ft.*
Code Word *Garnumes.*

No. 2280 S
Title *Testing Jacks. N.C.R.*
Length *36 ft.*
Code Word *Garnirez.*

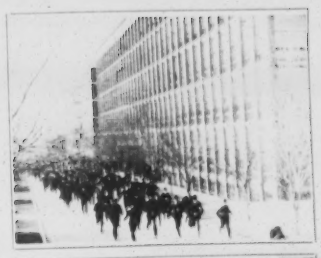




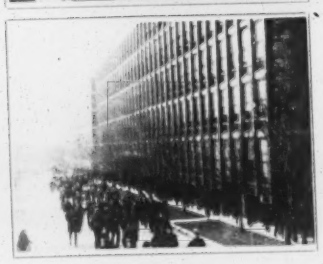
No. 2281 S
Title *Little Wonder Printing Press. N.C.R.*
Length *63 ft.*
Code Word *Garniront.*

No. 2282 S
Title *Men in Physical Exercise. N.C.R.*
Length *75 ft.*
Code Word *Garnotes.*

No. 2283 S.
Title *Mr. Carney and Friend. N.C.R.*
Length *19½ ft.*
Code Word *Garnissant.*

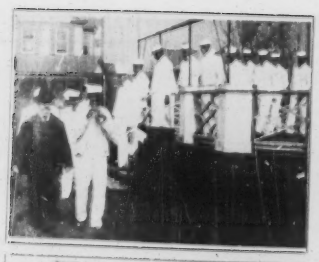
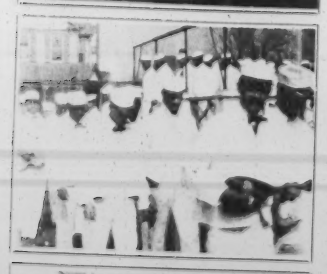
No. 2284 S.
Title *German Flag Afloat. N.C.R.*
Length *29 ft.*
Code Word *Garnissiez.*



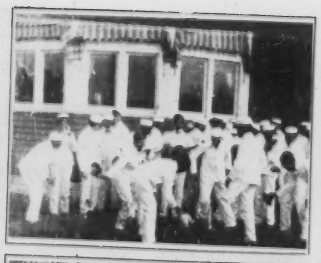


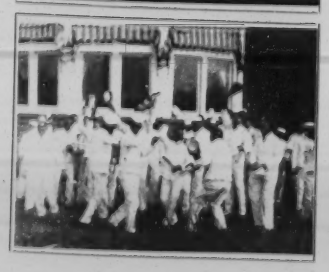
No. 2285 S.
Title *Men Leaving Factory. N.C.R.*
Length *255 ft.*
Code Word *Garnissons.*

No. 2286 S.
Title *Panorama of Factory from Automobile.*
Length *184 ft.*
Code Word *Garniture.*

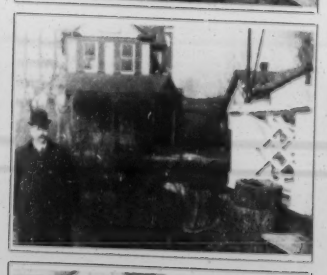



No. 2287 S.
Title *Porters in Perade. N.C.R.*
Length *42½ ft.*
Code Word *Garnizoen.*



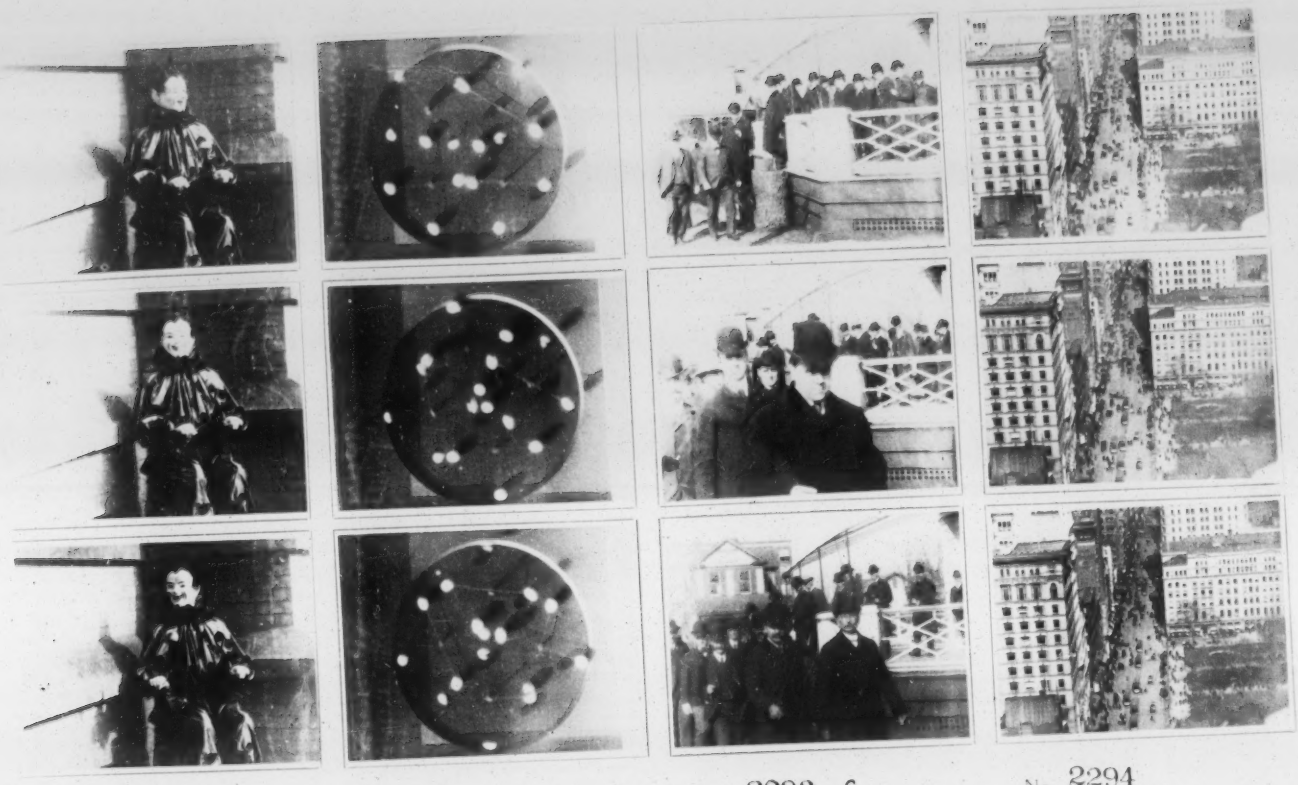


No. 2288 S.
Title *Jubilee. N.C.R.*
Length *81 ft.*
Code Word *Garnkegel.*



No. 2289 S.
Title *Mr. Lawer. N.C.R.*
Length *16 ft.*
Code Word *Garnklotz.*

No. 2290 S.
Title *Mr. J.H. Crane. N.C.R.*
Length *16 ft.*
Code Word *Garnleute.*



2291 S.
Title Window Display Clown N.C.R.
Length 65 ft.
Code Word Garnmasche.

No. 2292 S.
Title Window Display Revolving Balls.
Length 20½ ft.
Code Word Garnmass.

No. 2293 S.
Title Officers of N.C.R. Co. Leaving Club House.
Length 32½ ft.
Code Word Garnreuse.

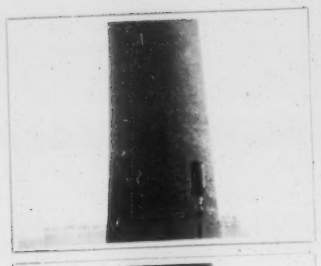
No. 2294
Title Twenty-five Stories Up!
Length 284 ft
Code Word Garnrolle.

No. 2295
Title A Sweep Across New York.
Length 273 ft
Code Word Garnsack

No. 2296
Title "Belly-Whoppers."
Length 310 ft.
Code Word Garnspule.

No. 2297 S.
Title Officers Leaving Club. N.C.R.
Length 124½ ft.
Code Word Garnstueck

No. 2298 S
Title Mr Carroll and Assistant. N.C.R.
Length 21 ft
Code Word Garnwage



No. 2299 S.
Title *Steam Whistle N.C.R.*
Length *17 ft.*
Code Word *Garnezoll*

No. 2300 S.
Title *Patterson Children in Pony Wagon N.C.R.*
Length *29 ft.*
Code Word *Garnzug*

No. 2301 S.
Title *Patterson Children Leaving Home N.C.R.*
Length *17 ft.*
Code Word *Garoceds*

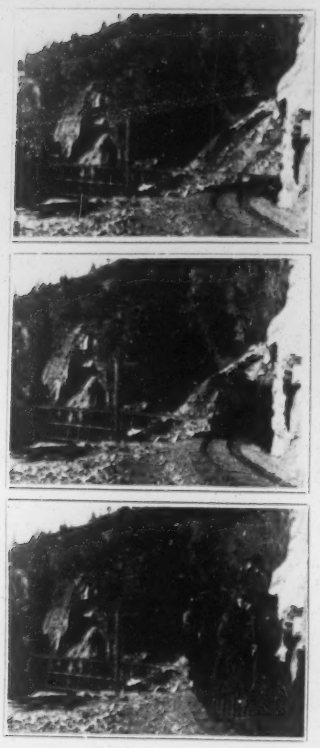
No. 2302
Title *In The Rapid transit Tunnel*
Length *464 ft.*
Code Word *Garoceles*

No. 2303 S
Title *Steamer Queen on Ice.*
Length *50 ft.*
Code Word *Garoeneon*

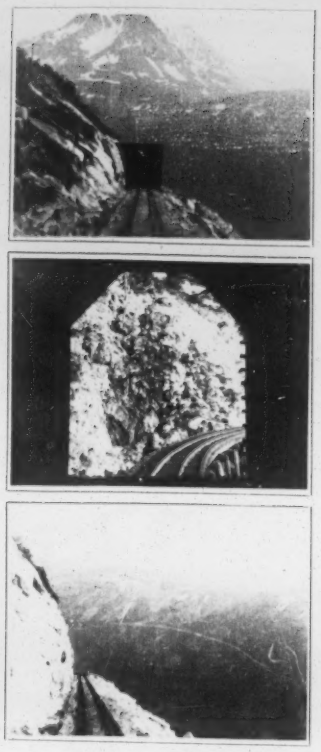
No. 2304 S.
Title *Panorama of Taku Glacier.*
Length *95 ft.*
Code Word *Garveneum.*

No. 2305 S.
Title *Blasting in Treadwell Gold Mine.*
Length *50 ft.*
Code Word *Garofunano*

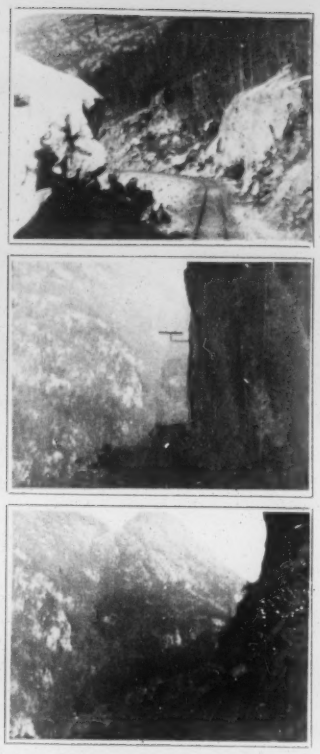
No. 2306 S
Title *Leaving Skagway for Golden North*
Length *25 ft.*
Code Word *Garofunaro*



No. 2307 S.
Title *Train Issuing from Tunnel. Operator on Pilot.*
Length *65 ft.*
Code Word *Garolanava*

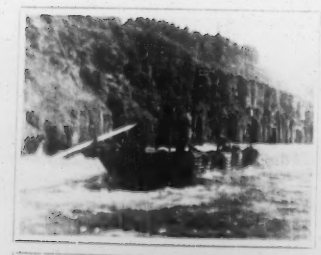


No. 2308 S.
Title *Entering and Issuing from tunnel.*
Length *139 ft.*
Code Word *Garofano*

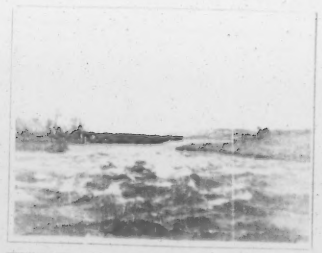


No. 2309 S.
Title *Stretch on W.P. and Y. Ry. above Dead Horse Gulch.*
Length *154 ft.*
Code Word *Garontolo.*

No. 2310 S.
Title *Through Miles Canyon on Cattle Scow.*
Length *185½ ft.*
Code Word *Garosella*



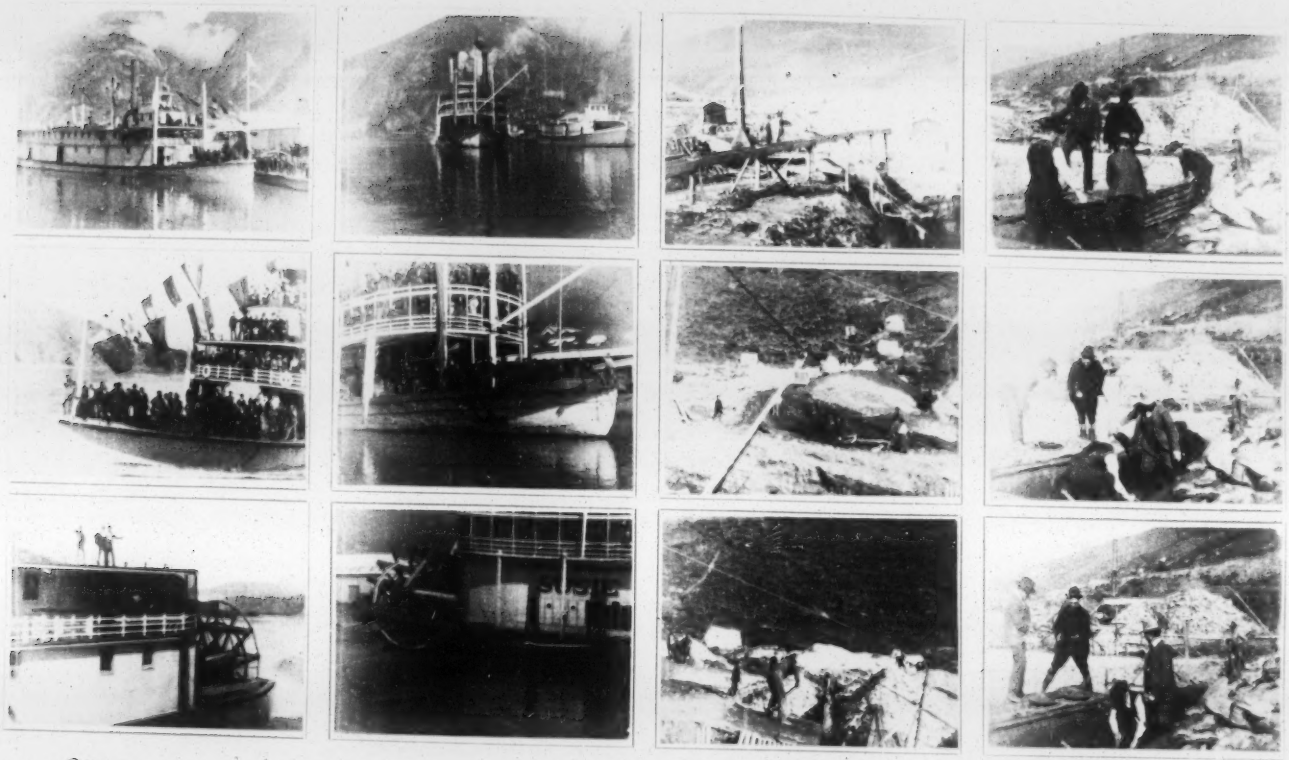
No. 2311 S
Title *Panorama of Miles Canyon*
Length *[illegible] ft.*
Code Word *Garotise*



No. 2312 S
Title *Through White Horse Rapids on Cattle Scow*
Length *48 ft*
Code Word *Garoceno*

No. 2313 S
Title *Capt. Allard Shooting White Rapids in 10 ft. Skiff*
Length *[illegible] ft*
Code Word *Garoscopo*

No. 2314 S
Title *Panorama [illegible] Horse Rapids*
Length *[illegible] ft*
Code Word *Garosopa*



No. 2315 S.
Title *Steamer Yukoner Leaving Dawson.*
Length *112½ ft.*
Code Word *Garpa*

No. 2316 S.
Title *Steamer Susie's Excursion; Dawson to Moosehide.*
Length *99½ ft.*
Code Word *Garpanno*

No. 2317 S.
Title *Panorama of Claim No 2 Eldorado*
Length *105½ ft.*
Code Word *Garprabo*

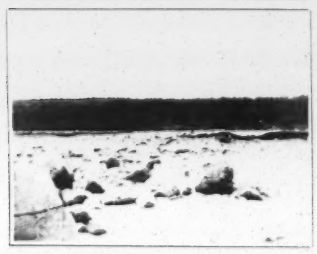
No. 2318 S.
Title *£35,000 Clean-up on No 10 Eldorado*
Length *[illegible] ft.*
Code Word *Garpecido*

No. 2319 S.
Title *Old Methods of Mining on No 11 Eldorado*
Length *57 ft.*
Code Word *Garratales*

No. 2320 S.
Title *Operations on Senator Lynch's Chichawho Hill Claim*
Length *102 ft.*
Code Word *Garratinha*

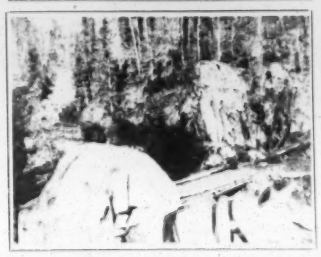
No. 2321 S.
Title *Dog Team, Skaters, Eskimos etc.*
Length *[illegible] ft.*
Code Word *Garratones*

No. 2322 S.
Title *Face Prospecting Plant for Copper Mines*
Length *[illegible] ft.*
Code Word *Garrama*



No. 2323 S.
Title *Panorama of Kennicott Glacier, Port Hole.*
Length *94½ ft.*
Code Word *Garrancha.*

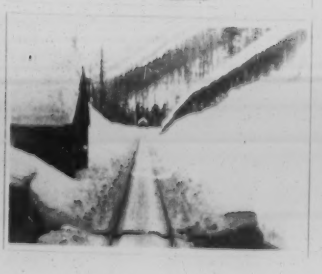
No. 2324 S.
Title *Horses Swimming Copper River.*
Length *95½ ft.*
Code Word *Garranchos.*



No. 2325 S.
Title *Transportation in the Copper River Country.*
Length *201½ ft.*
Code Word *Garranner.*

No. 2326 S.
Title *Dog Baiting and Fighting.*
Length *93½ ft.*
Code Word *Garraon.*

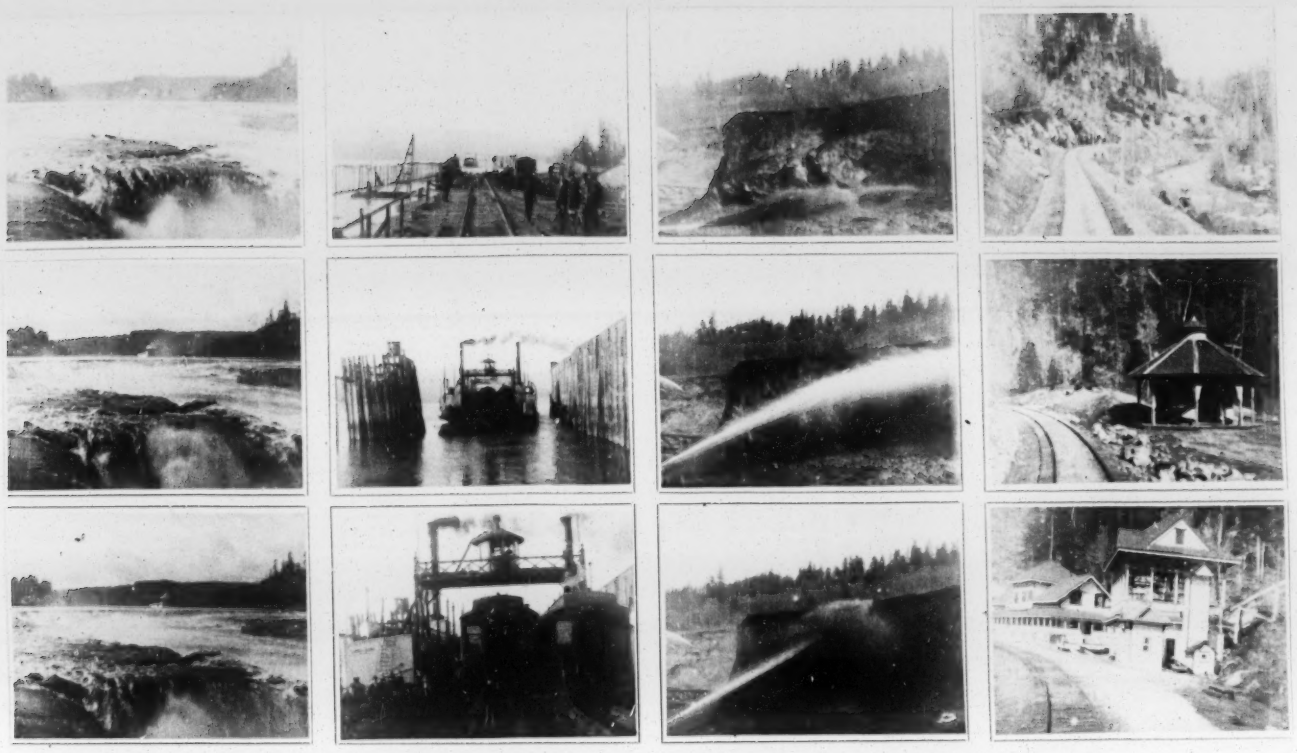
No. 2327 S.
Title *Dog teams and Sleds, School Children etc.*
Length *102½ ft.*
Code Word *Garrapateo.*



No. 2328 S.
Title *Through Three Mile Cascade Tunnel.*
Length *205 ft.*
Code Word *Garrapiton.*

No. 2329 S.
Title *Snow Plow Clearing away the Latest Snow.*
Length *[illegible] ft.*
Code Word *Garrasso.*

No. 2330 S.
Title *Snow [illegible] Silver Creek.*
Length *[illegible] ft.*
Code Word *Garrasoa.*

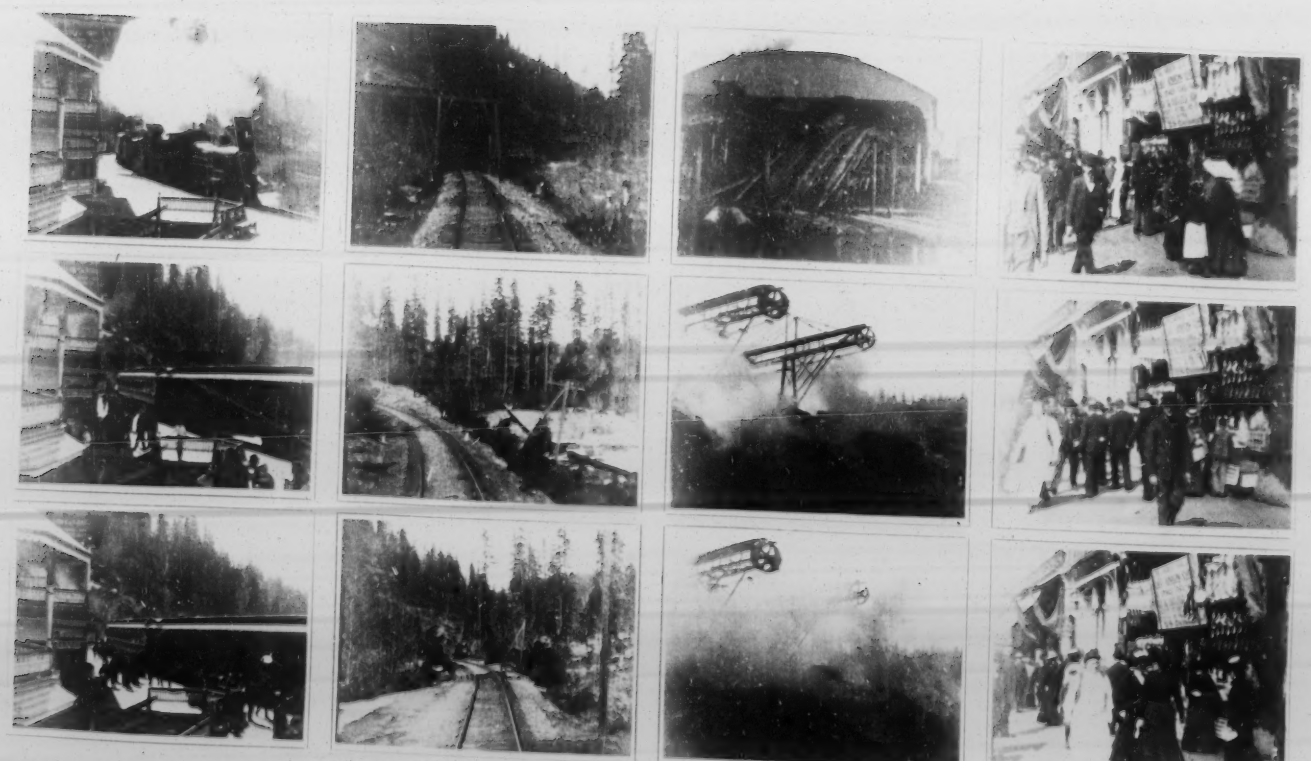


No. 2331 S.
Title *Willamette Falls.*
Length *29 ft.*
Code Word *Garridice.*

No. 2332 S.
Title *Kalama R.R. Ferry.*
Length *143 ft.*
Code Word *Garridos.*

No. 2333 S.
Title *Hydraulic Mining in Oregon.*
Length *69 ft.*
Code Word *Garriebant.*

No. 2334 S.
Title *Past Shasta Springs California.*
Length *95½ ft.*
Code Word *Garriendom.*

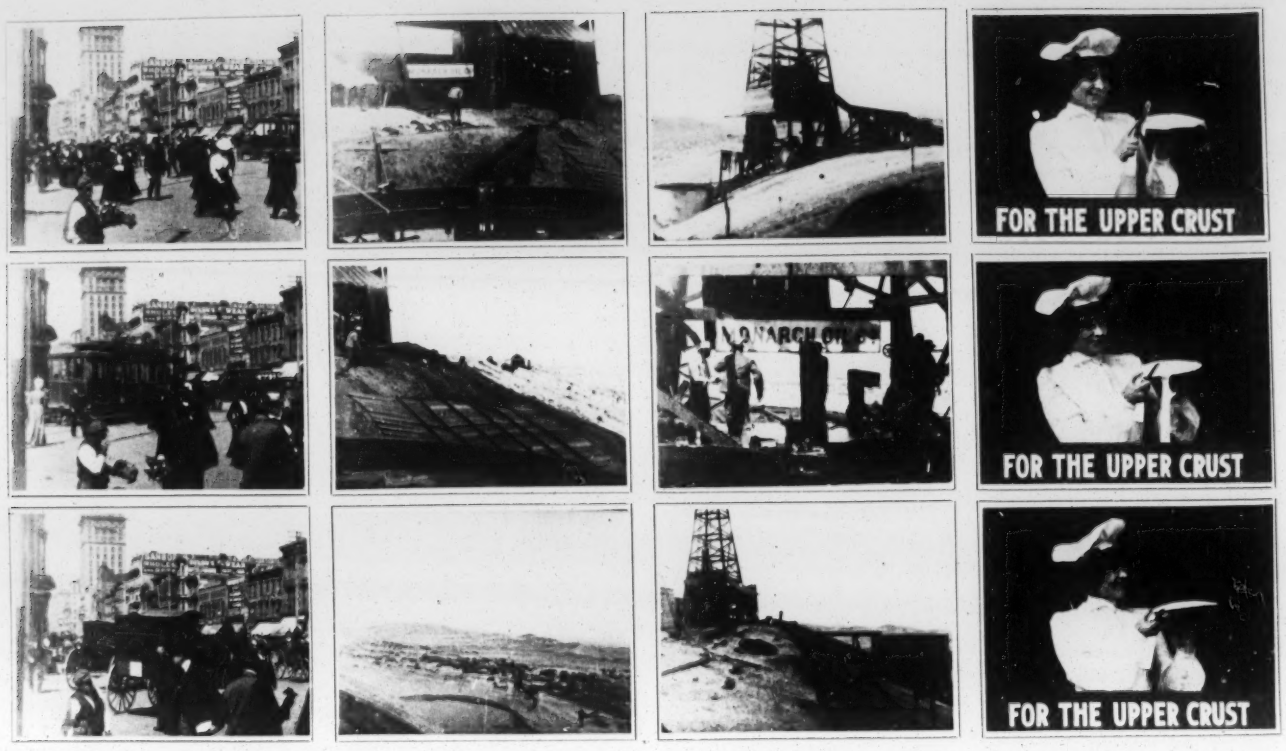


No. 2335 S.
Title *Passengers Alighting and Drinking Shasta Water.*
Length *185½ ft.*
Code Word *Garrientom.*

No. 2336 S.
Title *Sacramento Valley, Cal. from Pilot of Engine.*
Length *79 ft.*
Code Word *Garrientis.*

No. 2337 S.
Title *Disposition of Slabs and Waste at Pt. Blakeley.*
Length *32 ft.*
Code Word *Garrieroi.*

No. 2338 S.
Title *Untair House, Butchers Boycotting, San Francisco.*
Length *67 ft.*
Code Word *Garrigan.*

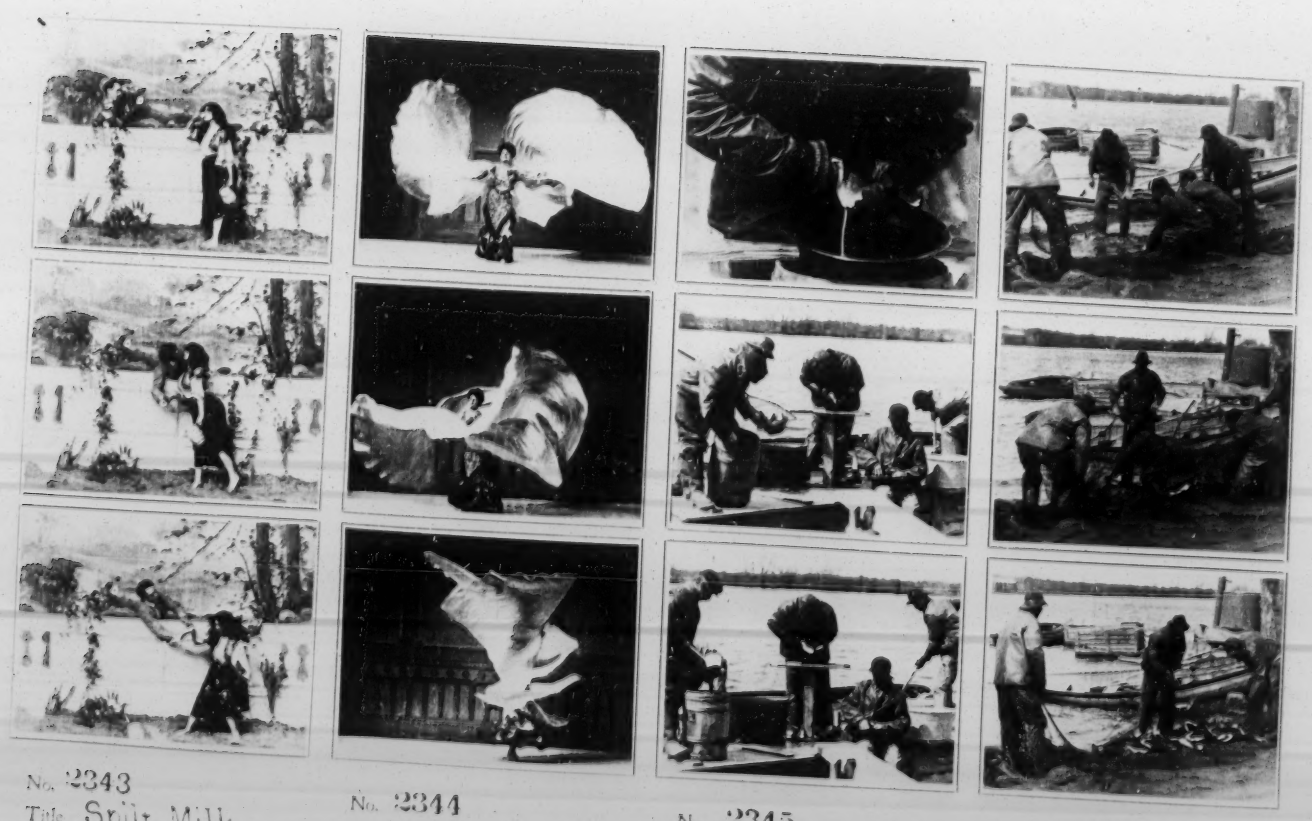


No. 2339 S.
Title *Fourth and Market Sts., San Francisco.*
Length *29½ ft.*
Code Word *Garrirai*

No. 2340 S.
Title *Oil Fields, Tanks and Lakes of Oil; Kern Co., Cal.*
Length *58 ft.*
Code Word *Garrirenus*

No. 2341 S.
Title *Panorama of Cal. Oil Fields.*
Length *159 ft.*
Code Word *Garrirono.*

No. 2342.
Title *For the Upper Crust*
Length 159 ft
Code Word *Garrisco.*



No. 2343
Title Spilt Milk.
Length 97 ft
Code Word Garrison

No. 2344
Title "Ameta" The Lily Dance
Length 157 ft.
Code Word Garrisonei

No. 2345
Title Stripping Pike Perch U.S.F.C.
Length 211 ft.
Code Word Garrita

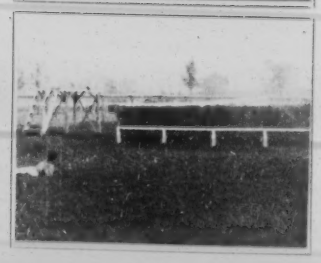
No. 2346
Title Pulling a Seine. U.S.F.C.
Length 103 ft.
Code Word Garritivo

No. 2347
Title Private Picture for Mr. Hyde.
Length 314 ft.
Code Word Garrivalum.

No. 2348 S.
Title Private Picture for Mr. Hyde.
Length 97 ft.
Code Word Garrivers.

No. 2349 S.
Title Private Picture for Mr. Hyde.
Length 61 ft.
Code Word Garrivamo.

No. 2350 S.
Title Private Picture for Mr. Hyde.
Length 27 ft.
Code Word Garrivate.



No. 2351
Title Stripping Strat. U.S.F.C.
Length 148 ft.
Code Word Garrivenas.

No. 2352 S
Title The Juvenile Stakes.
Length 67 ft.
Code Word Garrivimus.

No. 2353 S.
Title Metropolitan Handicap.
Length 74 ft
Code Word Garrivisti.

No. 2354 S.
Title Meadowbrook Steeple Chase.
Length 52 ft.
Code Word Garrobilla.

No. 2355 S.
Title A Shocking Incident
Length 78 ft.
Code Word Garrocheiro.

No. 2356 S.
Title Kitty and her little Bed.
Length 61 ft.
Code Word Garrochaco

No. 2357 S.
Title N.Y. Fire Dept. Run.
Length 88 ft.
Code Word Garrochon.

No. 2358 S.
Title Return of N.Y. Fire Dept.
Length 37 ft.
Code Word Garrost.

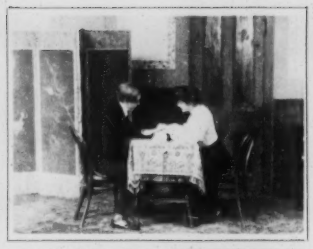
No. 2359
Title Experimental.
Length 21 ft.
Code Word Garrucales.

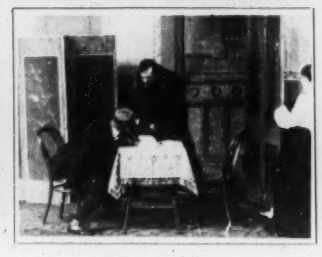
No. 2360
Title Child Eating.
Length 40 ft.
Code Word Garrucaco.

No. 2361 S.
Title The Husband, the Lover and the Hair Dresser.
Length 71 ft.
Code Word Garrotillo.

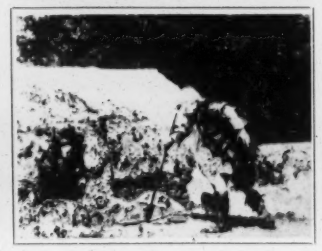
No. 2362 S.
Title "I want my Dinner."
Length 85 ft.
Code Word Garroting

No. 2363 S.
Title A Model Courtship.
Length 47 ft.
Code Word Garrulator.

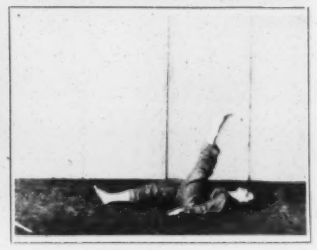




No. 2364 S.
Title "Don't get gay with your Manicure."
Length 47 ft.
Code Word Garroul.

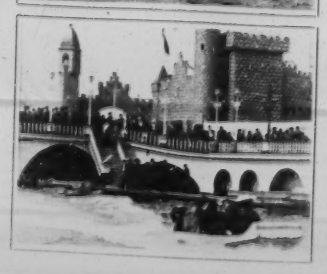


No. 2365 S.
Title Rip Van Winkle.
Length 199 ft.
Code Word Garruccolo.



No. 2366 S.
Title The Pajama Girl.
Length 65 ft.
Code Word Garruchas.

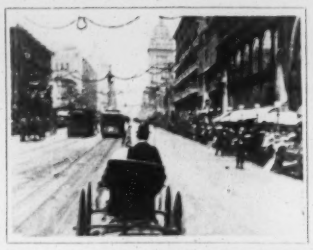
No. 2367 S.
Title How Tommy got a pull on his Grandpa.
Length 68 ft.
Code Word Garrulammo.

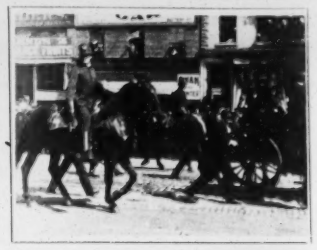


No. 2368 S.
Title Shooting the Chutes.
Length 97 ft.
Code Word Garrulamus.

No. 2369 S.
Title Caught Courting.
Length 64 ft.
Code Word Garrulando.

No. 2370
Title Eclipse Car Fender Test.
Length 94 ft.
Code Word Garrulassi.



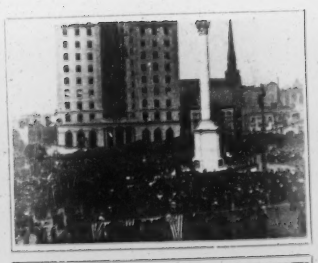
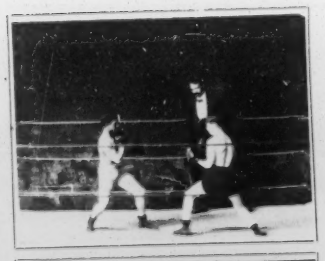


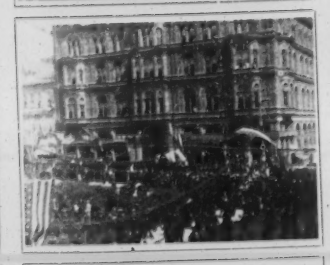
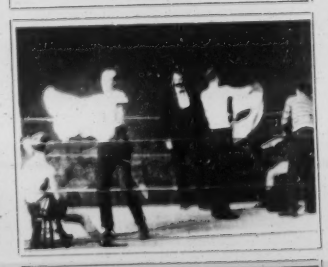
No. 2371
Title Eclipse Car Fender Test.
Length 119 ft.
Code Word Garrulaxo.

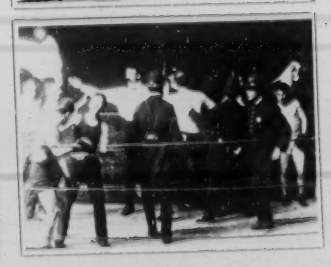
No. 2372 S.
Title Market Street, San Francisco
Length 102 ft.
Code Word Garrulava.

No. 2373 S.
Title Route of President's Parade.
Length 202 ft.
Code Word Garrulax.

No. 2374 S.
Title President Roosevelt Carriage.
Length 96 ft.
Code Word Garrulidad.

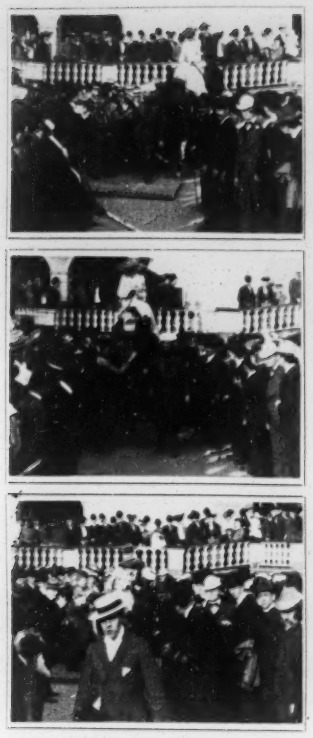


No. 2375 S.
Title Pres. Roosevelt reviewing school children.
Length 142 ft.
Code Word Garrulo.

No. 2376 S.
Title Pres. Roosevelt on Reviewing Stand
Length 121 ft.
Code Word Garrulorum.

No. 2377 S.
Title Reproduction of Corbett-McGovern Fight
Length 721 ft.
Code Word Garrulous.

No. 2378 S.
Title Down the Bamboo Slide.
Length 57 ft.
Code Word Garruncha.



No. 2379 S.
Title "Holy Moses" the camel.
Length 62 ft.
Code Word Garrya.

No. 2380 S.
Title Danger in private Dining Rooms.
Length 170 ft.
Code Word Garryace

No. 2381 S.
Title Rock drills in Subway
Length 60 ft.
Code Word Garsalz

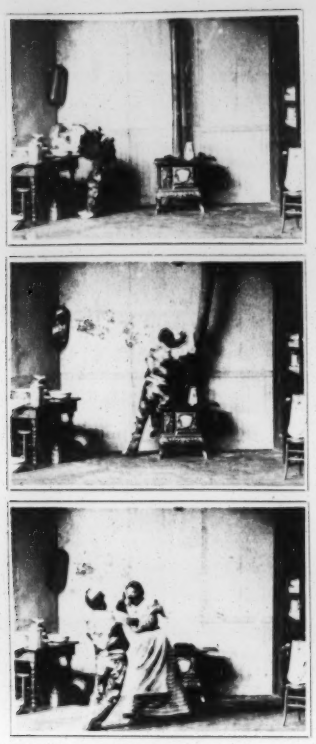
No. 2382 S.
Title The Proffessor and the Drama.
Length 48 ft
Code Word Garspan.

No. 2383 S.
Title The Giddy Dancing Master.
Length 58 ft.
Code Word Garstig.

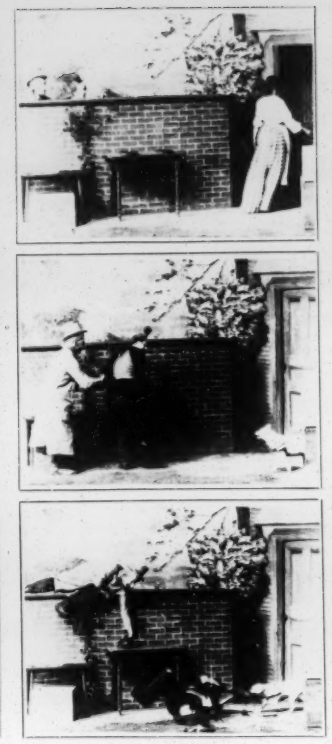
No. 2384 S.
Title The Doctors Favorite.
Length 61 ft.
Code Word Garstiger.

No. 2385 S.
Title The Necromancer.
Length
Code Word Gartenbild.

No. 2386 S.
Title Living Picture Production.
Length
Code Word Gartenjest.



No. 2387 S.
Title How Mike got the Soap in his Eyes.
Length 73 ft.
Code Word Gartengang.



No. 2388 S.
Title Gloomy Gus gets the best of it.
Length 40 ft.
Code Word Gartengoot.

No. 2389 S.
Title The Teacher's unexpected ducking.
Length 47 ft.
Code Word Gartenhag.

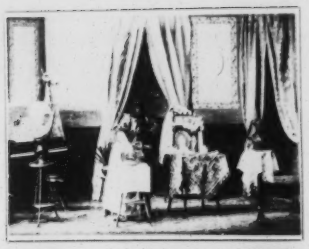
No. 2390 S.
Title Snarleyow the dog fiend. (abandoned)
Length 270 ft.
Code Word Gartenhain.

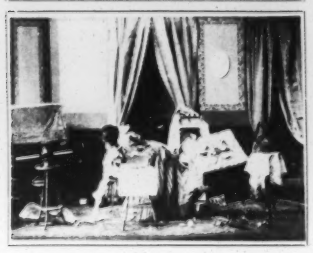
No. 2391 S.
Title Poor old Fido!
Length 50 ft.
Code Word Gartenhuhn.

No. 2392 S.
Title Happy Hooligan Interferes.
Length 47 ft.
Code Word Gartenkohl.

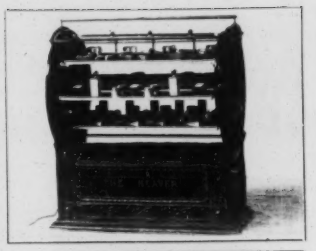
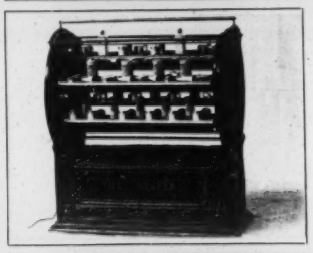
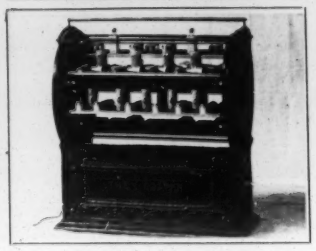
No. 2393 S.
Title An unprotected Female.
Length 78 ft.
Code Word Gartenmaus.

No. 2394 S.
Title A pair of Queens (abandoned)
Length 54 ft.
Code Word Gartenmohn.

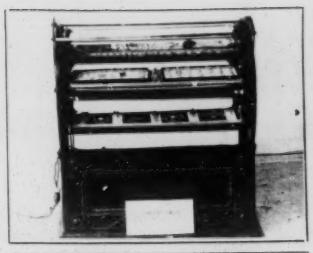
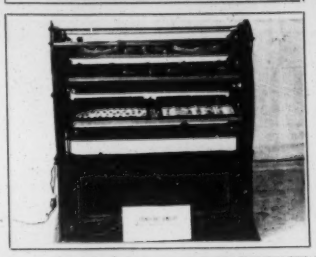
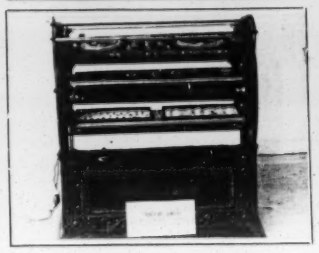




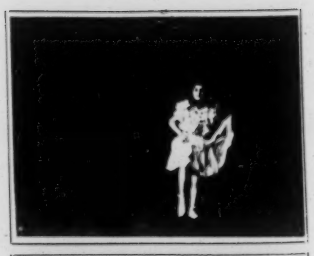
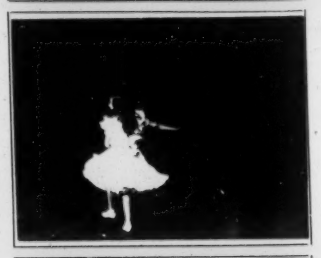
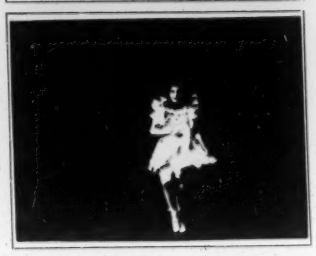
No. 2395 S.
Title The Cook Visits the Parlor.
Length 61 ft.
Code Word Gartennarr.

No. 2396 S.
Title Beaver Show Case.
Length 48 ft
Code Word Gartenplan.

No. 2397 S.
Title Beaver Show Case.
Length 50 ft.
Code Word Gartenrand.

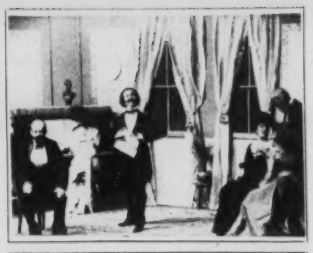
No. 2398 S.
Title Cozy Corner Dance.
Length 88 ft.
Code Word Gartenraum.

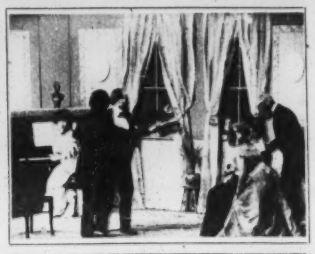
No. 2399 S.
Title Betsey Ross Dance.
Length 88 ft.
Code Word Gartenrohr.

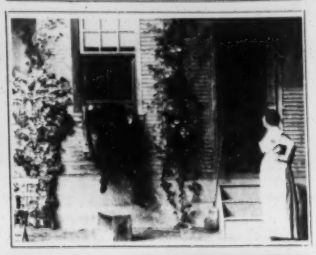
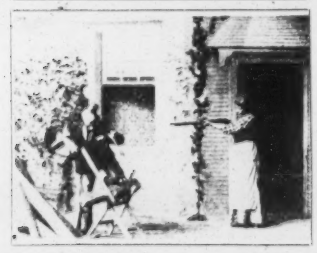
No. 2400 S.
Title The Haymarket.
Length 303 ft.
Code Word Gartenrose.

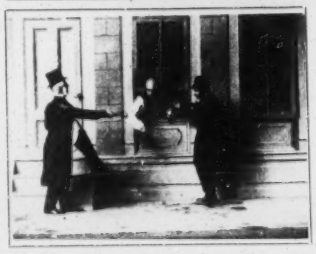
No. 2401 S.
Title Why she didn't make the cake.
Length 76 ft.
Code Word Gartenthor.

No. 2402 S.
Title Making a Welch Rabbit.
Length 59 ft.
Code Word Gartenwald.





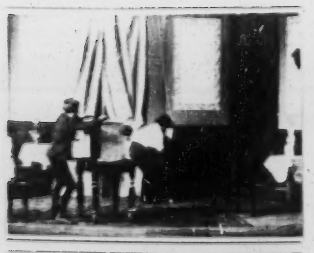


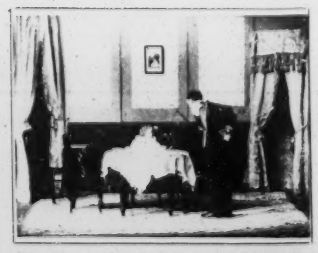
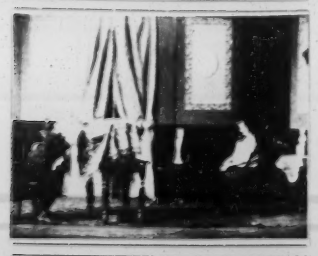
No. **2403** S.
Title Happy Hooligan earns his dinner.
Length 58 ft.
Code Word Gartenweg.

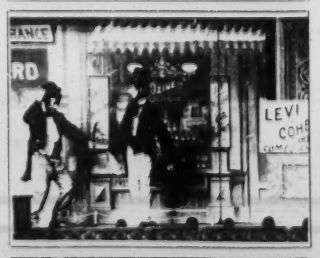
No. **2404** S.
Title A Discordant Note.
Length 52 ft.
Code Word Gartenwerk.

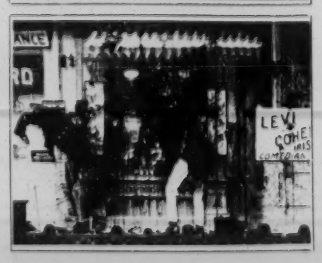
No. **2405** S.
Title A Victim of Circumstantial Evidence.
Length 49 ft.
Code Word Gartenzins.

No. **2406** S.
Title Happy Hooligan in a trap.
Length 50 ft.
Code Word Garters.





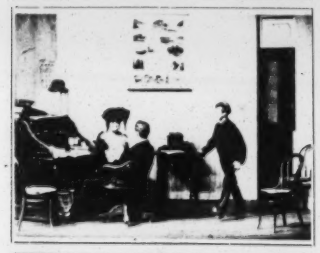


No. **2407** S.
Title Willie's Camera.
Length 50 ft.
Code Word Garth.

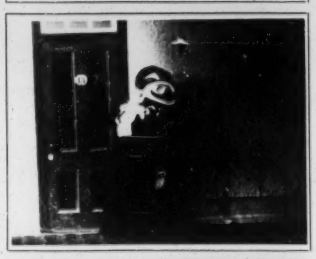
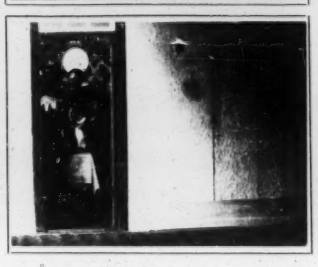
No. **2408** S.
Title Why Foxy Grandpa escaped a ducking.
Length 50 ft.
Code Word Gartheil.

No. **2409** S.
Title Levi & Cohen, Irish Comedians.
Length 59 ft.
Code Word Garthman.

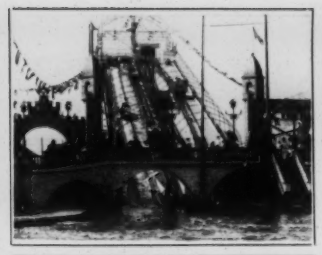
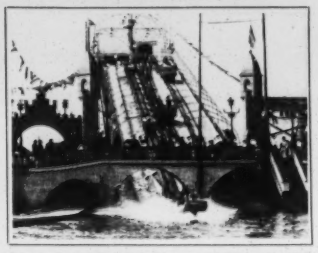
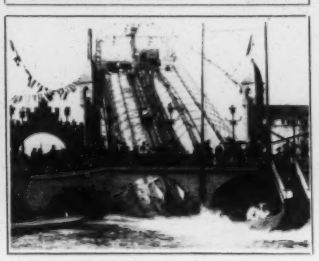
No. **2410** S.
Title The Divorce, "Detected."
Length 58 ft.
Code Word Garudah.



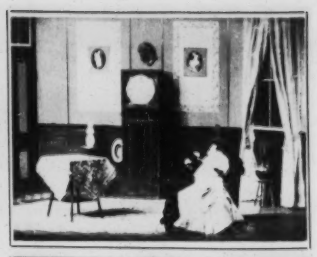
No. 2411 S.
Title The Divorce "On the Trail."
Length 53 ft.
Code Word Garumnam.

No. 2412 S.
Title The Divorce. "The Evidence Secured."
Length 49 ft.
Code Word Garumnorum.

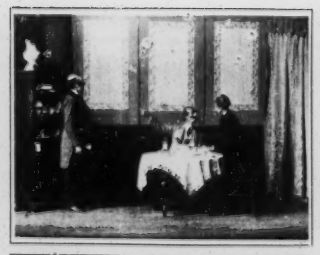
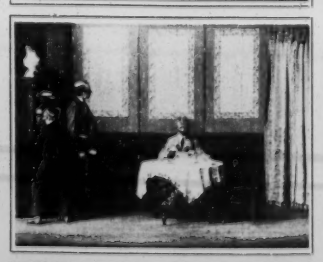
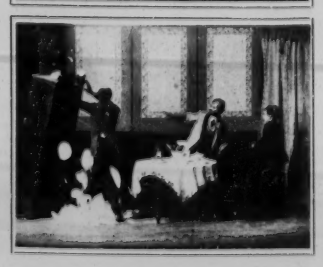




No. 2413 S.
Title Shooting the Chutes
Length 92 ft.
Code Word Garumnos.

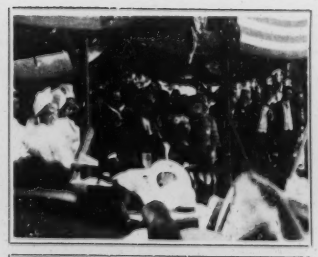


No. 2414 S
Title A Too-Ardent Lover.
Length 47 ft.
Code Word Garupada.

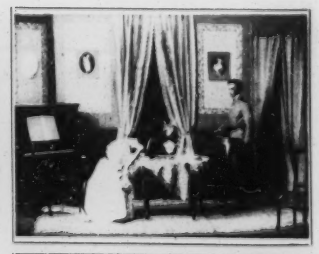
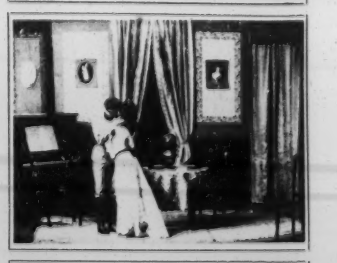
No. 2415 S.
Title The Boy in the Barrel.
Length 31 ft.
Code Word Garvanco.

No. 2416 S.
Title How Buttons got even with the Butler.
Length 49 ft.
Code Word Garvende.



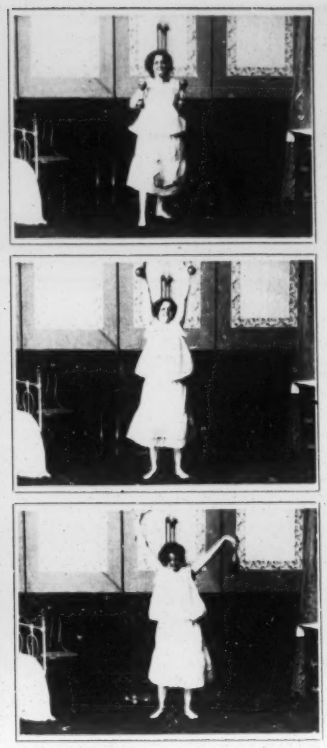
No. 2417 S.
Title Pres. Roosevelt's Fourth of July Oration.
Length 172 ft.
Code Word Garzarlo.

No. 2418 S.
Title The American Soldier in Love and War.
Length 55 ft.
Code Word Garzatori.

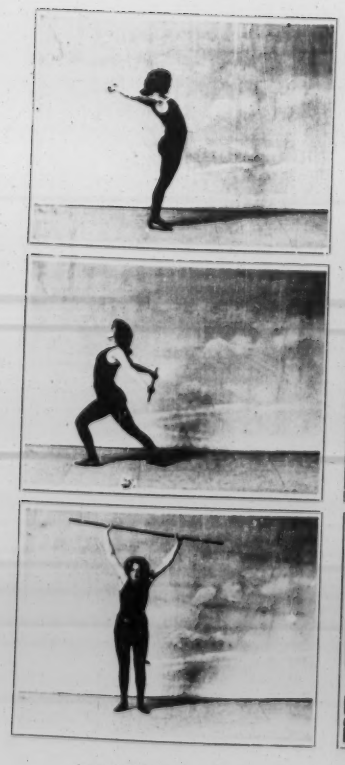
No. 2419 S.
Title The American Soldier in Love and War.
Length 47 ft.
Code Word Garzatura.

No. 2420 S.
Title The American Soldier in Love and War.
Length 53 ft.
Code Word Garzava.



No. 2421 S.
Title The Physical Culture Girl, No 1.
Length 57 ft.
Code Word Garzavano.

No. 2422 S.
Title The Physical Culture Girl. No 2.
Length 52 ft.
Code Word Garzella



No. 2423 S.
Title The Physical Culture Girl, No.3.
Length 53 ft.
Code Word Garzeremmo.

No. 2424 S.
Title A Boarding School Prank.
Length 75 ft.
Code Word Garzereste.

No. 2425 S.
Title The Fate of a Gossip.
Length 55 ft.
Code Word Garziamolo.

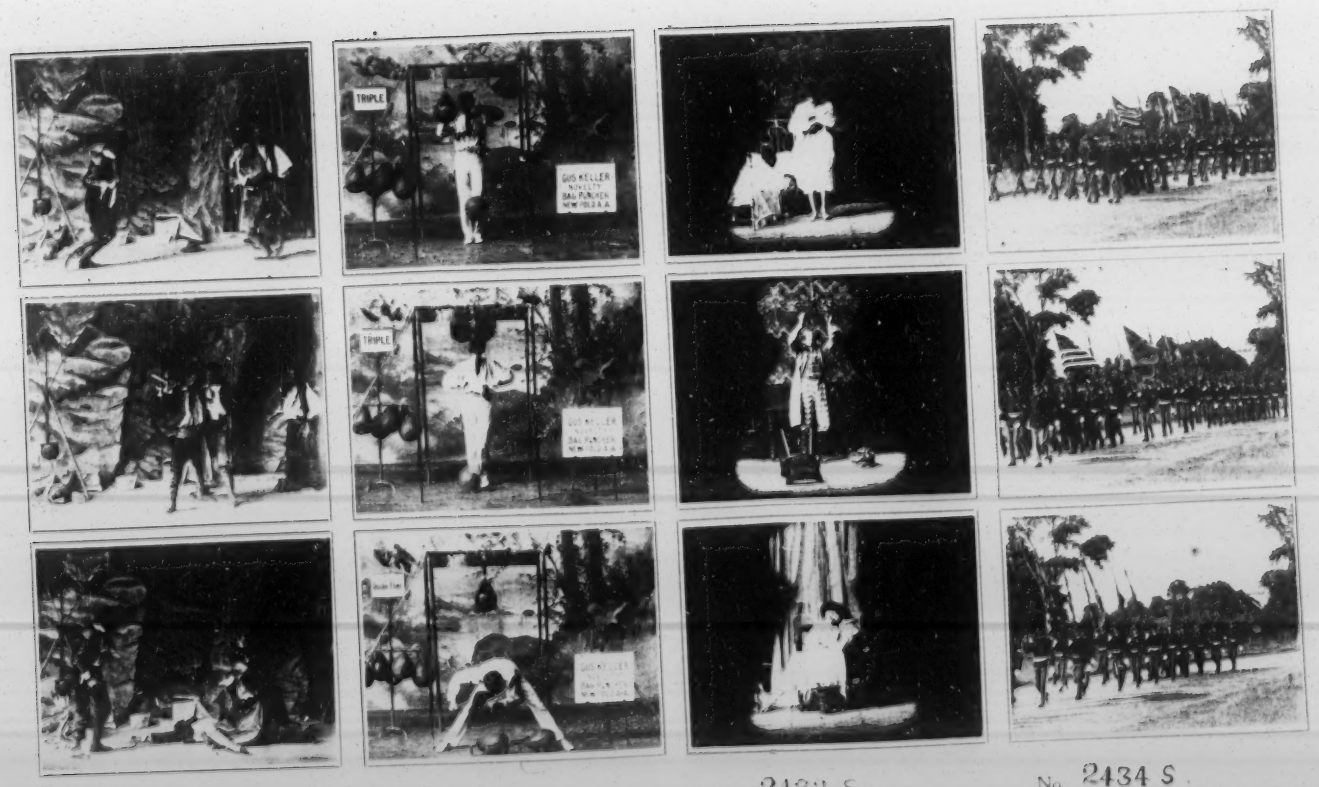
No. 2426 S.
Title Catch-As-Catch-Can Wrestling Bout.
Length 196 ft.
Code Word Garzo.

No. 2427 S.
Title The Unfaithful Wife
"The Lover"
Length 51 feet
Code Word Garzoness

No. 2428 S.
Title The Unfaithful Wife
"The Fight"
Length 65 feet
Code Word Garzones

No. 2429 S.
Title The Unfaithful Wife
Murder and Suicide
Length 52 feet
Code Word Garzoneza

No. 2430 S.
A Welsh Rabbit.
Length 49 ft.
Code Word Garzonile

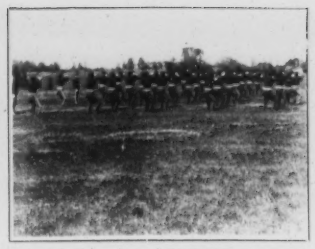


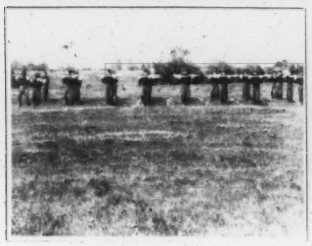
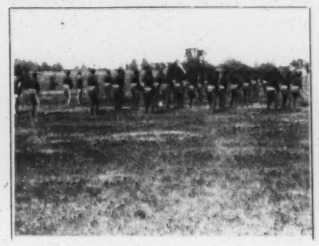
No. 2431 S.
Title A Gypsy Duel
Length 56 ft.
Code Word Garzonello.

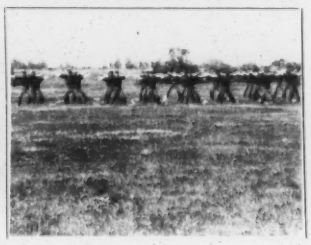
No. 2432 S.
Title Expert Bag-Punching.
Length 106 ft.
Code Word Garzotte.

No. 2433 S.
Title A Search for Evidence
Length 217 ft.
Code Word Garzuolo.

No. 2434 S.
Title Battle Flags of the Ninth Infantry.
Length 50
Code Word Gasalhado.



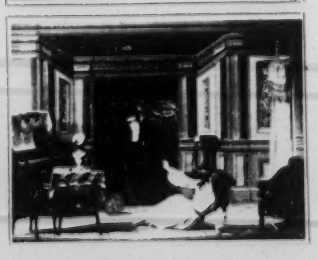


No. 2435 S.
Title Musical Drill with Arms
Length 97 ft
Code Word Gasalho.

No. 2436 S.
Title Bayonet Exercises
Length 51 ft.
Code Word Gasalhoso.

No. 2437 S.
Title Shelter Tent Drill.
Length 95 ft
Code Word Gasarten

No. 2438 S.
Title Musical Calisthenics.
Length 85 ft.
Code Word Gasbad.

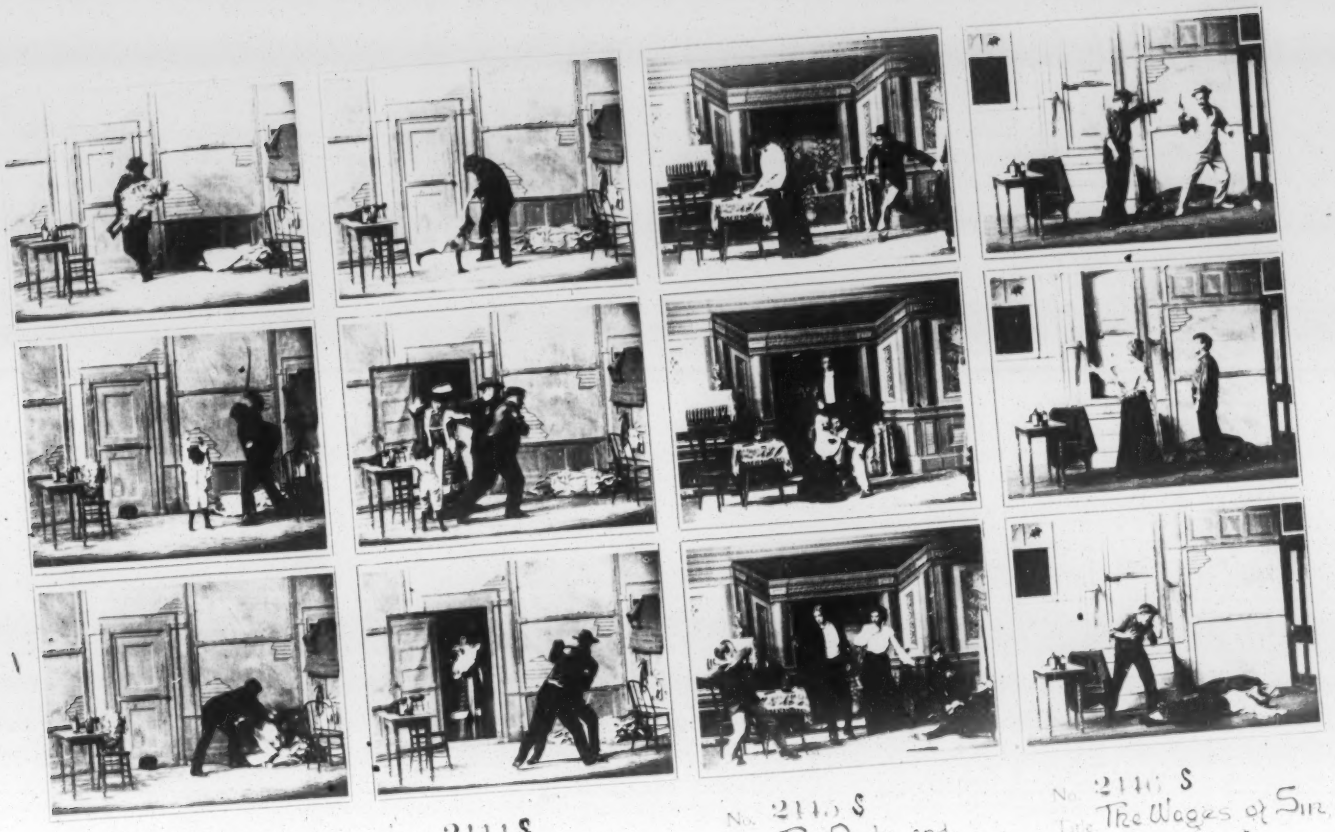


No. 2439 S
Title The Two Sisters!
Length 100 ft.
Code Word Gasbekken.

No. 2440
Title Private Picture
Length
Code Word

No. 2441 S
Title Experimental Picture
Length 54 ft
Code Word

No. 2442 S
Title The Kidnapper: "At Work"
Length 44 ft.
Code Word Gasbrander.

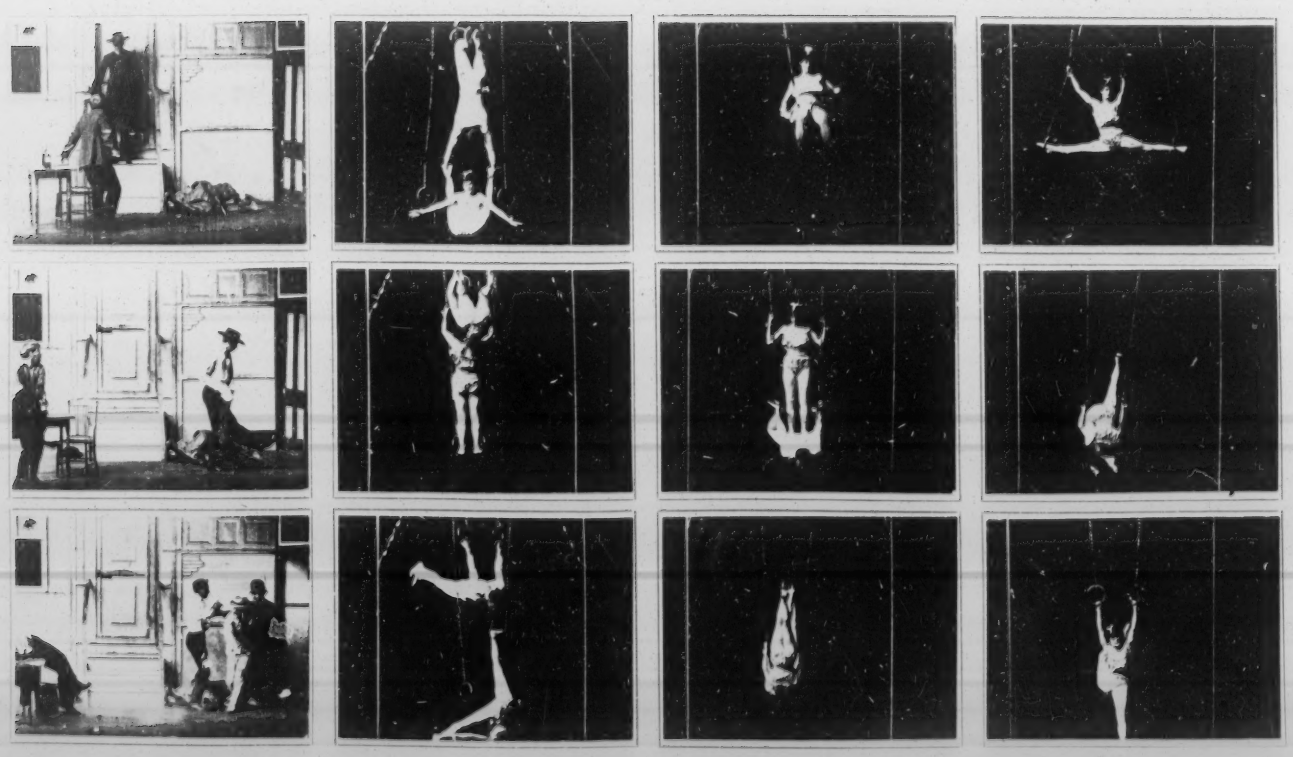


No. 2143 S
Title The Kidnapper
Length 54 ft
Code Word Gasbins

No. 2144 S
Title The Kidnapper
Length 52 ft
Code Word Gasbuizen

No. 2145 S
Title The Dude and the Burglars
Length 49 ft
Code Word Gascanel

No. 2146 S
Title The Wages of Sin "Murder"
Length 49 ft
Code Word Gaschette

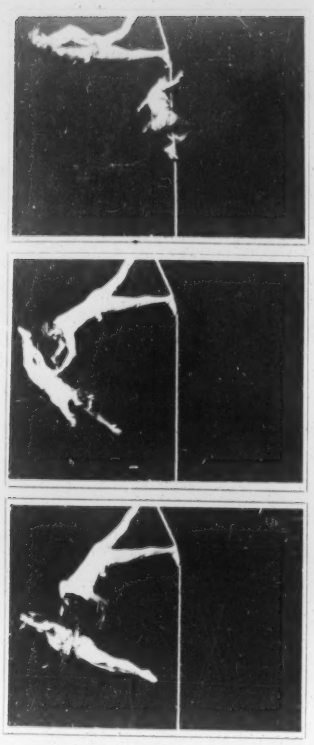


No. 2147 S
Title The Wages of Sin, "Retribution"
Length 49 ft
Code Word Gasco

No. 2448 S
Title On the Rings (abandoned)
Length
Code Word

No. 2449 S
Title On the Rings (abandoned)
Length
Code Word

No. 2450 S
Title On the Rings, - Contortion Act
Length 52 ft
Code Word Gasconcsas



No. 2451 S
Title On the Rope, - "Silveon the Emerie"
Length 52 ft
Code Word Gasconner.

No. 2452 S
Title Murder Scene from "The King of the Detectives"
Length
Code Word

No. 2453 S
Title "Lucky Kitten"
Length 51 ft
Code Word Gascromh

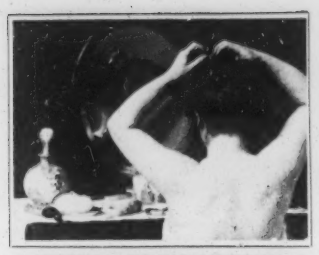
No. 2454 S
Title The Rose
Length 50 ft
Code Word Gasdicht.

No. 2455 S
Title Sweets for the Sweet.
Length 49 ft
Code Word Gasendismo

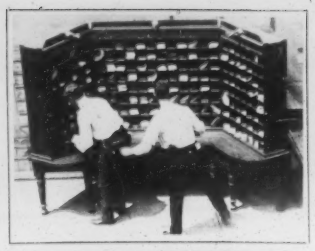
No. 2456 S
Title The Widow
Length 52 ft
Code Word Gasendista.

No. 2457 S
Title The Girl at the Window
Length 54 ft
Code Word Gaseoso.

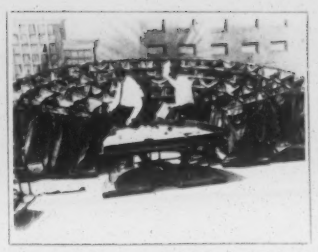
No. 2458 S
Title "He loves me, he loves me not"
Length 51 ft
Code Word Gastonick



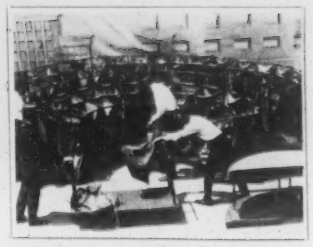
No. 2459 S
Title In my Lady's Boudoir.
Length 47 ft.
Code Word Gasguenta



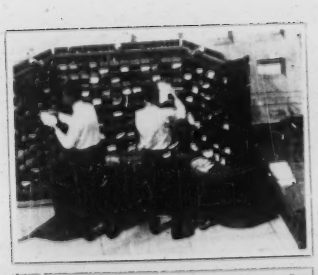
No. 2460 S
Title Clerks tying up bags, U.S. Post Office Dept.
Length 52 ft.
Code Word Gashliness.



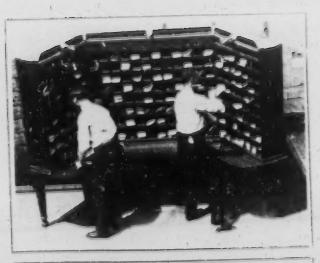
No. 2461 S
Title Throwing mail into Bags U.S. P.O. Dep't.
Length 58 ft.
Code Word Gashma.



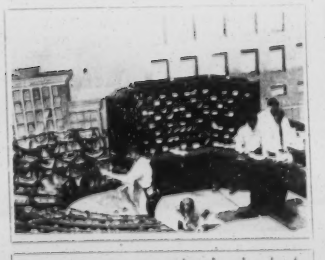
No. 2462 S
Title Tying up bags for train. U.S. P.O. Dep't.
Length 54 ft.
Code Word Gasholder.



No. 2463 S
Title Clerks casing Mail for bags, U.S.P.O. Dept.
Length 53 ft.
Code Word Gashoudend.



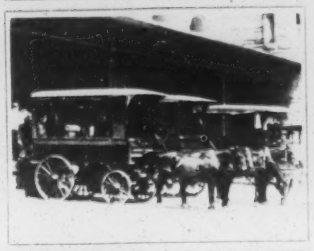
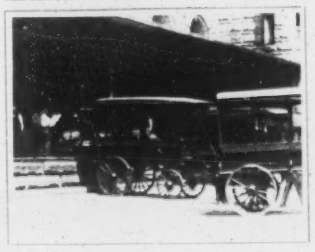
No. 2464 S.
Title Clerks Tying up for bags, U.S.P.O. Dept
Length 37 ft
Code Word Gasificano.



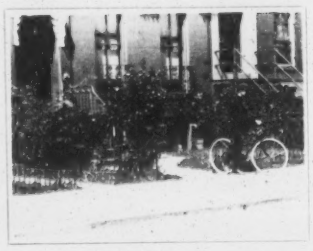
No. 2465 S
Title Carrier, Dumping Cancelling & Sorting U.S.P.O. Dep't
Length 100 ft
Code Word Gasificane.

No. 2466 S.
Title Routing Mail for delivery by carrier U.S.P.O. Dep't.
Length 53 ft.
Code Word Gasificawa.

No. 2467S
Title Carrier col. mail from mail box. U.S.P.O. Dep't.
Length 39 ft.
Code Word Gasifico.

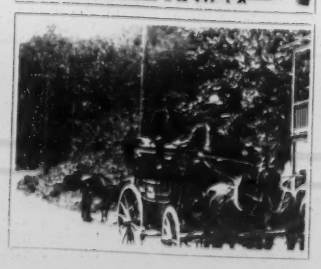
No. 2468S
Title Mailing platform, Loading wagons. U.S.P.O. Dep't.
Length 53 ft.
Code Word Gasified.



No. 2469S
Title Special delivery messenger. U.S.P.O. Dept.
Length 34 ft.
Code Word Gasiform.

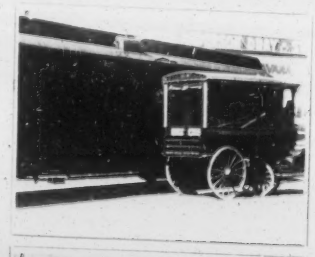
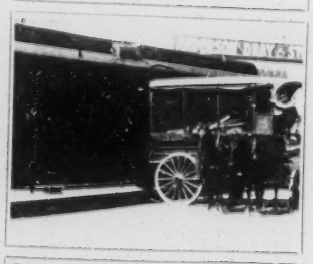
No. 2470S
Title Carriers leaving Building. U.S.P.O. Dep't
Length 27 ft.
Code Word Gasify.

No. 2471S
Title Old mail coach making ford, U.S.P.O. Dep't
Length 66 ft.
Code Word Gasifying

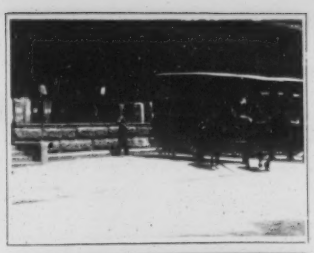
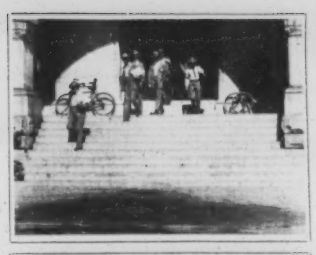


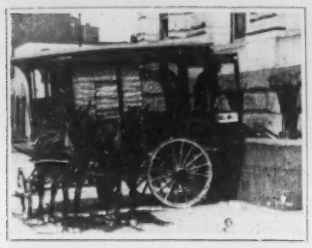
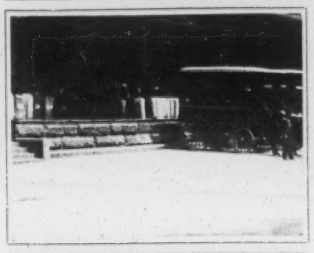
No. 2472S
Title Coach exchanging mail at Rural P.O. - U.S.P.O. Dep't.
Length 53 ft.
Code Word Gaskitels.

No. 2473S
Title Street mail car & mail wagon. U.S.P.O. Dept.
Length 69 ft.
Code Word Gaskins.

No. 2474S
Title Loading mail car. U.S.P.O. Dep't.
Length 50 ft.
Code Word Gasholen.

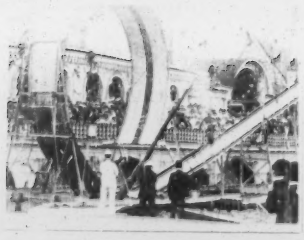



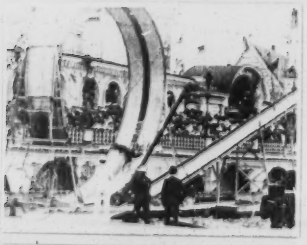
No. 2475 S
Title Int. Rev. stamps from Treas. Dept. into Regs. div of P.O. U.S. P.O. Dept.
Length 51 ft.
Code Word Gaskronen.

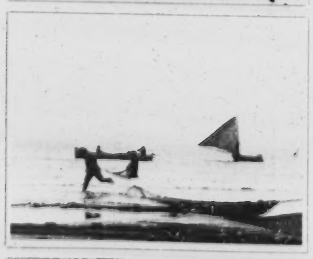
No. 2476 S
Title Wagons loading mail. U.S.P.O. Dep't.
Length 49 ft.
Code Word Gaslamp.

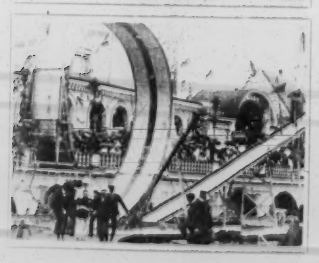
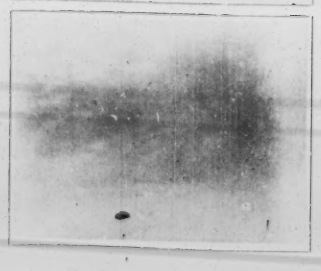
No. 2477 S
Title Carriers leaving building. U.S.P.O. Dep't.
Length 45 ft.
Code Word Gaslampen.

No. 2478 S
Title Cancelling machine, U.S. P.O. Dep't.
Length 51 ft.
Code Word Gaslantern.







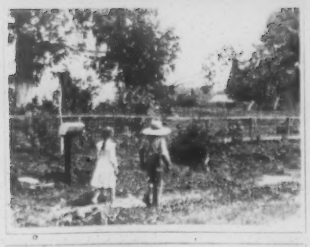
No. 2479 S
Title A Fatal Attempt to Loop the Loop on a Bicycle
Length 38 ft.
Code Word Gasleiding

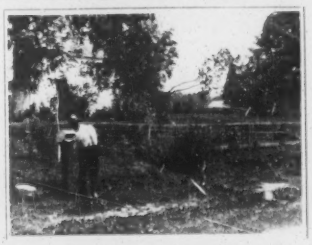
No. 2480 S
Title Balloon Race Abandoned
Length 100 ft.
Code Word Gasleiter

No. 2481 S
Title U. S. F. C. Horses Drawing Seine
Length 27 ft.
Code Word Gaslicht

No. 2482 S
Title U. S. F. C. Taking Salmon Out of Trap
Length 27 ft.
Code Word Gasmeters

No. 2483 S
Title U. S. F. C. Horses Drawing Seine
Length 75 ft.
Code Word Gasnada

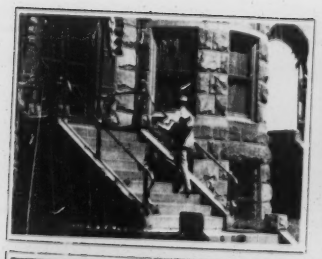
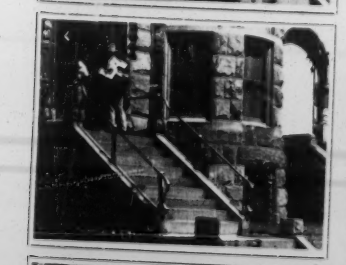
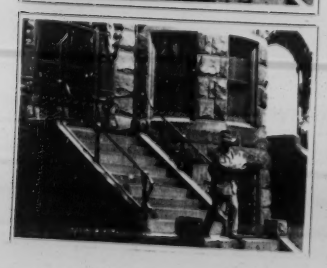




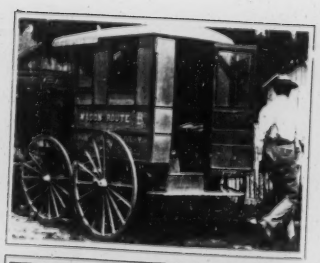
No. 2484 S
Title U. S. P. O. Dept. Rural Wagon Delivering
Length 43 ft.
Code Word Gasnaviden

No. 2485 S
Title U. S. P. O. Dept. Exchanging of Mail By Wagon
Length 51 ft.
Code Word Gasoline

No. 2486 S
Title U. S. P. O. Dept. Rural Wagon Distributing
Length 42 ft.
Code Word Gasometer

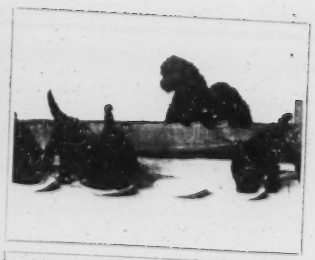
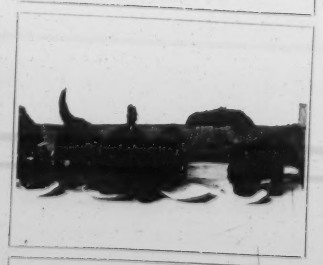




No. 2487 S
Title Postman Delivering Mail U.S.P.O. Dept
Length 50 ft.
Code Word Gasometro.

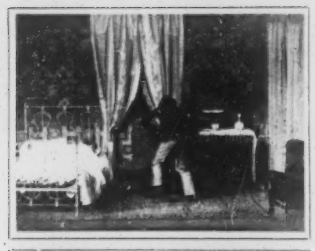
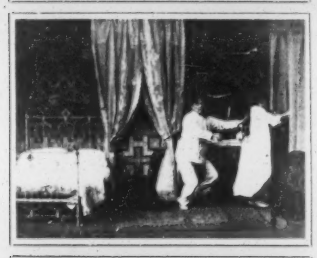
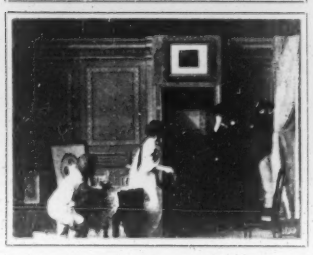


No. 2488 S
Title Buying Stamps From Rural Wagon, U.S.P.O. Dep.
Length 43 ft.
Code Word Gasoscope.

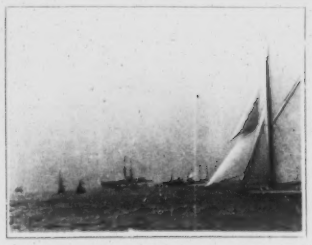
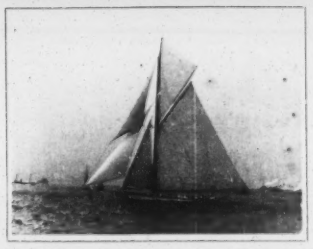
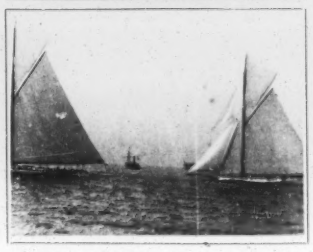
No. 2489 S
Title "Love me, Love my Dog"
Length 50 ft
Code Word Gasparin.

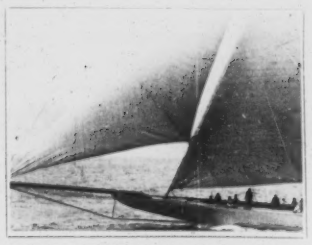
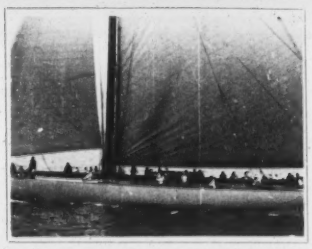
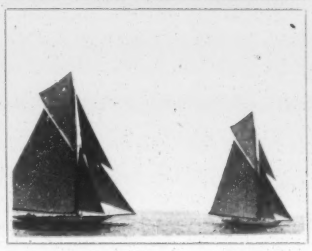
No. 2490 S.
Title "A Yard of Puppies"
Length 40 ft.
Code Word Gasparol.

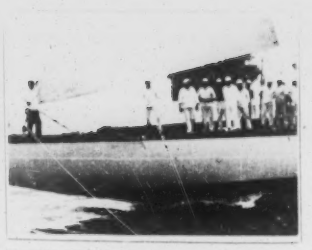
No. 2491 S.
Title *The Burglar*
Length *101 ft.*
Code Word *Gaspear*

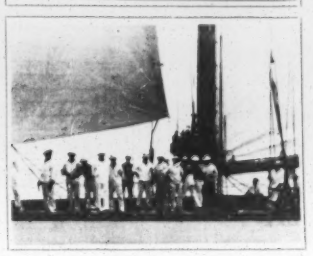




No. 2492 S.
Title *Start of Yacht Race Aug 20th*
Length *88 ft*
Code Word *Gaspillage*

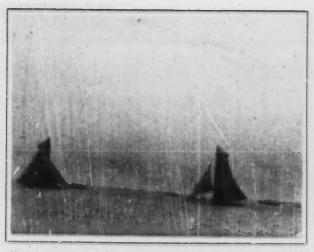
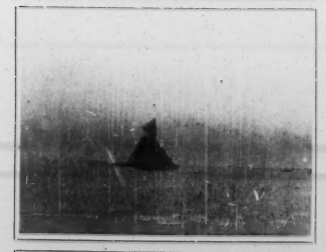




No. 2493 S.
Title *Jockeying for Start August 20th*
Length *79 ft.*
Code Word *Gaspillais.*





No. 2494 S.
Title *Fife getting instructions from Committee.*
Length *26 ft.*
Code Word *Gaspille*

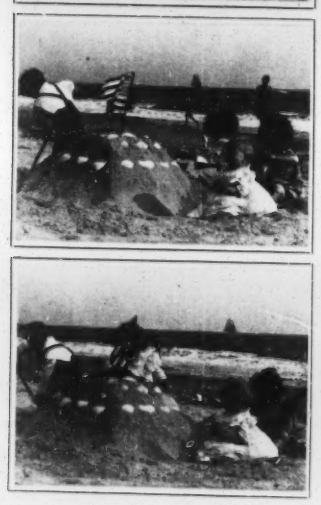



No. 2495 S
Title *Reliance Rounding Turn, August 20th*
Length *67 ft.*
Code Word *Gaspillera.*

No. 2496 S
Title *A Funny Story on the Beach*
Length *99 ft.*
Code Word *Gaspilliez*

No. 2497 S
Title *"What are the wild waves saying, sister?"*
Length *52 ft*
Code Word *Gaspillons*

No. 2498 S.
Title *A little Teaze*
Length *34 ft*
Code Word *Gaspingly*



No. 2499 S.
Title *The Sand Fort*
Length *60 ft.*
Code Word *Gasraum.*

No. 2500 S.
Title *The Sand Baby*
Length *56 ft.*
Code Word *Gasse.*

No. 2501 S.
Title *The Waders*
Length *77 ft*
Code Word *Gassenbube.*

No. 2502 S.
Title *Lady Bountiful visits the Murphys on Wash-Day*
Length *65 ft.*
Code Word *Gassendi*

AMERICAN MUTOSCOPE

AND

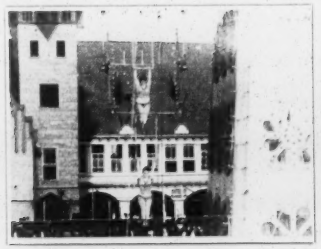
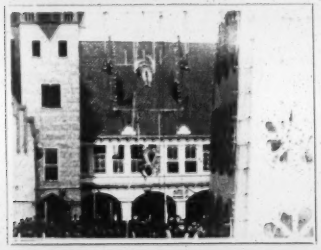
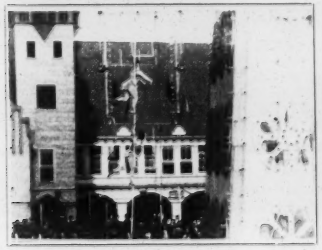
BIOGRAPH COMPANY

NEW YORK

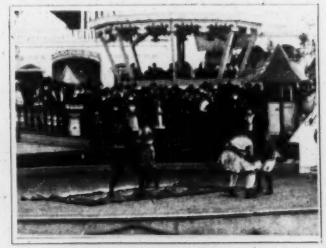
A series of Books containing the cataloguing of Biograph pictures from No. 1 to 3002. Included are clippings from the pictures.

Loaned by George E.Van Guysling

L.1656

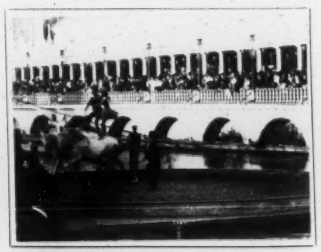
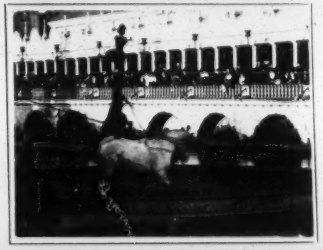
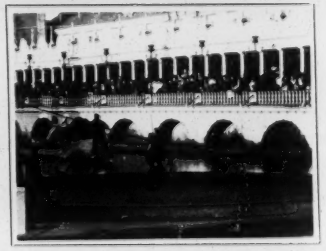




No. **2583 s**
Title **The Vaides Sisters, Luna Park.**
Length **134 ft.**
Code Word **Gatazo**

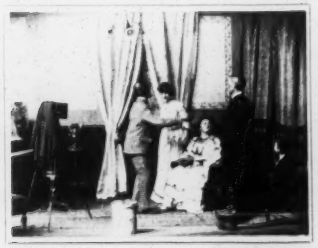
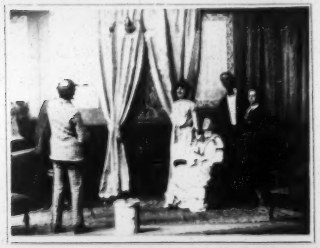


No. **2584 s**
Title **Arab Act, Luna Park.**
Length **72 ft.**
Code Word **Gatchers**

No. **2585 s**
Title **Slide For Life, Luna Park.**
Length **13 ft.**
Code Word **Gateabas**

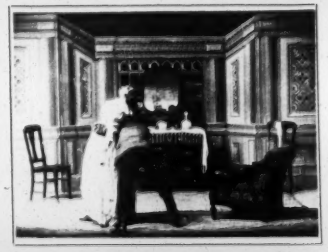
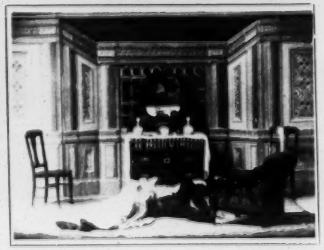




No. **2586 s**
Title **Double Ring Act, Luna Park.**
Length **115 ft.**
Code Word **Gatearon**

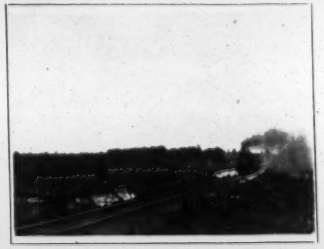



No. 2587 s
Title The Camera Fiend, No. 2.
Length 155 ft.
Code Word Gatetuseo

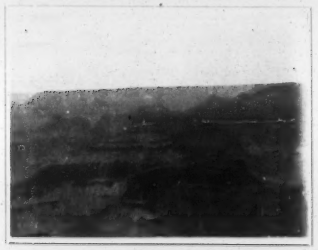
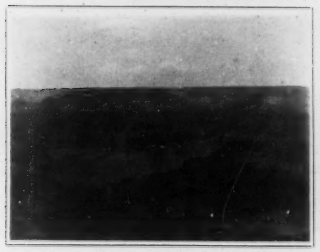
No. 2588 s
Title The Rock of Ages
(Hammock Scene).
Length 56 ft.
Code Word Gatenho

No. 2589 s
Title She Fell Fainting Into
His Arms.
Length 56 ft.
Code Word Gaterais

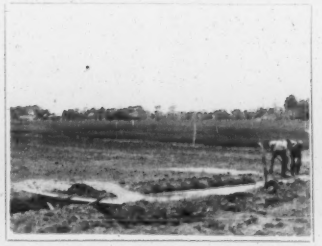


No. 2590
Title U. S. P. O. Dept.
Santa Fe Mail Train
Length 272 ft.
Code Word Gateros

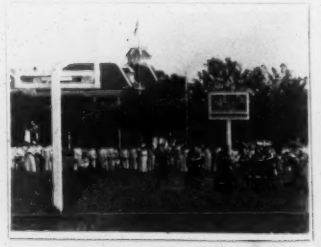
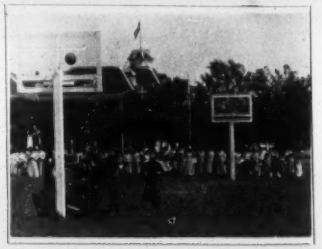



No. **2591**
Title **U. S. Interior Dept.**
Panorama of Grand Canon
Length **152 ft.**
Code Word **Gateward**

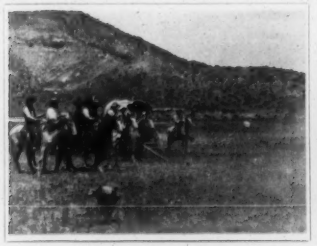
No. **2592**
Title **U. S. Interior Dept.**
Panorama of Grand Canon
Length **321 ft.**
Code Word **Gateway**



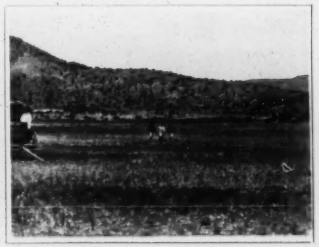
No. **2593**
Title **U. S. Interior Dept.**
Irrigation of Alfalfa Lands
Length **309 ft.**
Code Word **Gatewise**

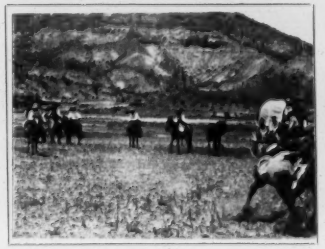
No. **2594**
Title **U. S. Interior Dept.**
Basket Ball, Indian School
Length **400 ft.**
Code Word **Gatheatas**



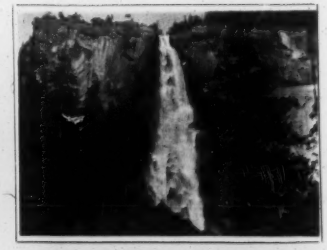
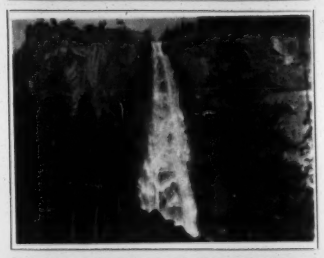
No. 2595
Title U. S. Interior Dept.
Laguna Indian Horse Race
Length 127 ft.
Code Word Gatherable



No. 2596
Title U. S. Interior Dept.
Laguna Indian Foot Race
Length 129 ft.
Code Word Gatillazo

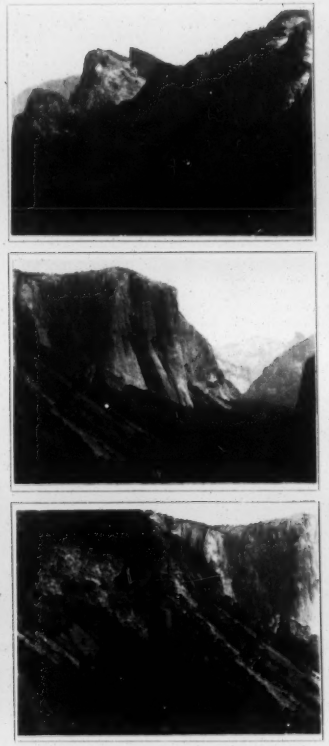


No. 2597
Title U. S. Interior Dept. Laguna
Indian Chicken-Pulling Race
Length 529 ft.
Code Word Gatillo

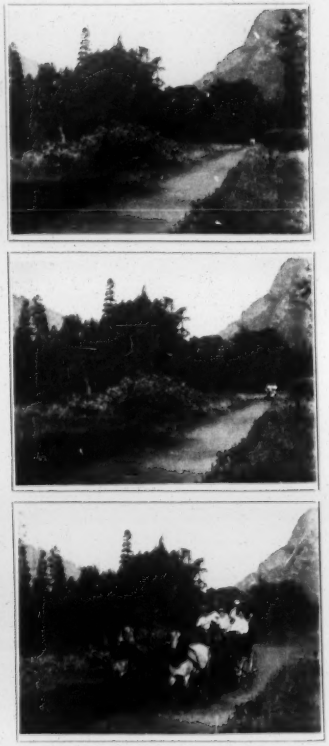
No. 2598
Title U. S. Interior Dept.
Bridal Veil Falls
Length 141 ft.
Code Word Gatimanhos

No. 2599
Title U. S. Interior Dept.
Vernal Falls
Length 138 ft.
Code Word Gatinha



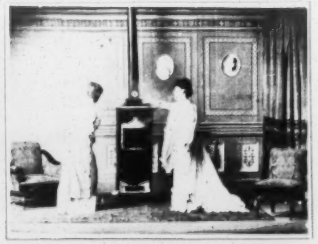
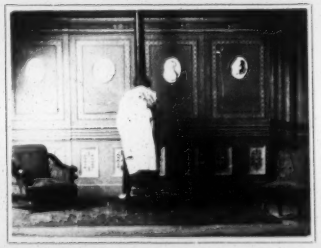
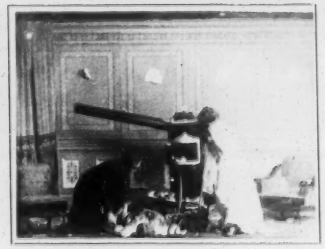
No. 2600
Title U. S. Interior Dept.
Panorama from Artist's Point
Length 147 ft.
Code Word Gatons

No. 2601
Title U. S. Interior Dept.
Mail Coach Yosemite Valley
Length 190 ft.
Code Word Gatstempel

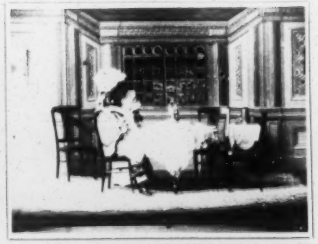
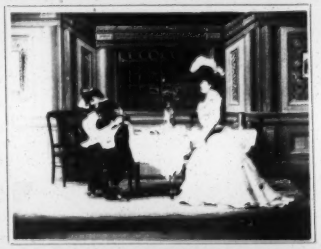
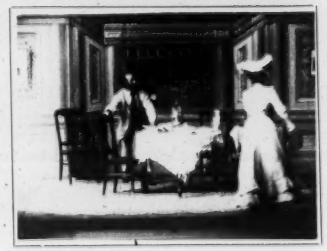


No. 2602
Title U. S. Interior Dept.
Santa Fe Coach
Length 207 ft.
Code Word Gatstopper

No. **2603**
Title **U. S. Interior Dept. Changing Coaches, Raymond Coach**
Length **302 ft.**
Code Word **Gattaccio**

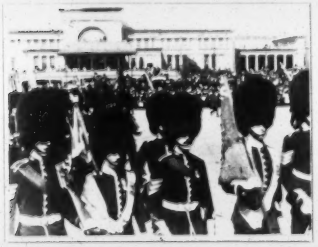




No. **2604 s**
Title **The Smoky Stove**
Length **131 ft.**
Code Word **Gattafura**

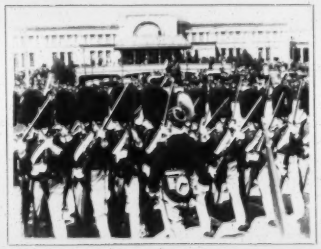




No. **2605 s**
Title **The Wrath of a Jealous Wife**
Length **69 ft.**
Code Word **Gattenlos**

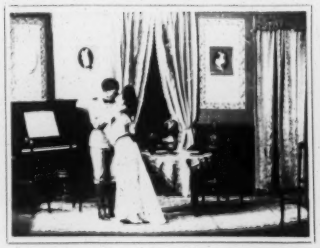
No. **2606 s**
Title **Happy Hooligan's Interrupted Lunch**
Length **104 ft.**
Code Word **Gattenmord**



No. **2607 s**
Title **The Honourable Artillery Company of London**
Length **69 ft.**
Code Word **Gattergeld**



No. **2608 s**
Title **The Providence Light Artillery**
Length **120 ft.**
Code Word **Gatterherr**



No. **2609 s**
Title **The American Soldier in Love and War** (com. production)
Length **251 ft.**
Code Word **Gatterstab**

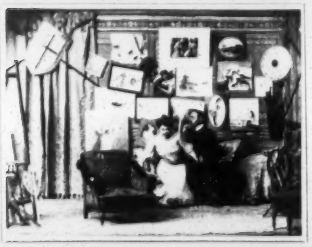
No. **2610 s**
Title **"Kit Carson"** (complete production)
Length **1233 ft.**
Code Word **Gatterzins**

No. 2611 s
Title "The Pioneers"
(complete production)
Length 873 ft.
Code Word Gattesche

No. 2612 s
Title Hooligan as a Safe Robber
Length 47 ft.
Code Word Gattesco

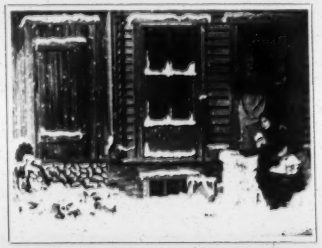
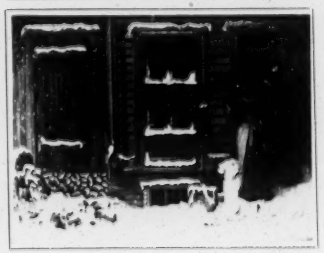
No. 2613 s
Title Blessed is the Peacemaker
Length 69 ft.
Code Word Gattilier

No. 2614 s
Title The Fate of the Artist's Model
Length 56 ft.
Code Word Gattolino

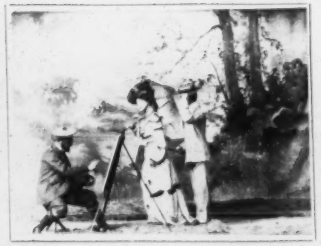
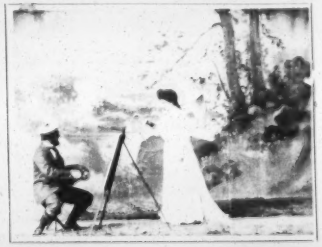


No. 2615 s
Title The Fate of the Artist's Model
Length 50 ft.
Code Word Gattuccia

No. 2616 s
Title The Fate of the Artist's Model
Length 57 ft.
Code Word Gattungen

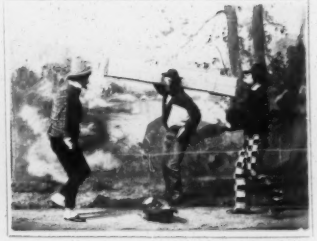
No. 2617 s
Title The Fate of the Artist's Model
Length 49 ft.
Code Word Gatunar

No. 2618 s
Title The Fate of the Artist's Model
Length 47 ft.
Code Word Gatunice

No. 2619
Title Foxy Grandpa
Journal Thumb Book
Length 15 ft.
Code Word Gatuno

No. 2620 s
Title Hooligan's Roller Skates
Length 48 ft.
Code Word Gatuperios



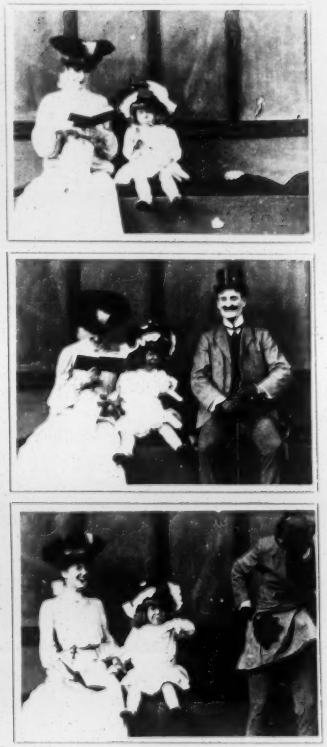
No. 2621
Title Alphonse and Gaston
Journal Thumb Book
Length 19 ft.
Code Word Gaturda

No. 2622
Title Alphonse and Gaston
Journal Thumb Book
Length 20 ft.
Code Word Gaturiges

No. 2623 s
Title **Alphonse and Gaston**
Length 53 ft.
Code Word **Gaubloch**

No. 2624
Title **Toodles' Strawberry Tart (Journal Thumb Book)**
Length 61 ft.
Code Word **Gauchant**

No. 2625 s
Title **Uncle Reuben at the Waldorf**
Length 75 ft.
Code Word **Gauchbart**

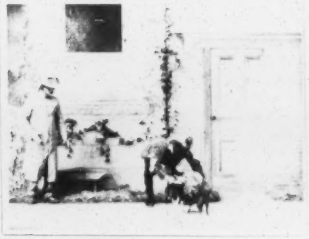


No. 2626 s
Title **Toodles and Her Strawberry Tart**
Length 55 ft.
Code Word **Gauchheil**

No. 2627 s
Title "Who Pays for the Drinks?"
Length 96 ft.
Code Word Gauchir

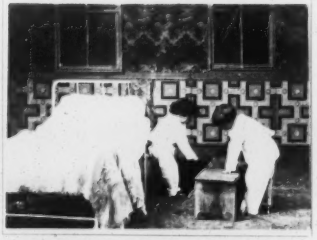
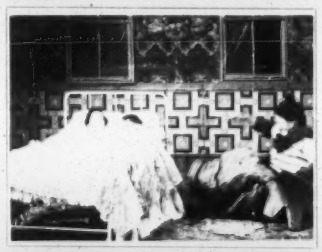
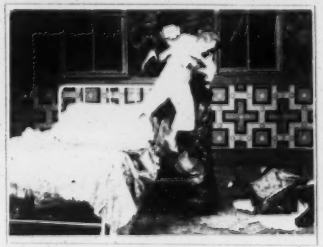
No. 2628 s
Title "Never Touched Him"
Length 67 ft.
Code Word Gauchnelke

No. 2629 s
Title The Elopement
Length 62 ft.
Code Word Gaucourte

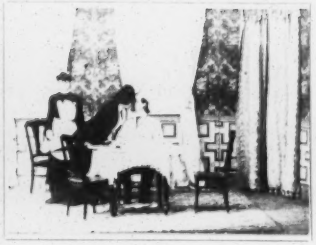


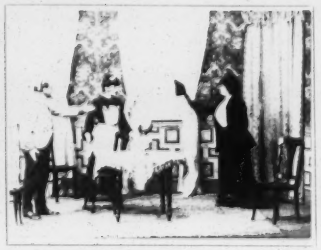
No. 2630 s
Title Poor Hooligan, So Hungry, Too!
Length 52 ft.
Code Word Gaudeamus

No. 2631
Title Hooligan and Dogs
Journal Thumb Book
Length 45 ft.
Code Word Gaudebas

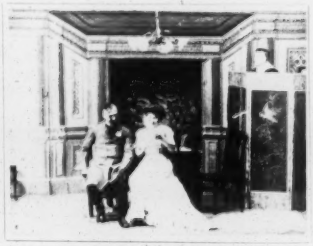
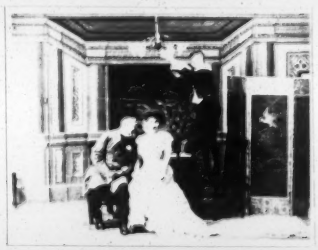
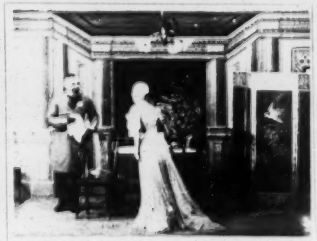




No. 2632
Title Katzenjammer Kids
Journal Thumb Book
Length 159 ft.
Code Word Gaudebimus

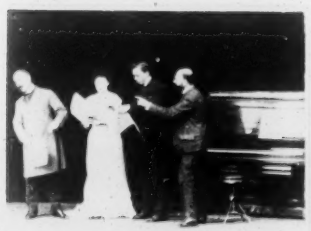




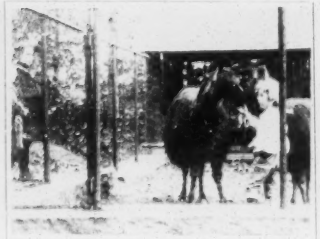
No. 2633 s
Title A Silhouette
Length 125 ft.
Code Word Gaudebit

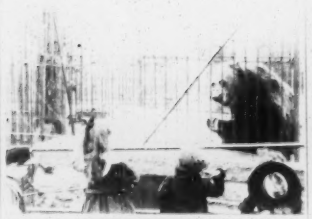
No. 2634 s
Title "You Will Send Me To Bed, Eh?"
Length 109 ft.
Code Word Gaudebundo



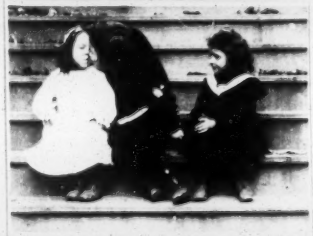
No. 2635 S
Title The Rehearsal
Length 58 ft.
Code Word Gaubedunt



No. 2636 S
Title The Llamas at Play
Length 123 ft.
Code Word Gaudelia



No. 2637 S
Title Feeding the Russian Bear
Length 48 ft.
Code Word Gaudentius

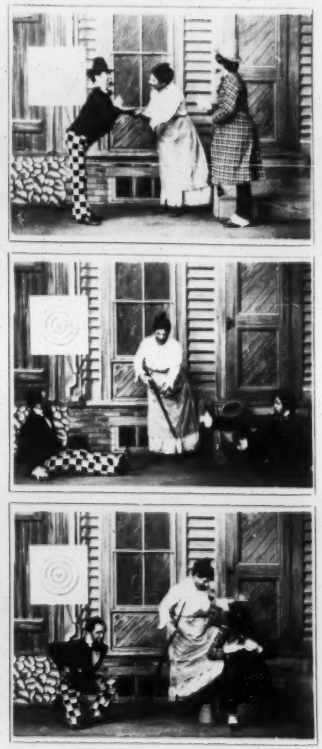


No. 2638 S
Title An Impartial Lover
Length 74 ft.
Code Word Gaudenzio

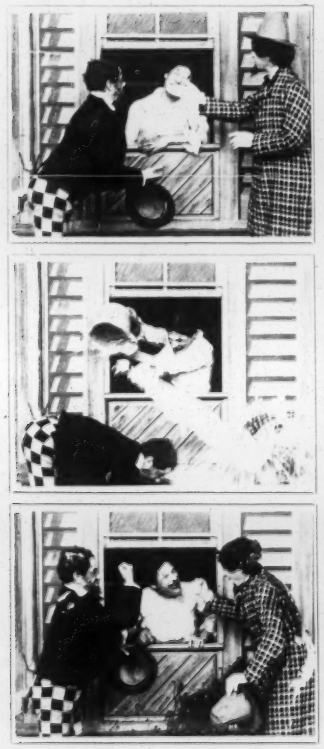
No. **2639 S**
Title **A Windy Day at the Flatiron Building**
Length **124 ft.**
Code Word **Gaudery**

No. **2640 S**
Title **Firing the Cook**
Length **80 ft.**
Code Word **Gaudful**

No. **2641**
Title **Alphonse and Gaston and the Burglar (Thumb Book)**
Length **107 ft.**
Code Word **Gaudha**

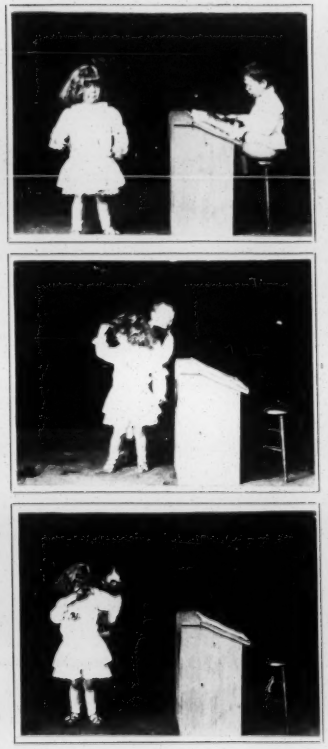


No. **2642**
Title **Alphonse and Gaston Target Practice (Thumb Book)**
Length **63 ft.**
Code Word **Gaudiales**



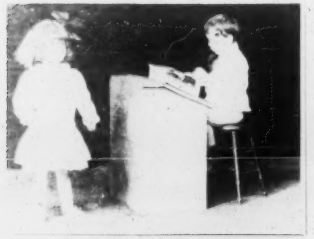
No. **2643**
Title **Alphonse and Gaston Balcony Scene (Thumb Book)**
Length **66 ft.**
Code Word **Gaudialium**

No. **2644**
Title **Toodles' Tea Party (Thumb Book)**
Length **144 ft.**
Code Word **Gaudibunda**



No. **2645**
Title **Toodles Recites a Recitation (Thumb Book)**
Length **160 ft.**
Code Word **Gaudieb**

No. **2646 S**
Title **Toodles' Tea Party**
Length **104 ft.**
Code Word **Gaudieben**

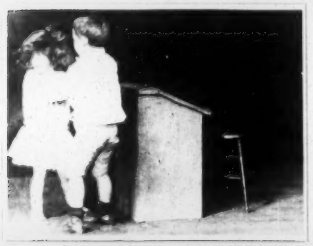


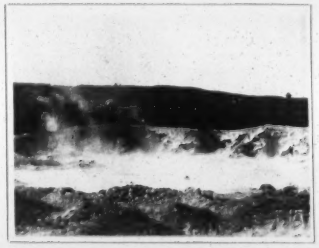
No. 2647 S
Title Toodles Recites a Recitation
Length 418 ft.
Code Word Gaudimonia

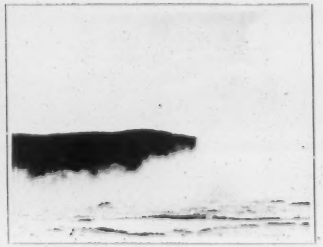
No. 2648 B
Title U. S. I. Dept. Fountain Geyser
Length 268 ft.
Code Word Gaudiness

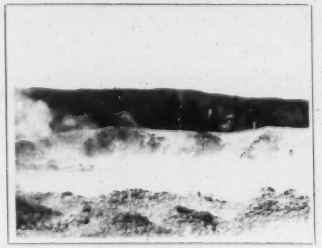
No. 2649 B
Title U. S. I. Dept., Mammouth Paint Pot, Yosemite Valley
Length 152 ft.
Code Word Gaudiosa

No. 2650 B
Title U. S. I. Dept., "Old Faithful," Yosemite Valley
Length 388 ft.
Code Word Gaudipisse

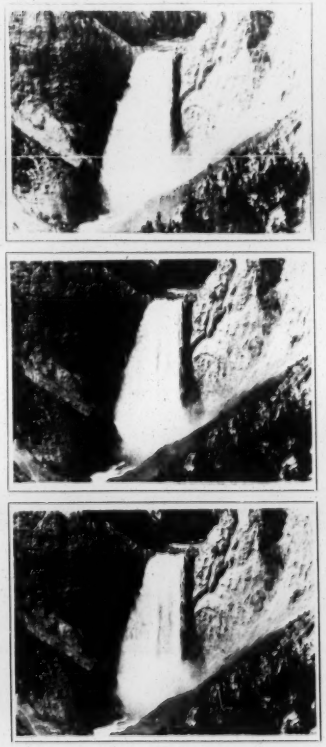




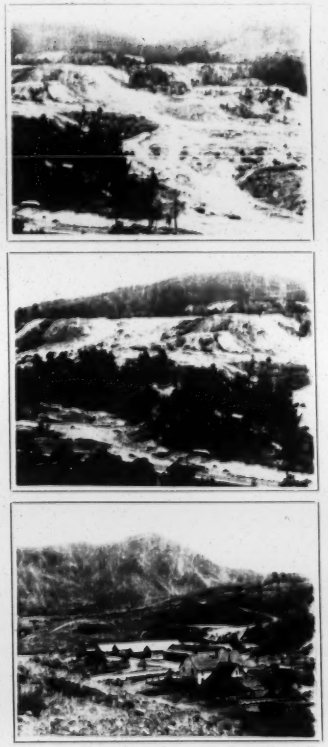




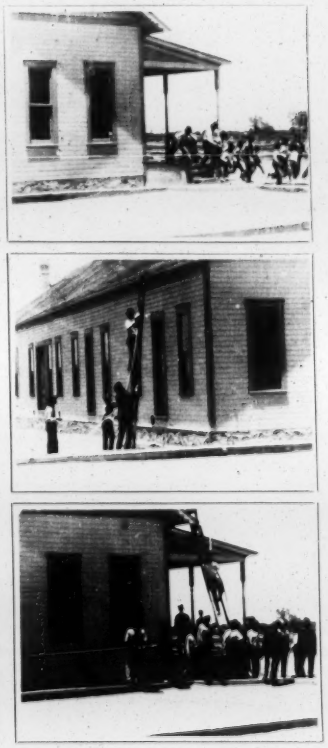
No. 2651 B
Title U. S. I. Dept., Panorama of Yellowstone Lake
Length 275 ft.
Code Word Gaudivis



No. 2652 B
Title U. S. I. Dept., Great Falls of the Yellowstone
Length 149 ft.
Code Word Gaudriole

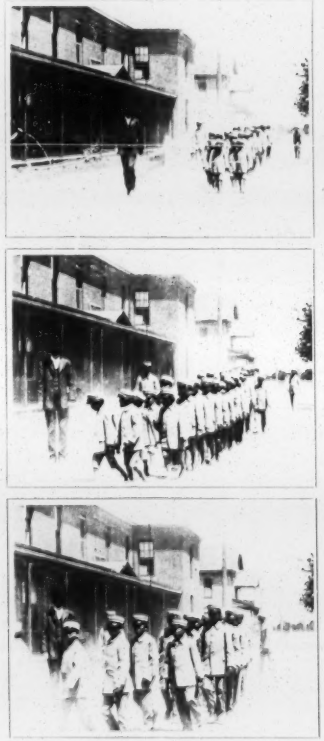


No. 2653 B
Title U. S. I. Dept., Panoramic View of Hot Springs, Y. P.
Length 107 ft.
Code Word Gaudsmen

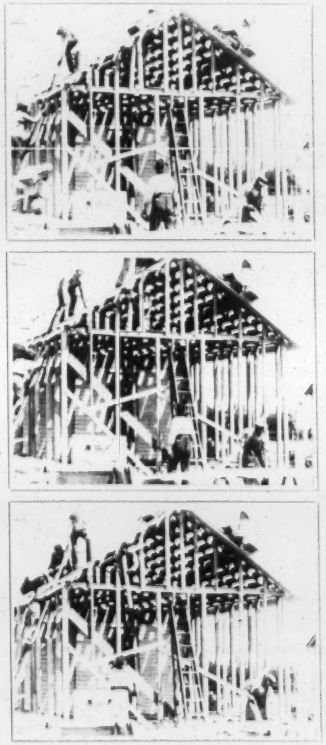


No. 2654 S
Title U. S. I. Dept., Fire Drill, Alburquerque Indian School
Length 82 ft.
Code Word Gauffered

No. 2655 S
Title U. S. I. Dept., Indian Girls, Alburquerque Indian School
Length 23 ft.
Code Word Gauffering



No. 2656 S
Title U. S. I. Dept., Indian Boys, Alburquerque Indian School
Length 39 ft.
Code Word Gaufou



No. 2657 S
Title U. S. I. Dept., Carpenter Work, Alburquerque Ind. Sch.
Length 34 ft.
Code Word Gaufrais

No. 2658 S
Title U. S. I. Dept., Rain Dance, Moqui Indians
Length 118 ft.
Code Word Gaufre

No. 2659 S
Title U. S. I. Dept., Navajo Squaw Weaving Blanket
Length 47 ft.
Code Word Gaufredo

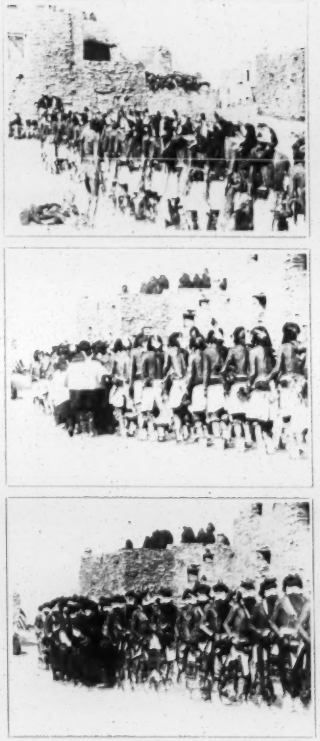
No. 2660 S
Title U. S. I. Dept., Girls' Flag Drill, Moqui School
Length 77 ft.
Code Word Gaufrions

No. 2661 S
Title U. S. I. Dept., Navajo Indians Wrestling
Length 32 ft.
Code Word Gaufroir

No. 2662 S
Title U. S. I. Dept., Navajo Indians Tug of War
Length 35 ft.
Code Word Gaufrure

No. 2663 S
Title U. S. I. Dept.,
Navajo Indians' Foot Race
Length 21 ft.
Code Word Gaugalin

No. 2664 S
Title U. S. I. Dept.,
Navajo Indians' Horse Race
Length 33 ft.
Code Word Gaugamela



No. 2665 S
Title U. S. I. Dept.,
Rain Dance at Orabi
Length 216 ft.
Code Word Gaugamelia

No. 2666 S
Title U. S. I. Dept.,
Bright Angel Trail, Grand Canon
Length 98 ft.
Code Word Gaugenosse

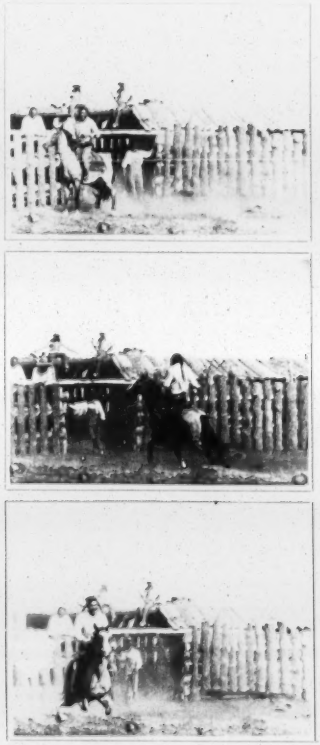
No. 2667 S
Title U. S. I. Dept.,
Boat on Yellowstone Lake
Length 54 ft.
Code Word Gaugerico

No. 2668 S
Title U. S. I. Dept., R. R. Station at
Gardener Station, Entrance Y. P.
Length 97 ft.
Code Word Gaugraf

No. 2669 S
Title U. S. I. Dept., Arrival at
Hotel, Yellowstone Park
Length 101 ft.
Code Word Gaugraften

No. 2670 S
Title U. S. I. Dept.,
Troop E, 3rd Cavalry
Length 61 ft.
Code Word Gauhuln

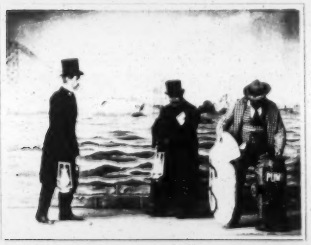
No. 2671 S
Title U. S. I. Dept.,
Crow Indians Horse Race
Length 35 ft.
Code Word Gaukel



No. 2672 S
Title U. S. I. Dept.,
Indians and Bucking Broncho
Length 27 ft.
Code Word Gaukelbild

No. 2673 S
Title U. S. I. Dept., Crow Indian
War Dance, with Tom-Toms
Length 51 ft.
Code Word Gaukelfuhr

No. 2674 S
Title U. S. I. Dept.,
Crow Indian Festival Dance
Length 57 ft.
Code Word Gaukelmann



No. **2675 S**
Title **Fusion, On To Brooklyn!**
Length **139 ft.**
Code Word **Gaukelputz**

No. **2676 S**
Title **Tying the Red Light on the Tiger's Tail**
Length **104 ft.**
Code Word **Gaukeltanz**

No. **2677 B**
Title **Hooligan's Thanksgiving Dinner (Thumb Book)**
Length **131 ft.**
Code Word **Gaukelten**

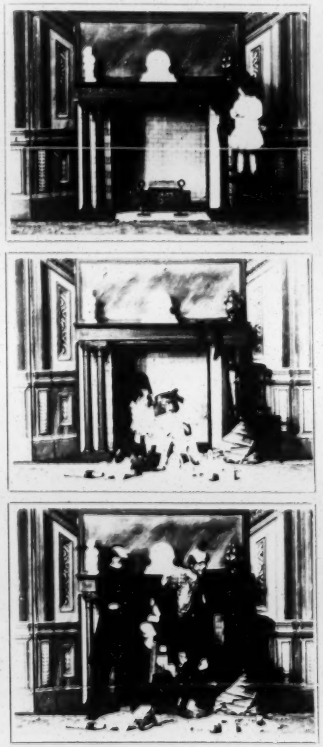
No. **2678 S**
Title **Next!**
Length **91 ft.**
Code Word **Gaukelwahn**

No. **2679 S**
Title **Off His Beat**

Length **61 ft.**
Code Word **Gaukelwerk**

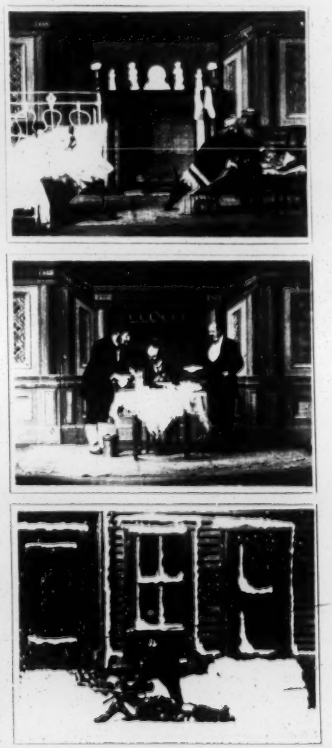
No. **2680 S**
Title **A Guardian of the Peace**

Length **69 ft.**
Code Word **Gauklerei**



No. **2681 B**
Title **Toodle's Christmas (Thumb Book)**

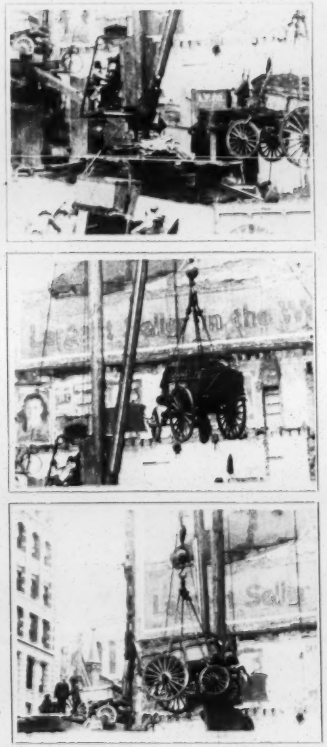
Length **83 ft.**
Code Word **Gaulette**



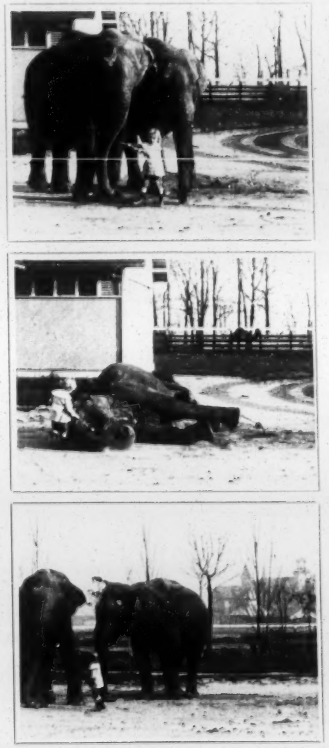
No. **2682 S**
Title **Hooligan's Dream**

Length **366 ft.**
Code Word **Gaulish**

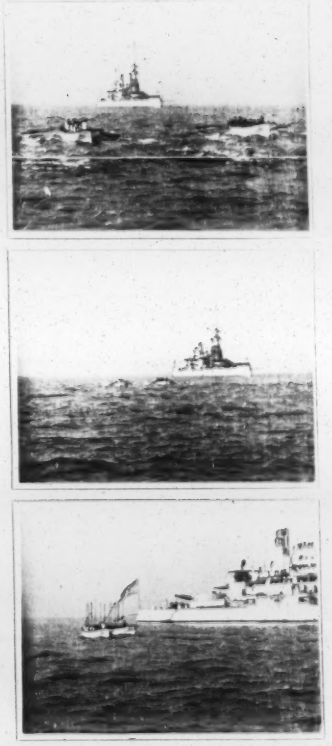
No. 2683 S
Title Harvard-Pennsylvania Football Game
Length 498 ft.
Code Word Gaulode



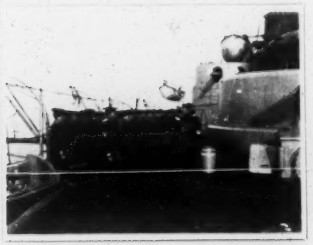
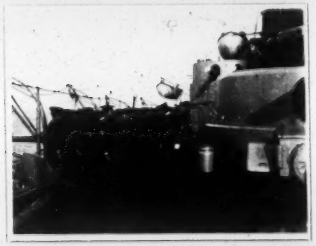
No. 2684 S
Title Lifting a Wagon from a New York Foundation
Length 160 ft.
Code Word Gaulorum



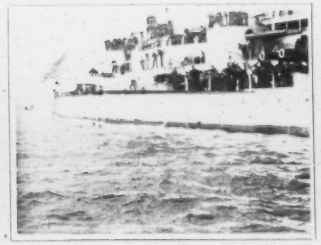
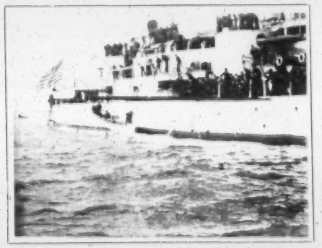
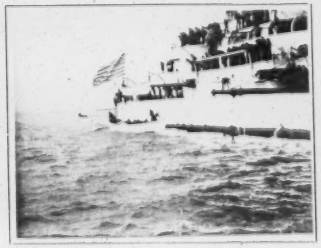
No. 2685 S
Title A Juvenile Elephant Trainer
Length 383 ft.
Code Word Gaulspann



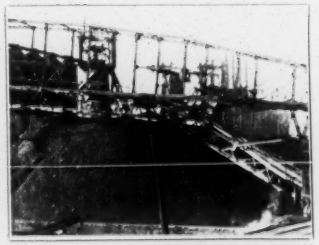
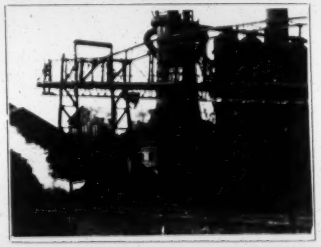
No. 2686 B
Title U. S. N. Dept., Boat Race---"Indiana"
Length 220 ft.
Code Word Gaultheria

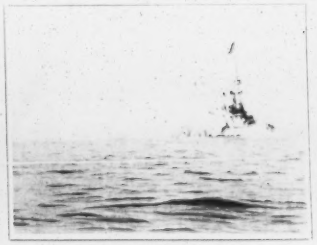
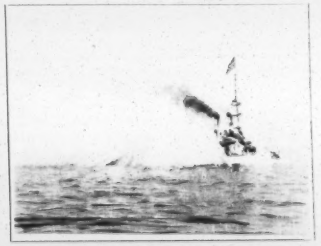
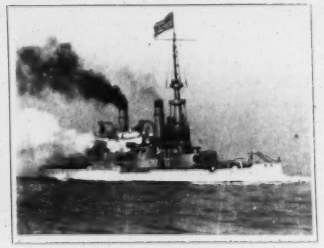
No. 2687 B
Title Inspection Aboard Battleship "Indiana"
Length 221 ft.
Code Word Gaumen

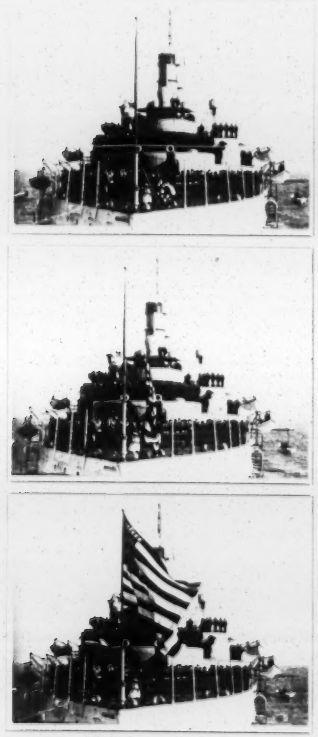
No. 2688 B
Title Man Overboard! "Indiana"
Length 481 ft.
Code Word Gaumenbein

No. 2689 S
Title Dumping Iron Ore (Biogen)
Length 72 ft.
Code Word Gaumengang

No. 2690 B
Title U. S. N. Dept., Battleship "Indiana" in Action
Length 287 ft.
Code Word Gaumenheld

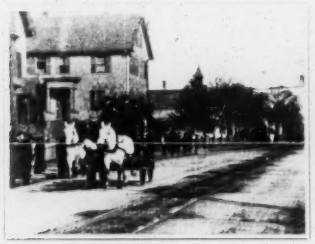


No. 2691 B
Title Raising Colors, Battleship "Indiana"
Length 258 ft.
Code Word Gaumenlaut

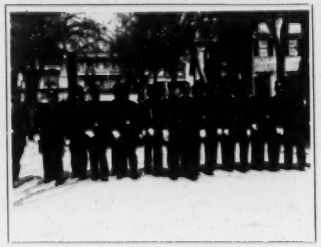
No. 2692 B
Title Boat Race No. 2
Length 463 ft.
Code Word Gaumenzahn

No. 2693 S
Title The Escaped Lunatic
Length 683 ft.
Code Word Gaunaca

No. 2694 S
Title Noon Hour at Hope Webbing Company
Length 67 ft.
Code Word Gaunacis

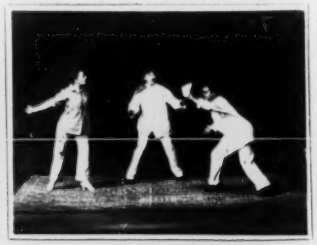


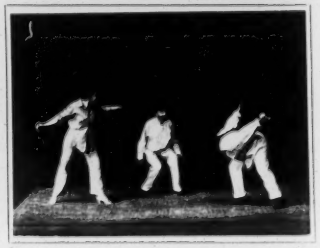
No. 2695 S
Title Run of Pawtucket Fire Dept.
Length 70 ft.
Code Word Gaunacorum



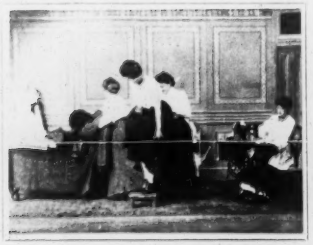
No. 2696 S
Title Drill by Providence Police
Length 88 ft.
Code Word Gaunacum

No. 2697 S
Title The Ballet Rehearsal
Length 104 ft.
Code Word Gaunerlist





No. 2698 S
Title The Pajama Statue Girls
Length 61 ft.
Code Word Gaunernest

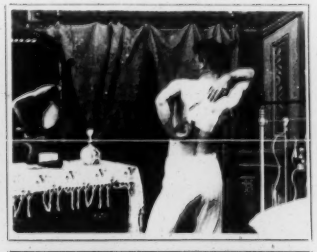


No. **2699 S**
Title **Having Her Gown Fitted**

Length **52 ft.**
Code Word **Gauranarum**

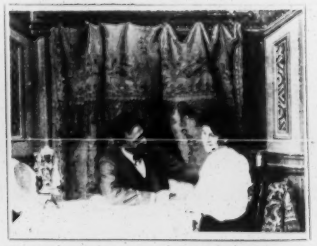
No. **2700 S**
Title **The Dressmaker's Accident**

Length **53 ft.**
Code Word **Gauranua**



No. **2701 S**
Title **The Porous Plaster**

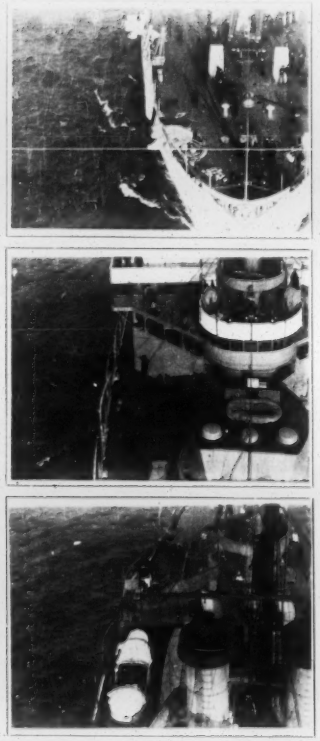
Length **55 ft.**
Code Word **Gauros**



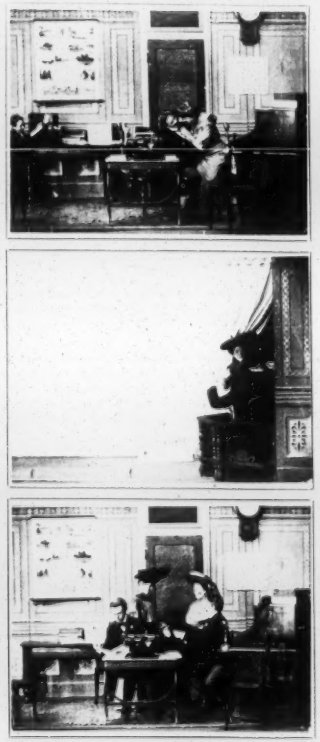
No. **2702 S**
Title **The Over-Anxious Waiter**

Length **63 ft.**
Code Word **Gausabey**

No. 2703 S
Title The Pajama Dance
Length 59 ft.
Code Word Gausapati

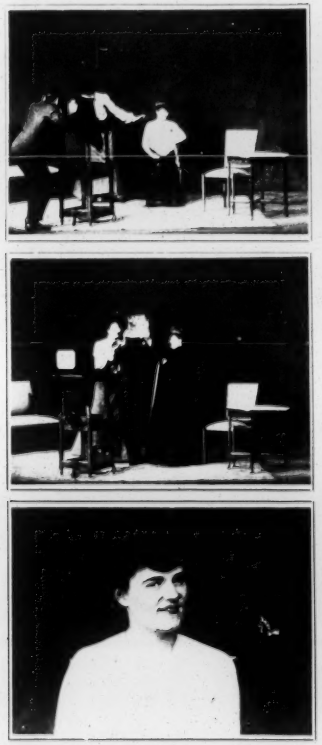


No. 2704 B
Title Battleship "Illinois" Passing Under Brooklyn Bridge Abandoned
Length 358 ft.
Code Word

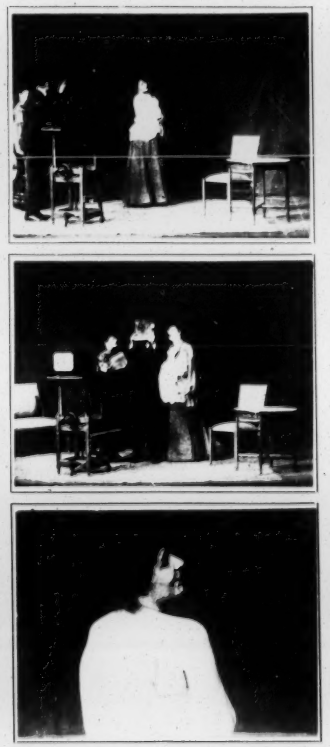


No. 2705 S
Title The Story the Biograph Told
Length 288 ft.
Code Word Gausapatum

No. 2706 S
Title Burning of the Academy of Music, Brooklyn
Length 77 ft.
Code Word Gausape

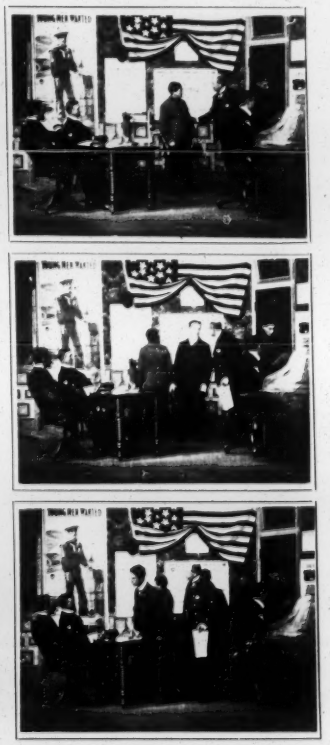


No. **2707 S**
Title **The Picture the Photographer Took**
Length **49 ft.**
Code Word **Gausapibus**

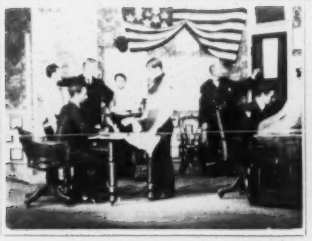


No. **2708 S**
Title **One Way of Taking a Girl's Picture**
Length **52 ft.**
Code Word **Gausapinas**

No. **2709 S**
Title **The Bench in the Park**
Length **50 ft.**
Code Word **Gausapino**

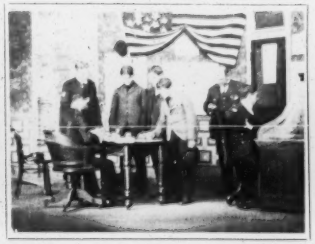


No. **2710 B**
Title **U. S. N. Dept., Applicants for Enlistments**
Length **162 ft.**
Code Word **Gausappa**

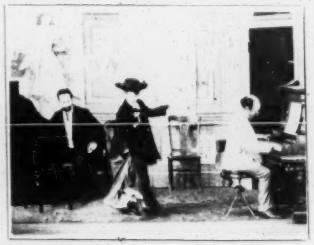


No. **2711 B**
Title **U. S. N. Dept., Eye Tests, etc., Recruiting**
Length **160 ft.**
Code Word **Gauschaft**

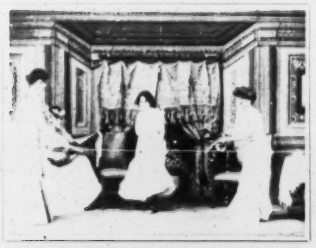
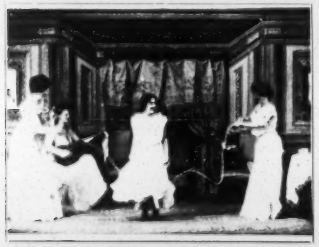
No. **2712 B**
Title **U. S. N. Dept., Physical Examination**
Length **164 ft.**
Code Word **Gausser**



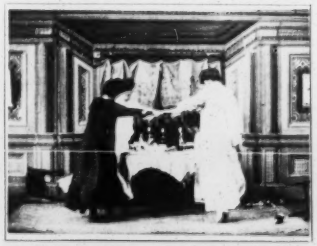
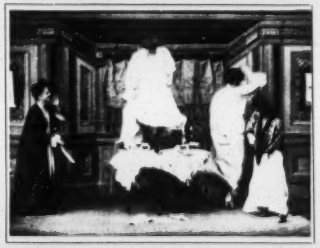
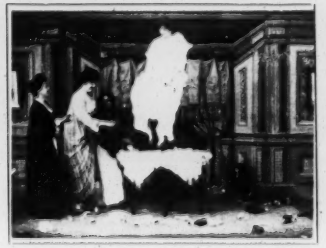
No. **2713 B**
Title **U. S. N. Dept., Swearing in Recruits**
Length **150 ft.**
Code Word **Gautereau**



No. **2714 S**
Title **Love and Jealousy Behind the Scenes**
Length **256 ft.**
Code Word **Gauwdief**

No. 2715 S
Title Girls Jumping the Rope
Length 54 ft.
Code Word Gauwdieven

No. 2716 S
Title Just Before the Raid
Length 55 ft.
Code Word Gauwerds

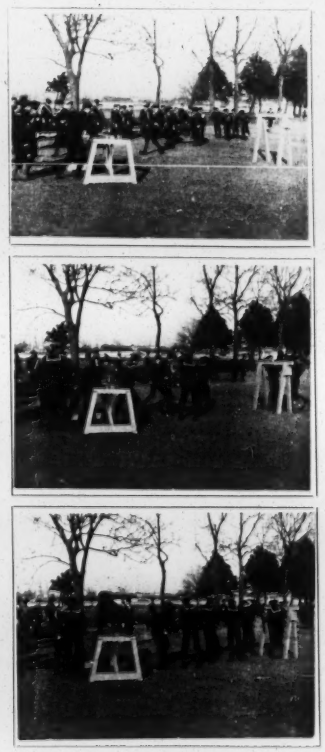
No. 2717 S
Title The Scene Behind the Scenes
Length 53 ft.
Code Word Gauwigheid

No. 2718 S
Title Girl Waving American Flag
National Cash Register Co.
Length 53 ft.
Code Word Gauwort

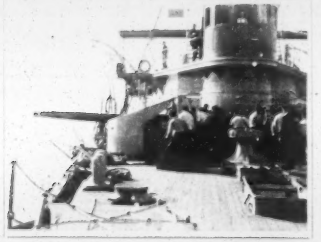
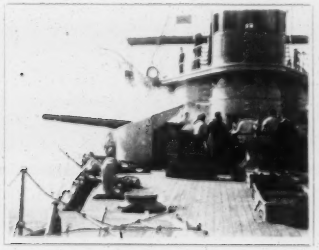
No. 2719 S
Title The Troubles of a Manager of a Burlesque Show
Length 105 ft.
Code Word Gauzbert

No. 2720 B
Title U. S. N. Dept., Torpedo Attack
Length 418 ft.
Code Word Gauzy

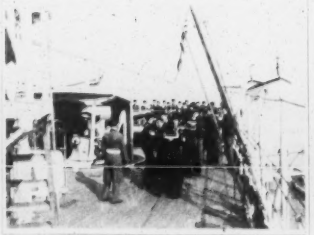
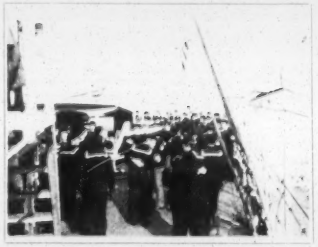
No. 2721 B
Title U. S. N. Dept., Torpedo Attack
Length 399 ft.
Code Word Gavarati



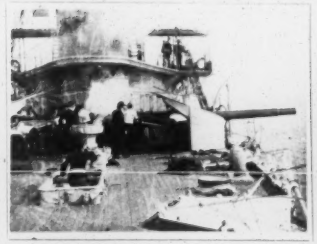
No. 2722 B
Title U. S. N. Dept., Stretcher Race Over Obstacles
Length 292 ft.
Code Word Gavardie

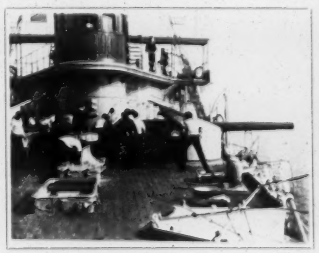



No. 2723 B
Title U. S. N. Dept.,
General Quarters
Length 505 ft.
Code Word Gavardina

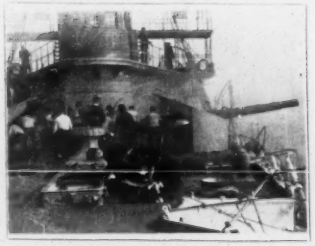



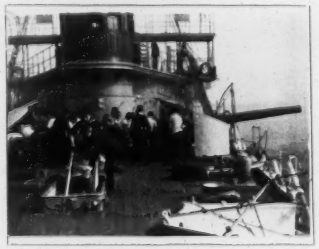
No. 2724 B
Title U. S. N. Dept.,
Sailors Dancing
Length 334 ft.
Code Word Gavarro



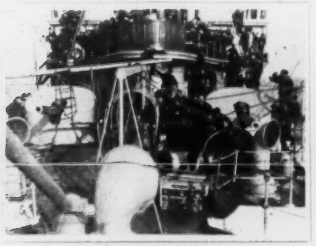
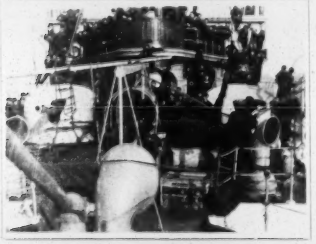
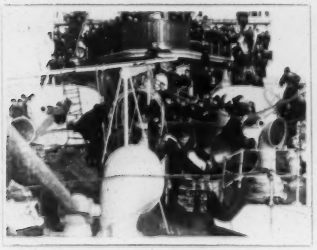


No. 2725 B
Title U. S. N. Dept.,
"Secure"
Length 324 ft.
Code Word Gavassine

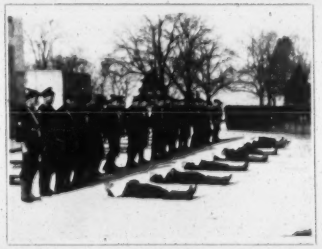
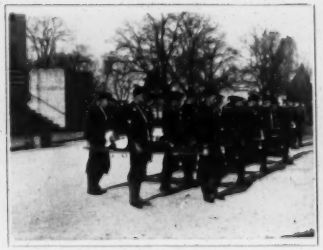




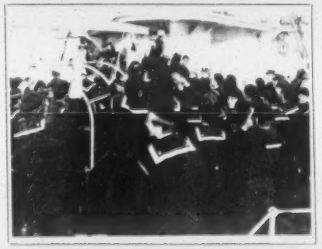
No. 2726 B
Title U. S. N. Dept.,
First Aid to the Injured
Length 280 ft.
Code Word Gavatarum

No. 2727 B
Title U. S. N. Dept.,
Obstacle Race
Length 246 ft.
Code Word Gavanche

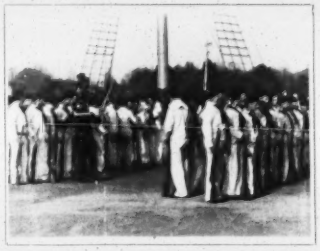
No. 2728 B
Title U. S. N. Dept.,
Drill
Length 301 ft.
Code Word Gavella



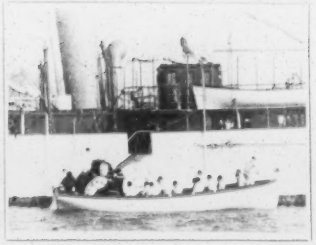
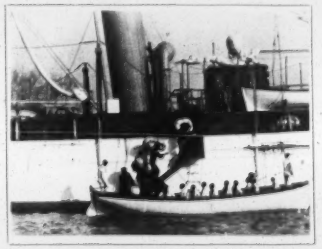
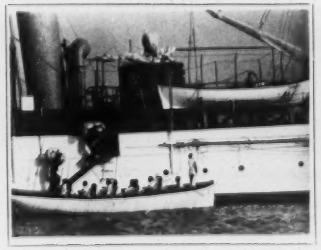
No. 2729 B
Title U. S. N. Dept.,
Auction of Deserters' Effects
Length 236 ft.
Code Word Gavelman

No. 2730 B
Title U. S. N. Dept.,
Recruits Embarking
Length 213 ft.
Code Word Gavelock

No. 2731 B
Title U. S. N. Dept.,
Serving Outfits to Recruits
Length 266 ft.
Code Word Gaverick

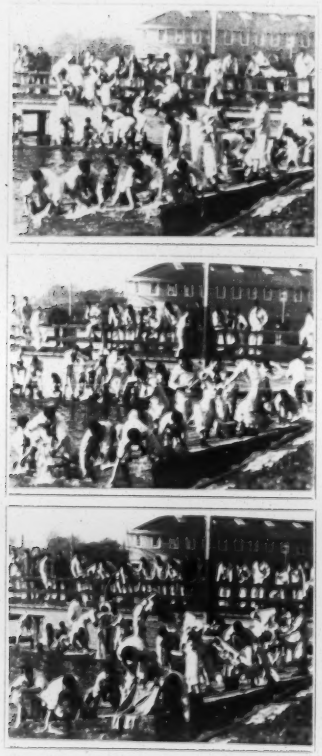


No. 2732 B
Title U. S. N. Dept.,
Awkward Squad
Length 515 ft.
Code Word Gaveato

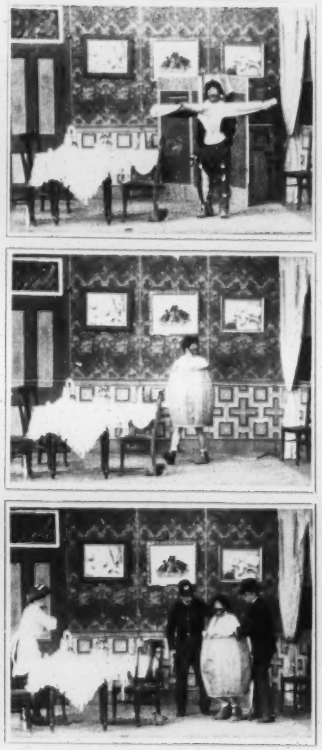




No. 2733 B
Title U. S. N. Dept.,
Recruits on "Yorktown"
Length 378 ft.
Code Word Gavetinha

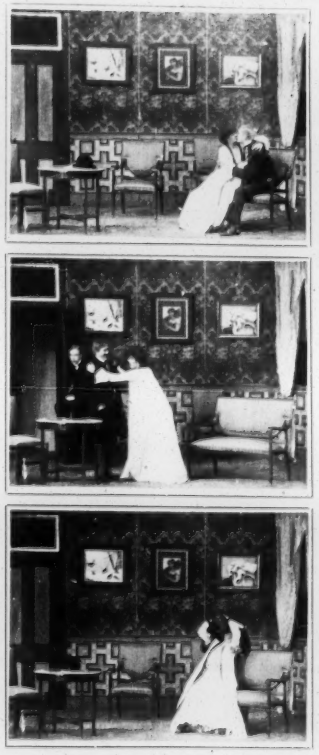
No. 2734 B
Title U. S. N. Dept.,
Bag Inspection
Length 241 ft.
Code Word Gavial



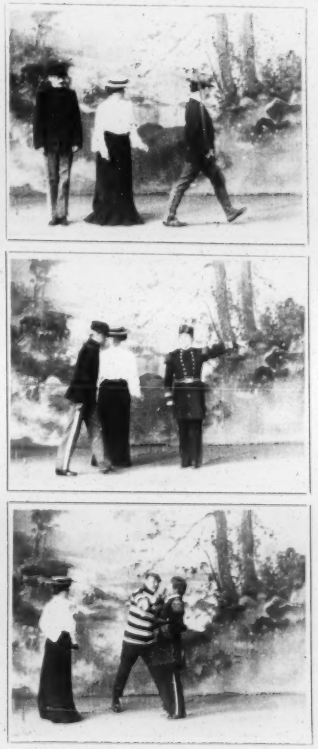
No. 2735 B
Title U. S. N. Dept., Scrubbing Clothes
Length 268 ft.
Code Word Gaviero



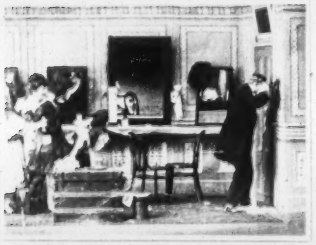
No. 2736 S
Title Almost a King
Length 227 ft.
Code Word Gavigne

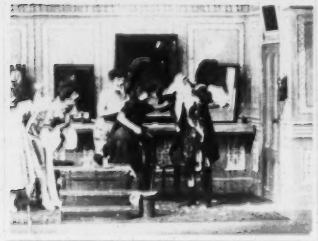


No. 2737 S
Title Mr. Easy Mark
Length 56 ft.
Code Word Gavilan



No. 2738 S
Title Waiting for Bill
Length 87 ft.
Code Word Gavillero



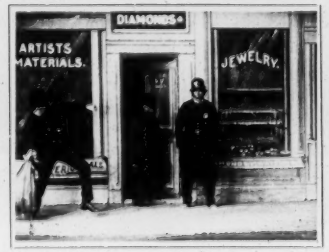


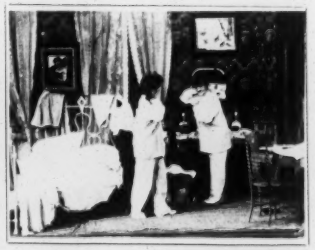
No. 2739 S
Title The Johnnie and the Telephone
Length 91 ft.
Code Word Gavinhas

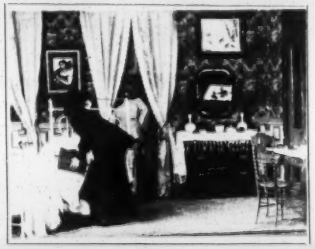
No. 2740 S
Title A Scrap in the Dressing-Room
Length 51 ft.
Code Word Gavinhoso

No. 2741 S
Title What a Mechanical Toy Did to Some Giddy Girls
Length 42 ft.
Code Word Gavisos

No. 2742 S
Title The Gerry Society's Mistake
Length 59 ft.
Code Word Gavisuram





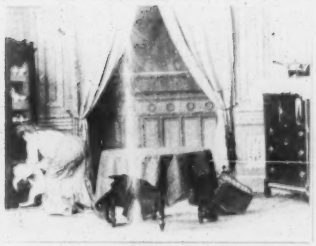
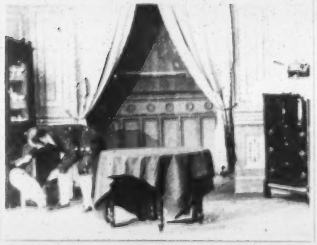


No. 2743 S
Title A Catastrophe in Hester Street
Length 150 ft.
Code Word Gavisuris

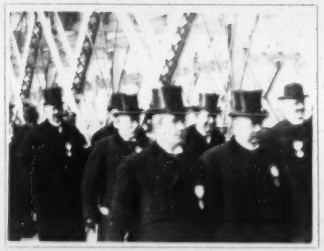
No. 2744 S
Title Clarence the Cop
Length 124 ft.
Code Word Gavisello

No. 2745 S
Title Tied to Her Apron Strings
Length 57 ft.
Code Word Gavocciolo

No. 2746 S
Title The Furnished-Room House, Taking Life Easy
Length 109 ft.
Code Word Gavonchio

No. 2747 S
Title The Dog and the Baby
Length 137 ft.
Code Word Gavotta

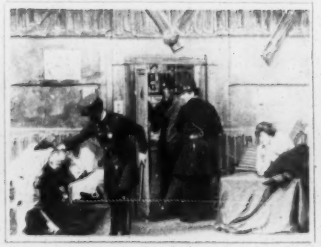


No. 2748 S
Title The Opening of the New Williamsburg Bridge
Length 52 ft.
Code Word Gavozza

No. 2749 S
Title Quick Work Behind the Scenes
Length 47 ft.
Code Word Gavroche

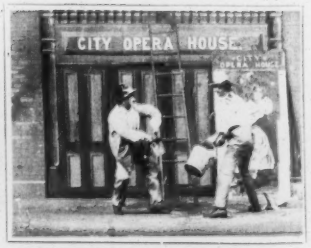
No. 2750 S
Title A Little Bit Off the Top
Length 54 ft.
Code Word Gawan

No. 2751 S
Title Three Girls in a Hammock
Length 53 ft.
Code Word Gawarechi



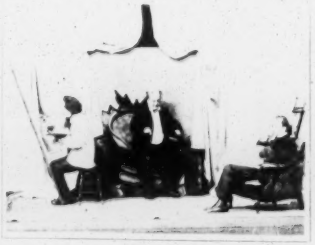
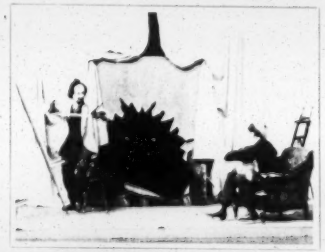
No. 2752 S
Title The Heathen Chinese and the Sunday-School Teachers
Length 268 ft.
Code Word Gawds

No. 2753 S
Title What Burglar Bill Found in the Safe
Length 142 ft.
Code Word Gawky

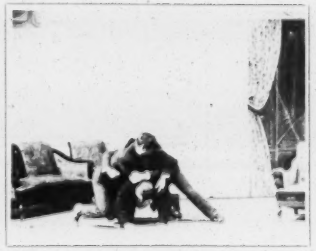


No. 2754 S
Title The Jolly Bill-Posters
Length 61 ft.
Code Word Gaxeta

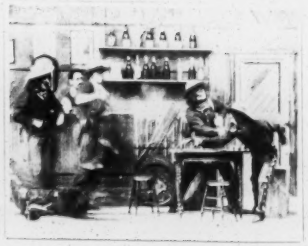
No. 2755 S
Title The Power of Authority
Length 66 ft.
Code Word Gayapin

No. 2756 S
Title The Easy Chair
Length 87 ft.
Code Word Gayavier

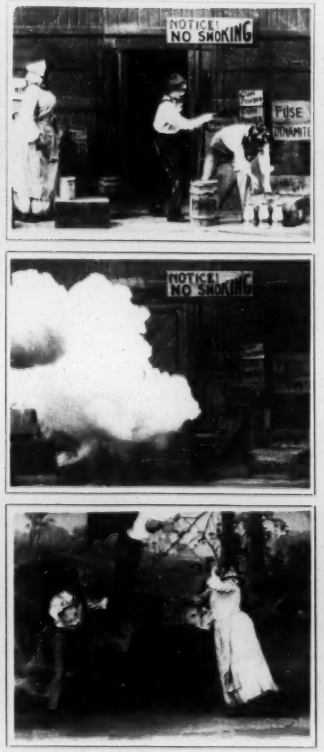


No. 2757 S
Title The Arbitrator
Length 51 ft.
Code Word Gaybine

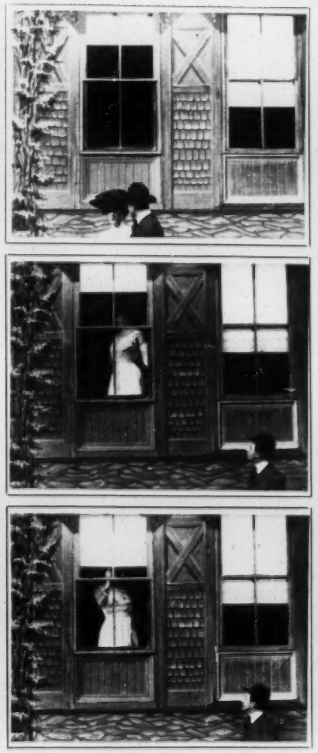


No. 2758 S
Title Cowboy Justice
Length 129 ft.
Code Word Gayly

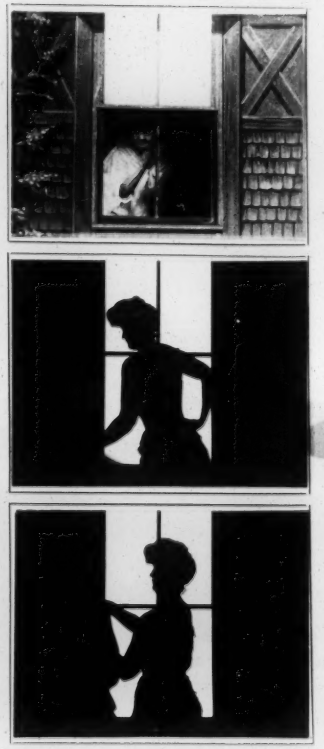
No. 2759 S
Title The Boy Under the Table
Length 50 ft.
Code Word Gayness



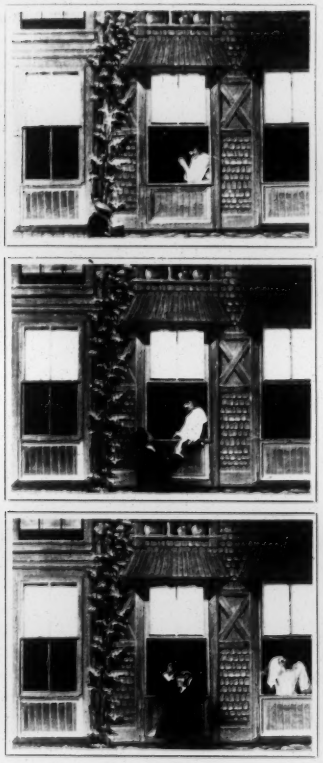
No. 2760 S
Title Saved!
Length 116 ft.
Code Word Gaysome



No. 2761 S
Title Pull the Curtain Down, Susie
Length 44 ft.
Code Word Gayuba

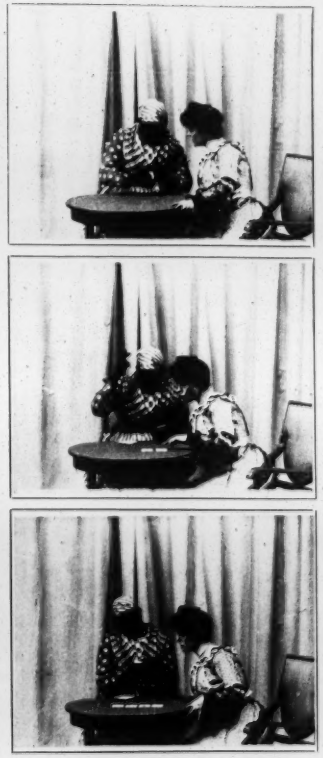


No. 2762 S
Title As Seen on the Curtain
Length 54 ft.
Code Word Gazacene

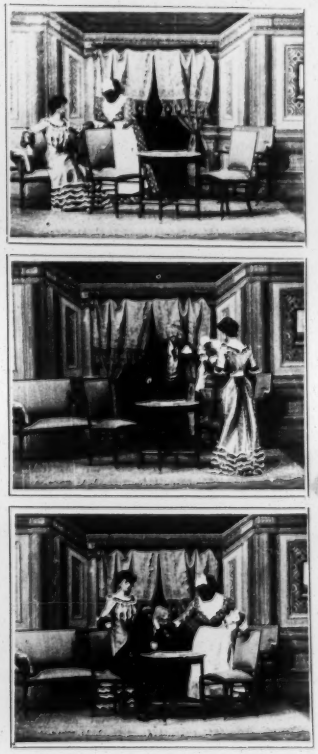


No. **2763 S**
Title **A Kiss in the Dark**
Length **52 ft.**
Code Word **Gazaille**

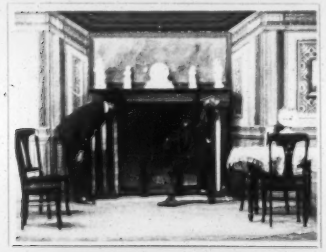
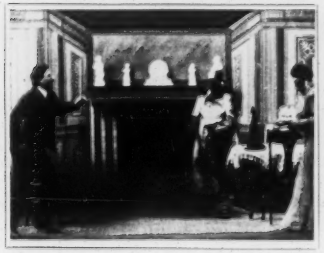
No. **2764 S**
Title **"While Strolling in the Park"**
Length **215 ft.**
Code Word **Gazalhado**



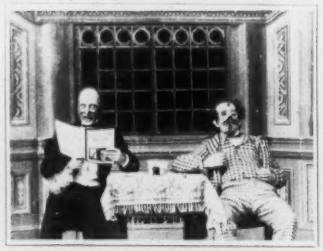
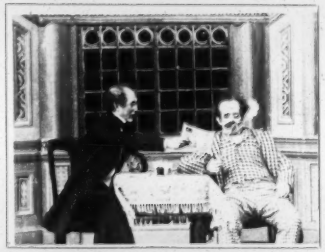
No. **2765 S**
Title **The Seeress**
Length **47 ft.**
Code Word **Gazalhar**



No. **2766 S**
Title **A Misdirected Kiss**
Length **73 ft.**
Code Word **Gazapaton**

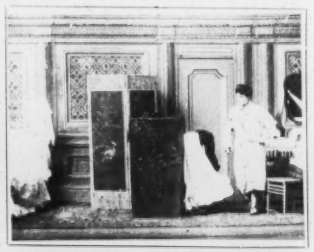
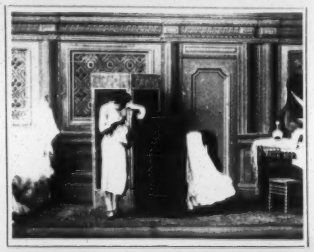
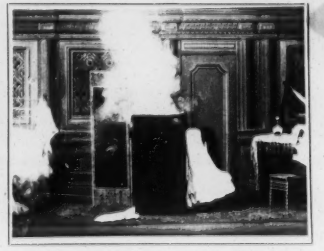



No. 2767 S
Title "In the Spring Time, Gentle Annie!"
Length 184 ft.
Code Word Gazapera

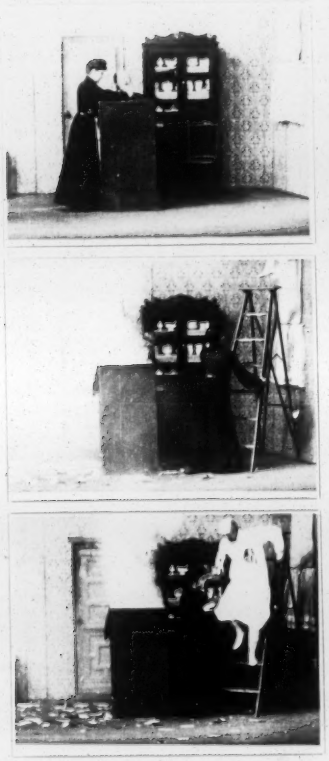



No. 2768 S
Title A Drop of Ink
Length 64 ft.
Code Word Gazapinas

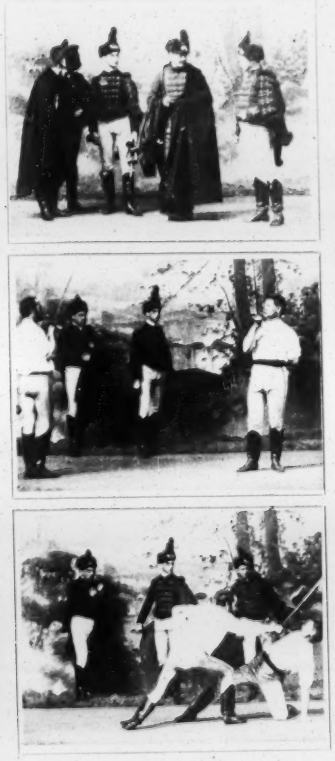
No. 2769 S
Title And Pat Took Him at His Word
Length 67 ft.
Code Word Gazapo

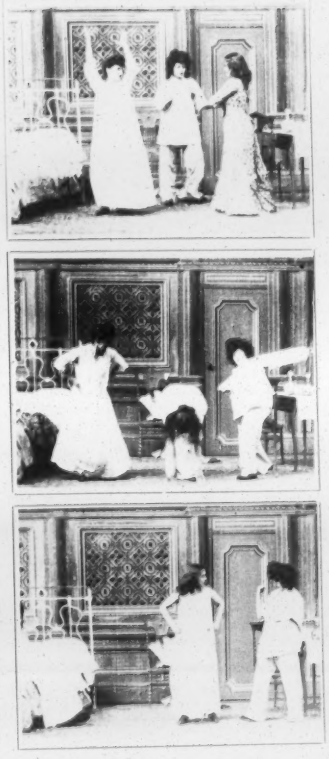
No. 2770 S
Title A Hot Time at Home
Length 52 ft.
Code Word Gazeador



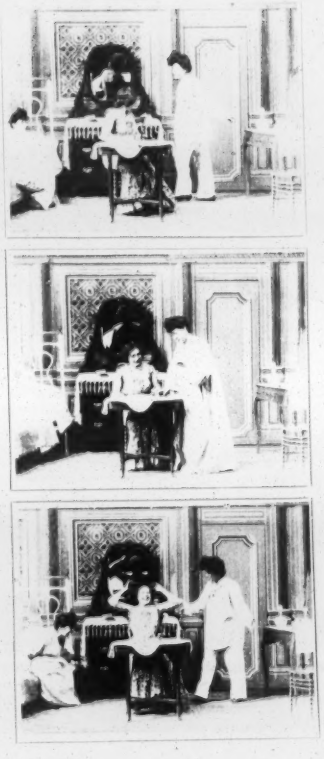
No. 2771 S
Title The Homemade Turkish Bath
Length 79 ft.
Code Word Gazeband



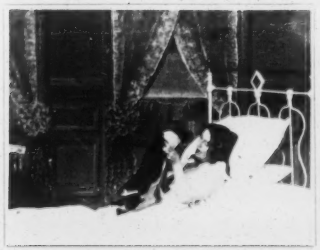
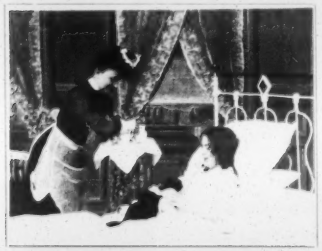
No. 2772 S
Title Duel Scene, "By Right of Sword"
Length 102 ft.
Code Word Gazeboo



No. 2773 S
Title Getting Strong, or the Soubrette's Home Gymnasium
Length 50 ft.
Code Word Gazeful

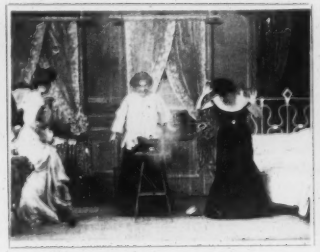


No. 2774 S
Title The Borrowing Girl
Length 57 ft.
Code Word Gazehound

No. 2775 S
Title The Girl and the Kitten
Length 53 ft.
Code Word Gazellen

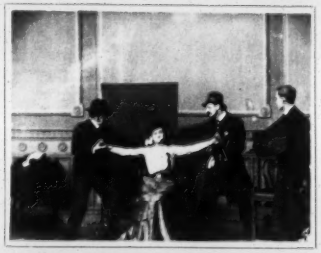
No. 2776 S
Title A Girl Who Wanted to Rise in the World
Length 56 ft.
Code Word Gazelon



No. 2777 S
Title She Kicked on the Cooking
Length 56 ft.
Code Word Gazement

No. 2778 S
Title Mellin's Food Baby
Length 63 ft.
Code Word Gazensibus

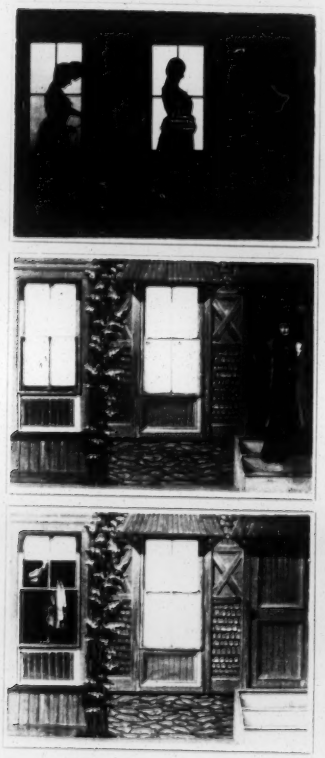
No. 2779 S
Title The Four Seasons
Length 186 ft.
Code Word Gazensis



No. 2780 S
Title A Subject for the Rogue's Gallery
Length 63 ft.
Code Word Gazeo

No. 2781 S
Title Photographing a Female Crook
Length 53 ft.
Code Word Gazeorum

No. 2782 S
Title Pity the Blind No. 2
Length 51 ft.
Code Word Gazetici



No. **2783 S**
Title **On the Window Shade**

Length **52 ft.**
Code Word **Gazeticos**

No. **2784 S**
Title **Bubbles**

Length **61 ft.**
Code Word **Gazeticum**

No. **2785 S**
Title **Dance of the College Women's Club**

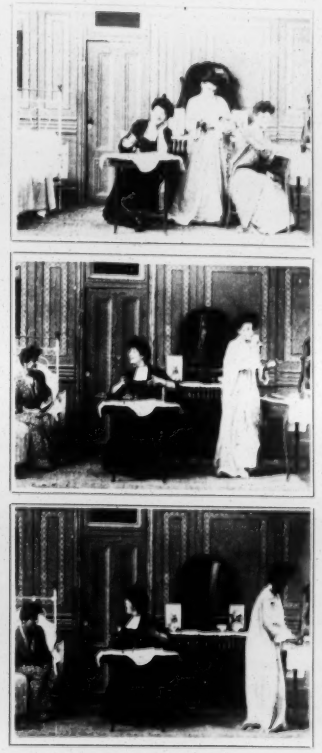
Length **196 ft.**
Code Word **Gazettes**

No. **2786 S**
Title **Flour and Feed**

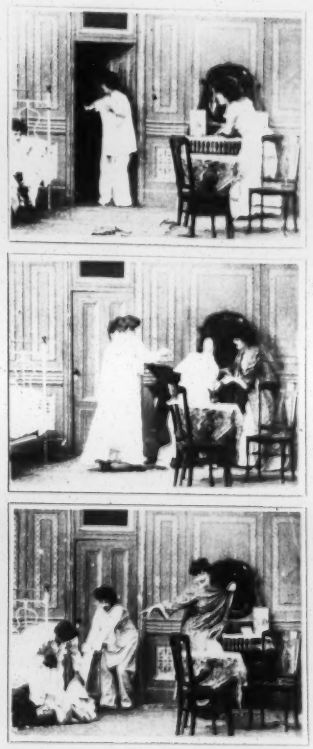
Length **80 ft.**
Code Word **Gazetting**

No. **2787 S**
Title **Clarence the Cop on the Feed Store Beat**
Length **61 ft.**
Code Word **Gazeux**

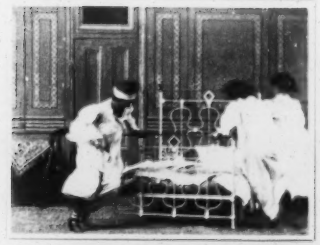
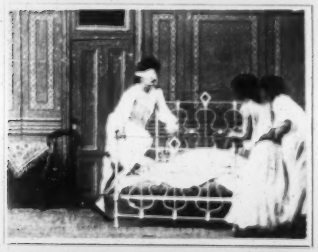
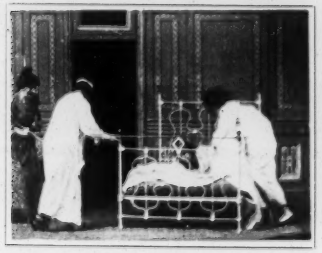
No. **2788 S**
Title **A Blessing From Above**
Length **53 ft.**
Code Word **Gaziano**



No. **2789 S**
Title **The Borrowing Girl and the Atomizer**
Length **76 ft.**
Code Word **Restipuler**



No. **2790 S**
Title **A Warm Occasion**
Length **57 ft.**
Code Word **Restitabis**

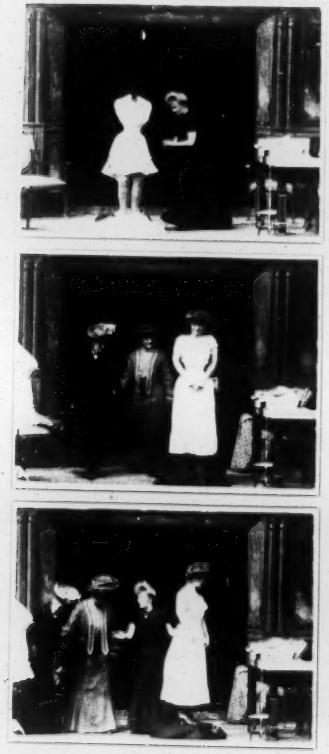




No. 2791 S
Title Blind Man's Buff
Length 67 ft.
Code Word Restitabo

No. 2792 S
Title Four Beautiful Pairs of Legs
Length 92 ft.
Code Word Restitavit

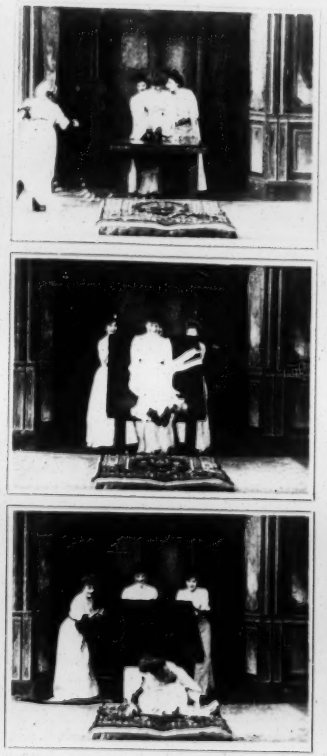
No. 2793 S
Title The Shocking Stockings
Length 54 ft.
Code Word Restitrix

No. 2794 S
Title The Kentucky Squire
Length 193 ft.
Code Word Restituais



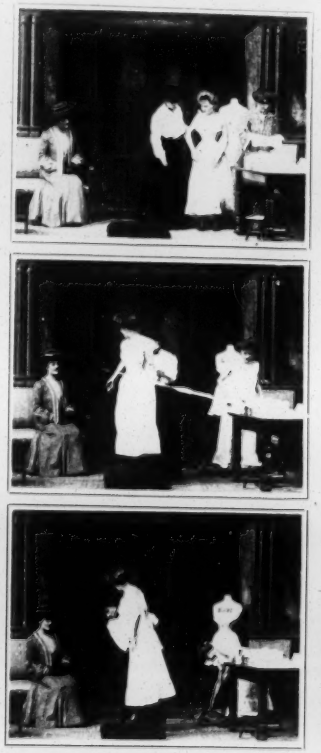
No. **2795 S**
Title **The Way to Sell Corsets**

Length **53 ft.**
Code Word **Restituant**



No. **2796 S**
Title **The Soubrette's Slide**

Length **55 ft.**
Code Word **Restitue**



No. **2797 S**
Title **A Busy Day for the Corset Model**

Length **54 ft.**
Code Word **Restituido**

No. **2798 S**
Title **Let Uncle Reuben Show You How**

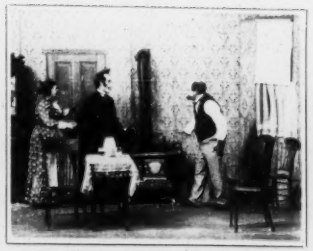
Length **75 ft.**
Code Word **Restituons**

No. **2799 S**
Title **Dinah's Defeat**

Length **48 ft.**
Code Word **Restitutor**

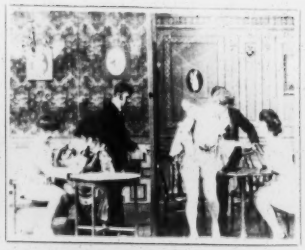
No. **2800 S**
Title **A Bucket of Cream Ale**

Length **68 ft.**
Code Word **Restituunt**



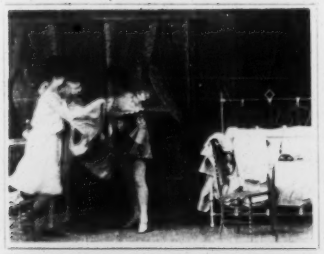
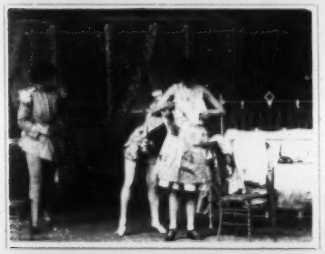
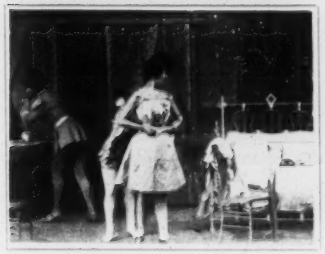
No. **2801 S**
Title **Our Deaf Friend Fogarty**

Length **90 ft.**
Code Word **Restive**



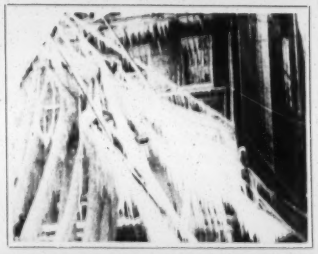
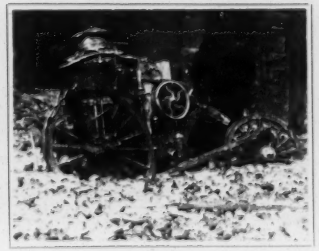
No. **2802 S**
Title **A Joke at the French Ball**

Length **92 ft.**
Code Word **Restively**

No. 2803 S
Title Quick Work for the Soubrettes
Length 51 ft.
Code Word Restlessly

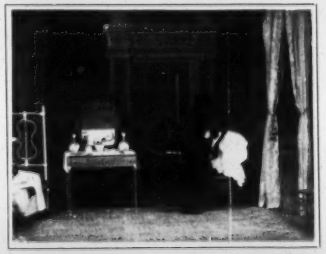
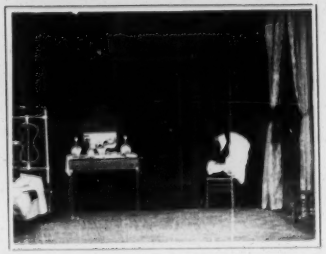
No. 2804 S
Title The Misplaced Signs
Length 109 ft.
Code Word Restollar

No. 2805 S
Title The Great Baltimore Fire
Length 178 ft.
Code Word Restons

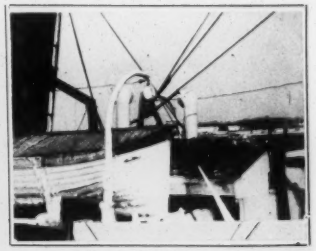
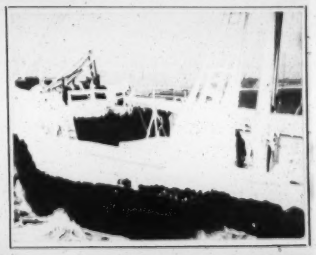
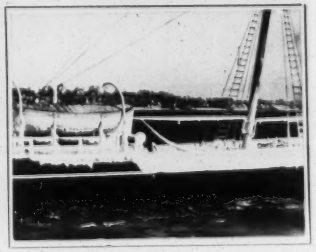
No. 2806 S
Title The Bold Soger Boy
Length 203 ft.
Code Word Restoppio

No. 2807 S
Title An Old Bachelor
Length 133 ft.
Code Word Restorable

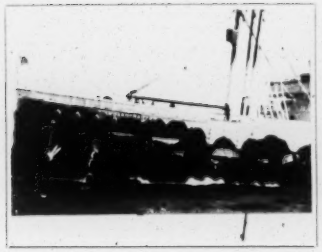



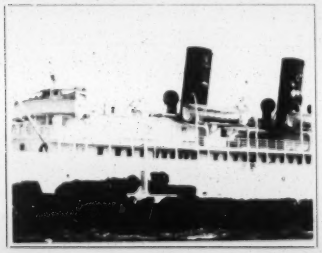
No. 2808 S
Title The Girls and the Burglar
Length 49 ft.
Code Word Restorator

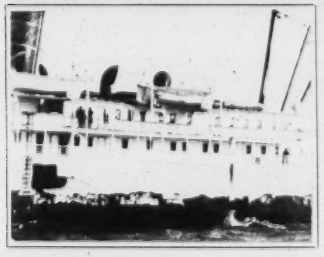
No. 2809 S
Title Minuet and Dance---
College Women's Club
Length 292 ft.
Code Word Restoring

No. 2810 S
Title An Ice-Covered Vessel
Length 65 ft.
Code Word Restosturo







No. **2811 S**
Title **S. S. Moro Castle**

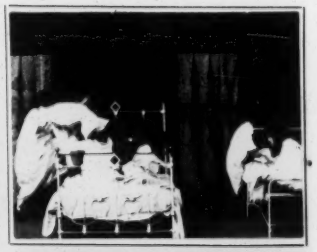
Length **49 ft.**
Code Word **Restrained**

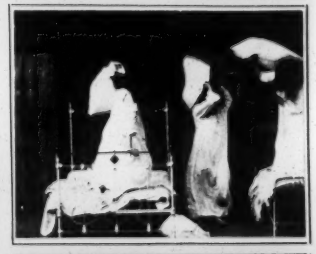
No. **2812 S**
Title **Kiss Me!**

Length **67 ft.**
Code Word **Restregado**

No. **2813 S**
Title **The Committee on Art**

Length **69 ft.**
Code Word **Restregar**



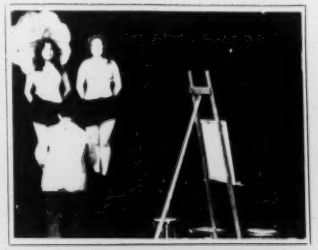


No. **2814 S**
Title **A Fight in the Dormitory**

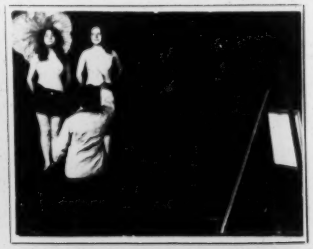
Length **64 ft.**
Code Word **Restregues**

No. 2815 S
Title Sailor's Ashore
Length 54 ft.
Code Word Restrictor

No. 2816 S
Title A Fire in a Burlesque Theatre
Length 41 ft.
Code Word Restribado



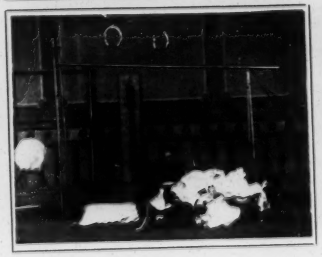
No. 2817 S
Title The Rival Models
Length 43 ft.
Code Word Restribar



No. 2818 S
Title A Model That Didn't Pose
Length 46 ft.
Code Word Restribo

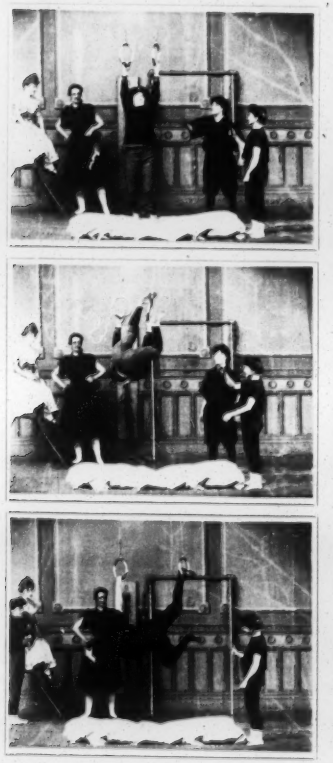
No. 2819 S
Title Grandfather as a Spook
Length 84 ft.
Code Word Restricted

No. 2820 S
Title How the Cook Made Her Mark
Length 179 ft.
Code Word Restrictif

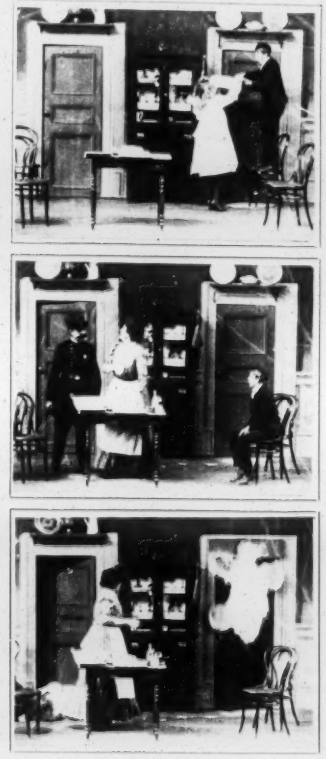


No. 2821 S
Title School Girl Gymnasts
Length 46 ft.
Code Word Restricto

No. 2822 S
Title In a Boarding-School Gymnas
Length 48 ft.
Code Word Restrin



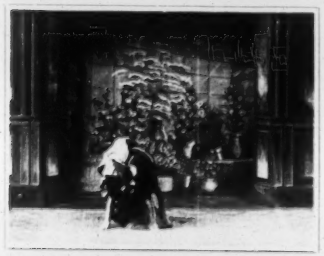
No. 2823 S
Title School Girl Athletes
Length 59 ft.
Code Word Restrinjes



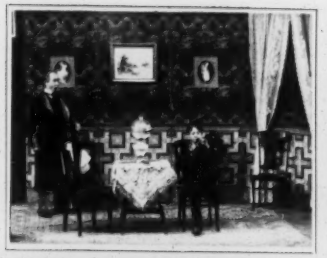
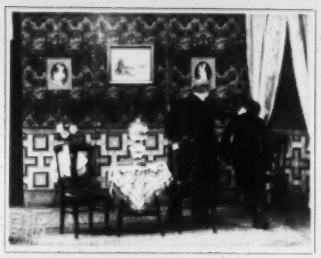
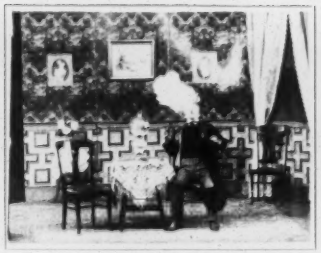
No. 2824 S
Title A Trick on the Cop
Length 184 ft.
Code Word Restrinido

No. 2825 S
Title The Elopers Who Didn't Elope
Length 49 ft.
Code Word Restrives

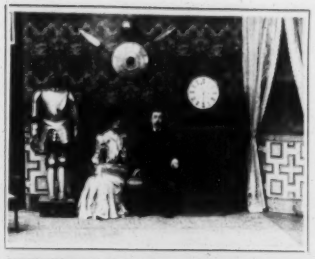
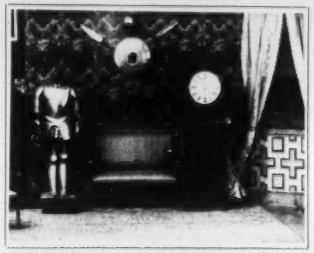
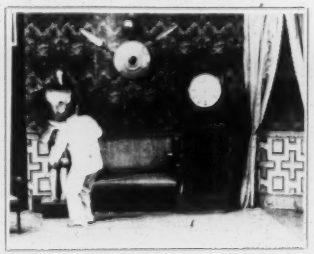
No. 2826 S
Title The Strenuous Life
Length 160 ft.
Code Word Restrojos



No. 2827 S
Title A Dance on the Pike
Length 63 ft.
Code Word Restructi

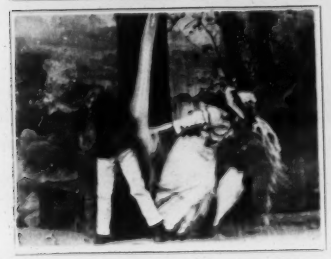




No. 2828 S
Title The Loaded Cigar
Length 50 ft.
Code Word Restructos

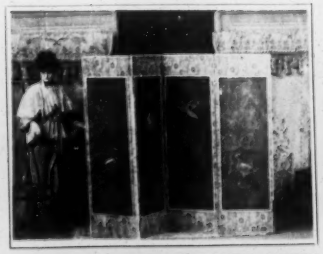
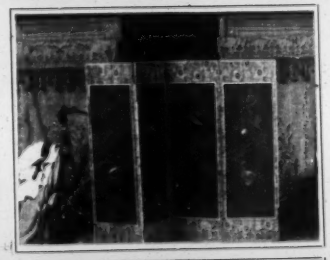
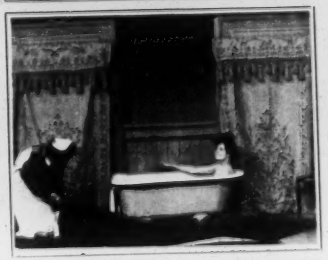




No. 2829 S
Title Suit of Armor
Length 49 ft.
Code Word Restruebat

No. 2830 S
Title The Wrong Room
Length 48 ft.
Code Word Restruetis

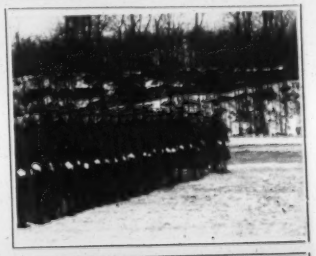


No. 2831 S
Title Under the Tree
Length 51 ft.
Code Word Restrucar.

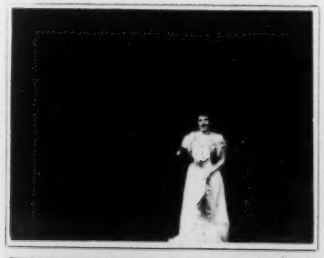




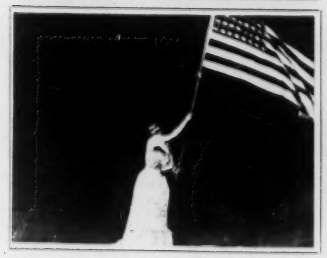
No. 2832 S
Title Behind the Screen
Length 48 ft.
Code Word Resubject.

No. 2833 S
Title Manual of Arms
St. John's Military Academy
Length 138 ft.
Code Word Resublime



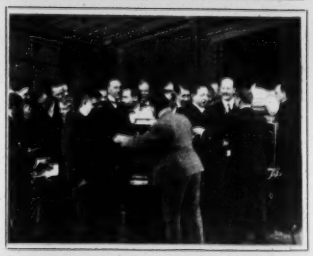
No. 2834 S
Title Company Drill
St. John's Military Academy
Length 42 ft.
Code Word Resucha



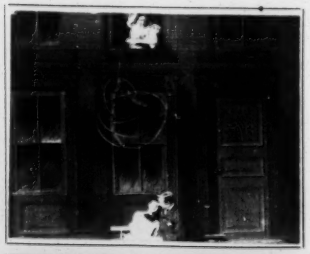
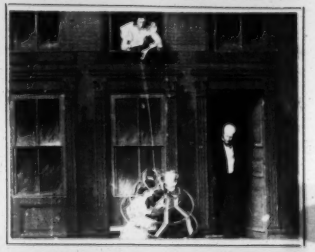


No. 2835 S
Title Waving American Flag---National Cash Register Co.
Length 55 ft.
Code Word Resucitado

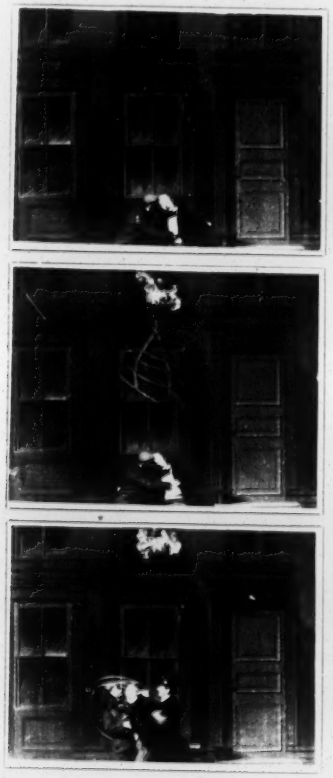
No. 2836 S
Title A Misdirected Ducking
Length 47 ft.
Code Word Resucitar



No. 2837 S
Title Moneyweight Salesmen
Length 50 ft.
Code Word Resuciteis

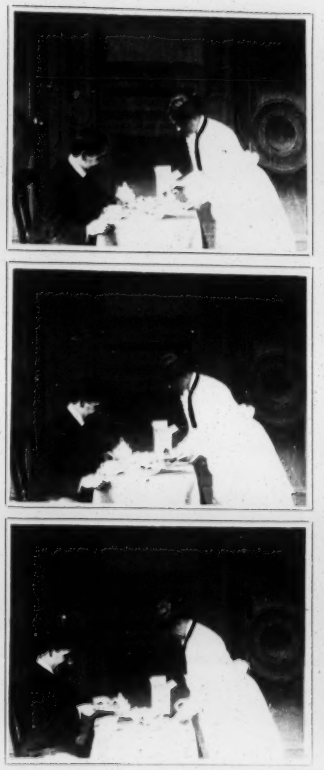



No. 2838 S
Title A Snare For Lovers
Length 50 ft.
Code Word Resudabunt



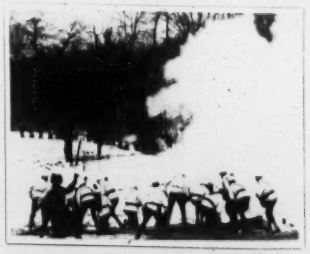
No. 2839 S
Title A Novel Way of Catching a Burglar
Length 47 ft.
Code Word Resudaran

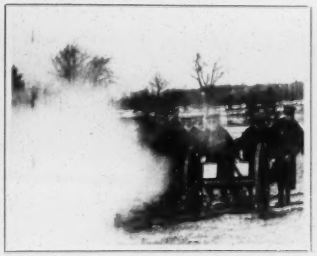
No. 2840 S
Title The Hoop and the Lovers
Length 46 ft.
Code Word Resudarias

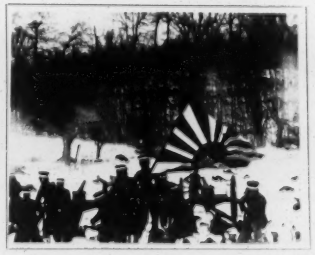


No. 2841 B and S
Title Shredded Wheat Biscuit No. 1
Length B 19 ft., S 6 ft.
Code Word Resudavit

No. 2842 S
Title Shredded Wheat Biscuit No. 2.
Length 35 ft.
Code Word Resudor







No. **2843 S**
Title **The Railroad Quick Lunch**

Length **53 ft.**
Code Word **Resuebaris**

No. **2844 S**
Title **Fair Exchange No Robbery**

Length **56 ft.**
Code Word **Resueblas**

No. **2845 S**
Title **Gun Drill**
St. John's Academy

Length **66 ft.**
Code Word **Resuenas**

No. **2846 S**
Title **Battle of the Yalu No. 4**

Length **194 ft.**
Code Word **Resuivre**

No. 2847 S
Title Battle of the Yalu No. 2
Length 197 ft.
Code Word Resulcabo

No. 2848 S
Title Battle of the Yalu No. 3
Length 102 ft.
Code Word Resulcamus

No. 2849 S
Title Dress Parade
St. John's Academy
Length 50 ft.
Code Word Resulcavit

No. 2850 S
Title Mr. Jack
Length 53 ft.
Code Word Resulco

No. 2855 S
Title Battle of Yalu No. 1
Length 129 ft.
Code Word Resultful

No. 2856 S
Title Butts Manual, St. John's School
Length 96 ft.
Code Word Resulting

No. 2857 S
Title Nervy Nat
Length 112 ft.
Code Word Resultive

No. 2858 S
Title A Windy Day on the Roof
Length 49 ft.
Code Word Resultless

No. 2859 S

Title **An Escape from the Flames**

Length 50 ft.

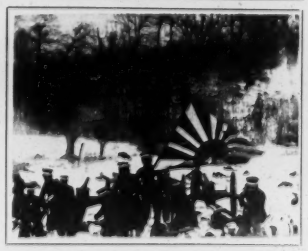
Code Word **Resumamur**

No. 2860 S

Title **Princess Rajah, Dance Without Chair**

Length 55 ft.

Code Word **Resumasses**



No. 2861 S

Title **Battle of the Yalu Complete**

Length 620 ft.

Code Word **Resumation**

Same Baby

After six months feeding on

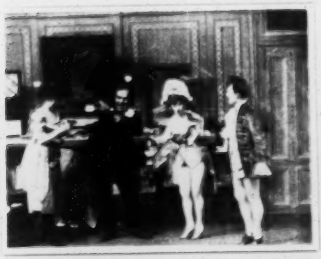
Mellin's Food

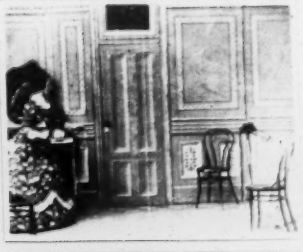
No. 2862 S

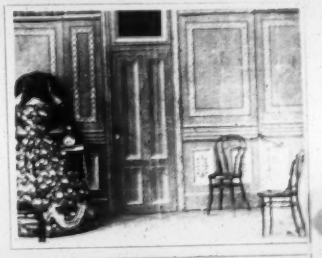
Title **Mellin's Food Baby and Bottle**

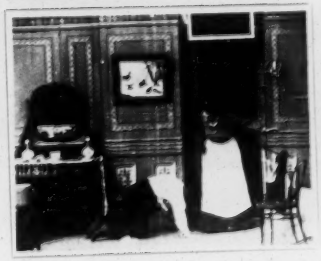
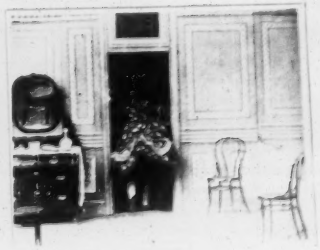
Length 55 ft.

Code Word **Resumbruno**







No. 2851 S
Title Mr. Jack Visits the Dressing-Room
Length 58 ft.
Code Word Resultabis

No. 2852 S
Title Mr. Jack is Caught in the Dressing-Room
Length 51 ft.
Code Word Resultance

No. 2853 S
Title A Crushed Hat
Length 50 ft.
Code Word Resultaren

No. 2854 S
Title The Bustle in the Narrow Door
Length 54 ft.
Code Word Resultemos

No. 2855 S
Title **Battle of Yalu No. 1**
Length 129 ft.
Code Word **Resultful**

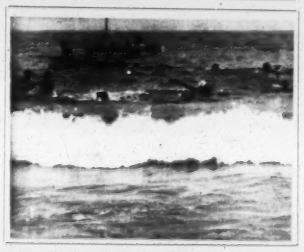
No. 2856 S
Title **Butts Manual, St. John's School**
Length 96 ft.
Code Word **Resulting**

No. 2857 S
Title **Nervy Nat**
Length 112 ft.
Code Word **Resultive**

No. 2858 S
Title **A Windy Day on the Roof**
Length 49 ft.
Code Word **Resultless**

No. 2959 S
Title A Seaside Cakewalk
Length 131 ft.
Code Word Retaverunt

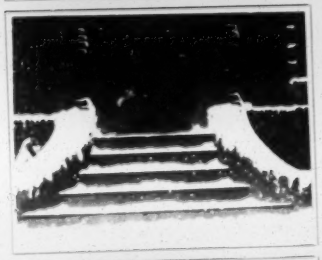
No. 2960 S
Title Orphan Children on the Beach at Coney Island
Length 48 ft.
Code Word Retaxabas



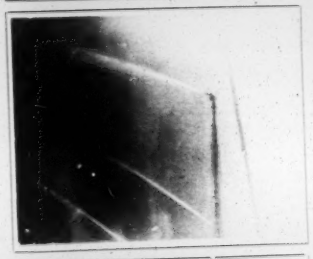
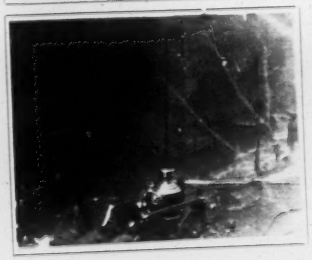
No. 2961 S
Title A Swimming Race at Coney Island
Length 41 ft.
Code Word Retaxabo

No. 2962 S
Title Parade Nat'l Cash Reg. Co.'s Employees St. Louis Ex.
Length 73 ft.
Code Word Retaxabunt

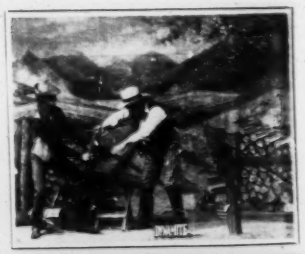
No. 2863 S
Title Shredded Wheat Biscuit
Length 54 ft.
Code Word Resumeriez



No. 2864 S
Title Out in the Streets
Length 640 ft.
Code Word Resumeront

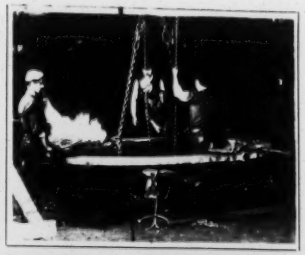
No. 2865 S
Title Fire, Adams Express Co.
Length 34 ft.
Code Word Resumidora



No. 2866 S
Title A Nigger in the Woodpile
Length 262 ft.
Code Word Resumireis

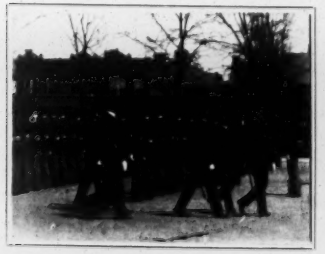
No. 2867 S
Title Mellin's Food Cut-out
Length [illegible]
Code Word Resumonos

No. 2868 S
Title Westinghouse Sign Studio
Length 114 ft.
Code Word Resummoned

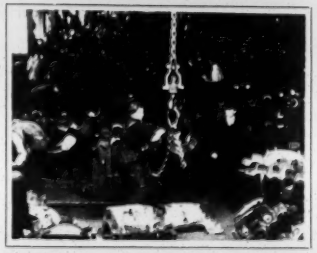


No. 2869 S
Title Welding Big Ring
Length 345 ft.
Code Word Resumons

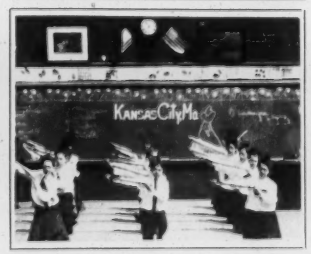
No. 2870
Title Girls Winding Armature
Length 114 ft.
Code Word Resumpta



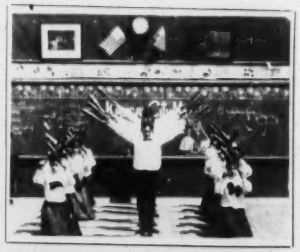
No. 2871 B
Title Review of U. S. Marine Band by Sec'y Moody, U. S. Navy
Length 453 ft.
Code Word Resumptif



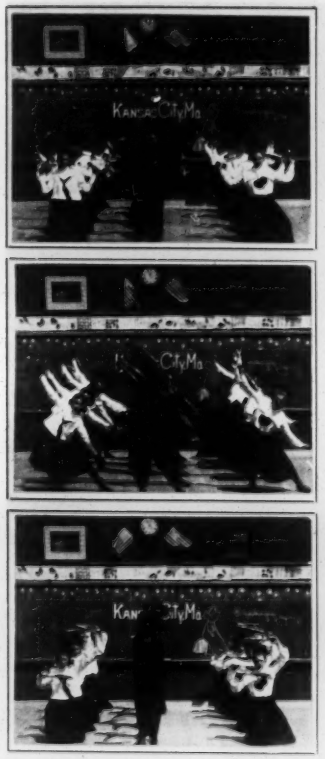
No. 2872 S
Title Panorama Motor Room, Westinghouse Works
Length 145 ft.
Code Word Resumptivo



No. 2873 S
Title Whittier School, Calisthenics Missouri Commission
Length 54 ft.
Code Word Resupieras



No. 2874 S
Title Hyde Park School, Room 2, Missouri Commission
Length 53 ft.
Code Word Resupieron

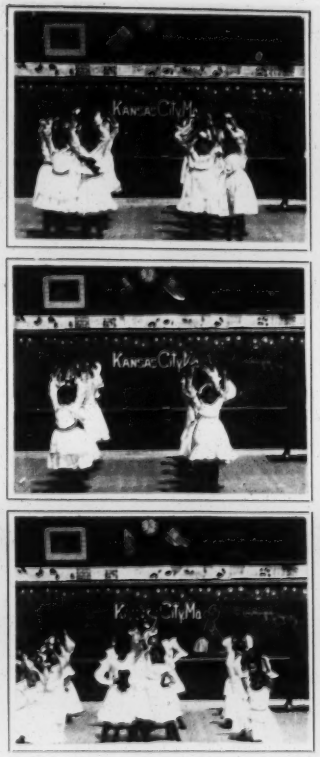


No. **2875 S**

Title **Hyde Park School, Graduating Class Missouri Commission**

Length **54 ft.**

Code Word **Resupiesen**

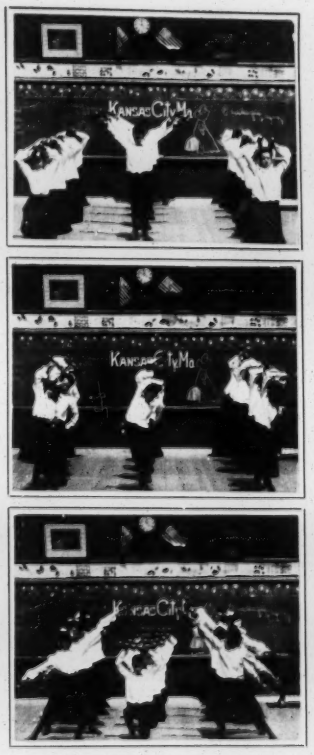


No. **2876 S**

Title **Emerson School, Calisthenics Missouri Commission**

Length **51 ft.**

Code Word **Resupinado**

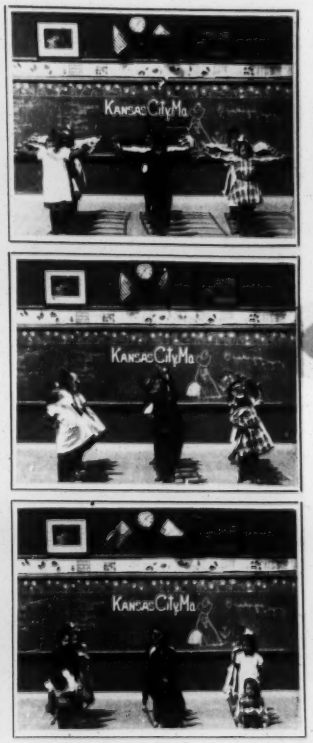


No. **2877 S**

Title **Lathrop School, Calisthenics Missouri Commission**

Length **52 ft.**

Code Word **Resupinate**

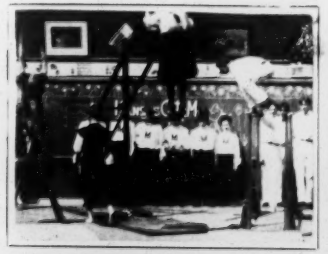


No. **2878 S**

Title **Linwood School, Calisthenics Missouri Commission**

Length **52 ft.**

Code Word **Resupiste**

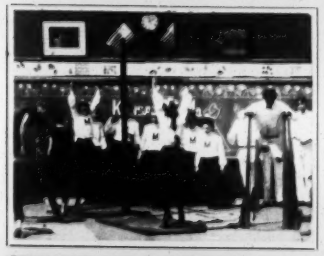


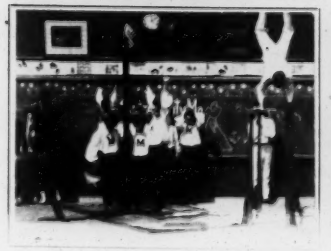
No. 2879 S
Title Central High School, Calisthenics Missouri Commission
Length 57 ft.
Code Word Resupo

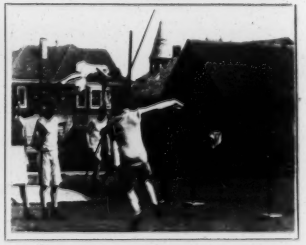
No. 2880 S
Title Kindergarten Dance
Missouri Commission
Length 54 ft.
Code Word Resupplied

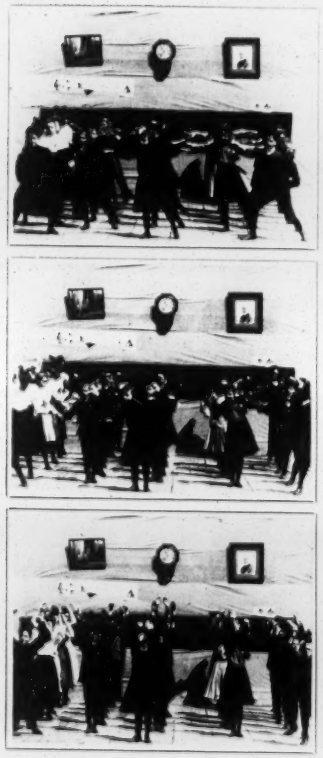
No. 2881 S
Title Kindergarten Ball Game
Missouri Commission
Length 51 ft.
Code Word [illegible]

No. 2882 S
Title High School Field Exercises
Missouri Commission
53 ft.
Resu[illegible]

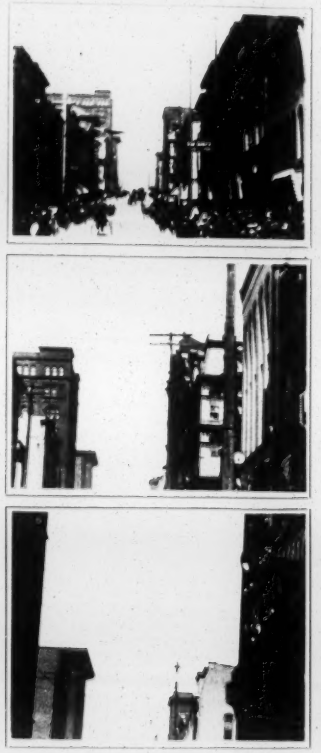






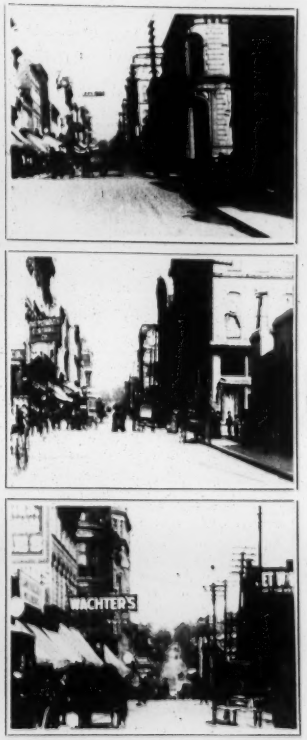


No. 2883 S
Title Free Arm Movement, All Schools Missouri Commission
Length 55 ft.
Code Word Resurgence



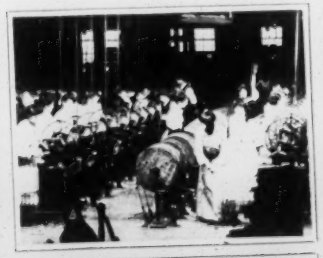
No. 2884 S
Title Pan. of 3d St., St. Joseph, Mo. Missouri Commission
Length 115 ft.
Code Word Resurgidas

No. 2885 S
Title Pan. of 4th St., St. Joseph, Mo. Missouri Commission
Length 52 ft.
Code Word Resurgido

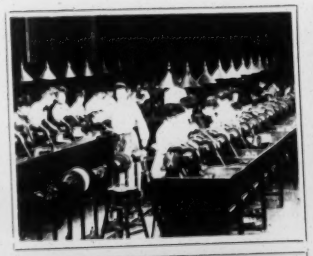


No. 2886 S
Title Pan. of Field St., St. Joseph, Mo. Missouri Commission
Length 59 ft.
Code Word Resurgiera

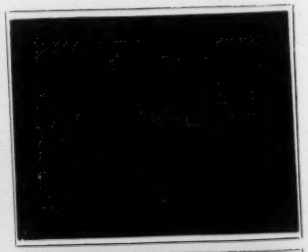
No. 2887 S
Title: Girls Taking Time Checks,
Westinghouse Works
Length: [illegible] ft.
Resurgia



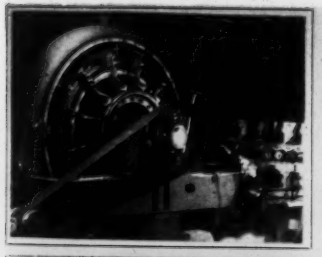
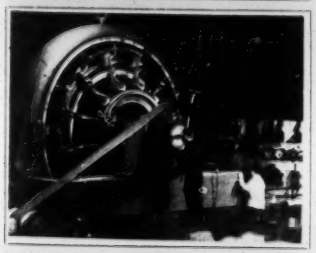
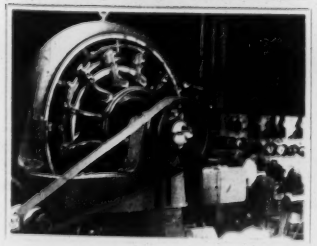
No. 2888 S
Title: Coil Winding Machines,
Westinghouse Works
Length: 119 ft.
Resurgia



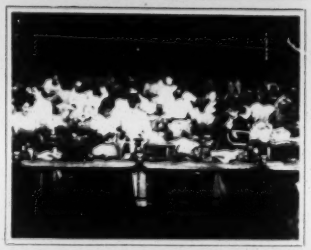
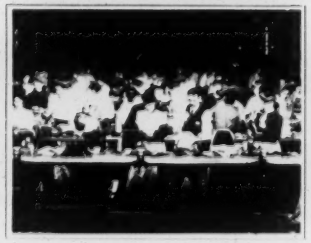
No. 2889 S
Title: Coil Winding, Section E,
Westinghouse Works
Length: 126 ft.
Resurgia



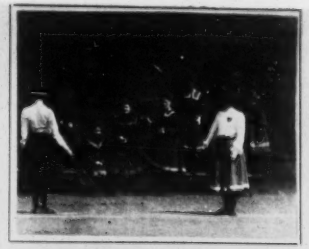
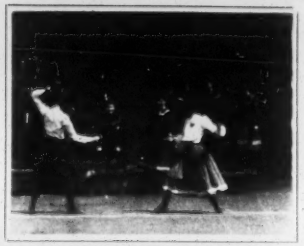
No. 2890 S
Title: Static Electric Sign,
Westinghouse Works
Length: 65 ft.
Resurgia

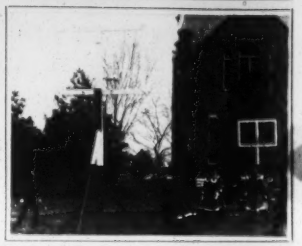
No. 2891 S
Title Testing a Rotary, Westinghouse Works
Length 159 ft.
Code Word Resurja

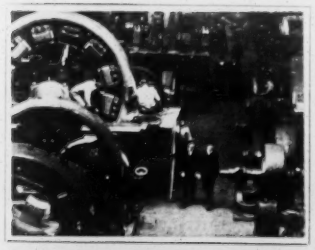
No. 2892 S
Title Taping Coils, Westinghouse Works
Length 134 ft.
Code Word Resurjais

No. 2893 S
Title Fencing Class, Missouri Valley College
Length 56 ft.
Code Word Resurprise

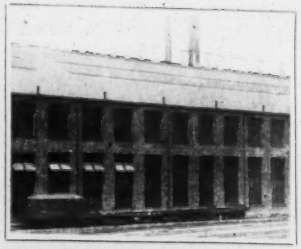


No. 2894 S
Title Basket Ball, Missouri Valley College
Length 56 ft.
Code Word Resurrect



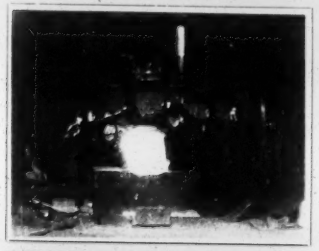
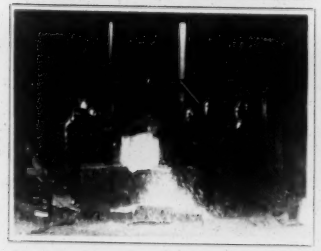
No. 2895 S
Title Panorama View, Aisle B, Westinghouse Works
Length 136 ft.
Code Word Resurtiese

No. 2896 S
Title Assembling a Generator, Westinghouse Works
Length 183 ft.
Code Word Resurvey

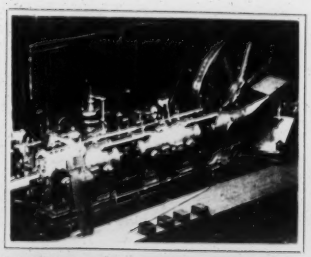
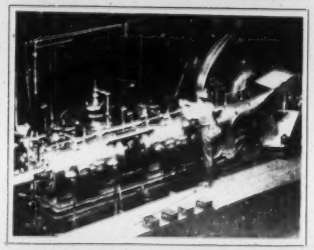
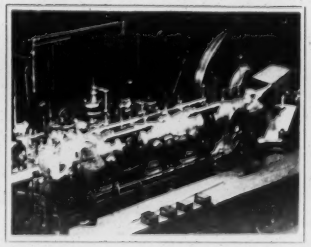


No. 2897 S
Title Railroad from Pittsburg to Stewart, Westinghouse Works
Length 1036 ft.
Code Word Resurveyed

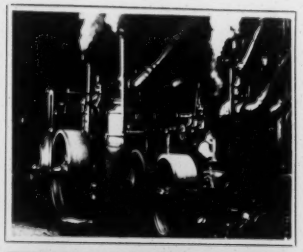
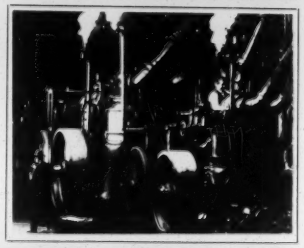
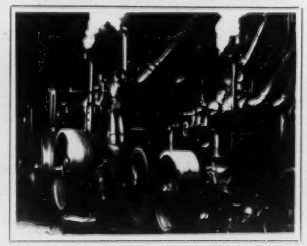
No. 2898 S
Title Steam Whistle, Westinghouse Works
Length 35 ft.
Code Word Resuscito

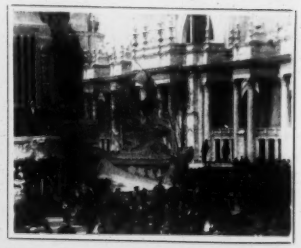
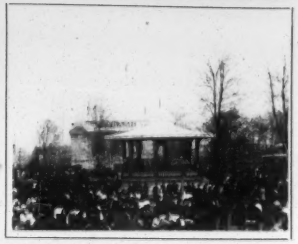
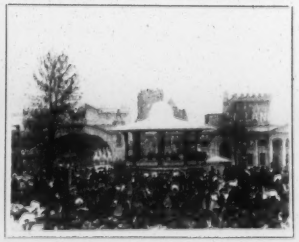
No. 2899 S
Title Steam Hammer, Westinghouse Works
Length 197 ft.
Code Word [illegible]

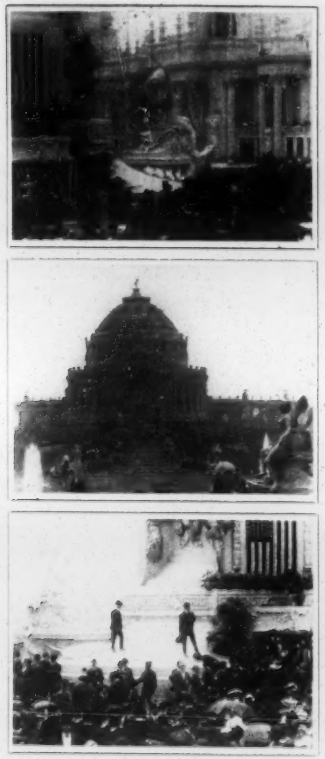
No. 2900 S
Title Testing Gas Engine, Westinghouse Works
Length 195 ft.
Code Word Resvalar

No. 2901 S
Title Testing Steam Engine, Westinghouse Works
Length 104 ft.
Code Word Retabamus

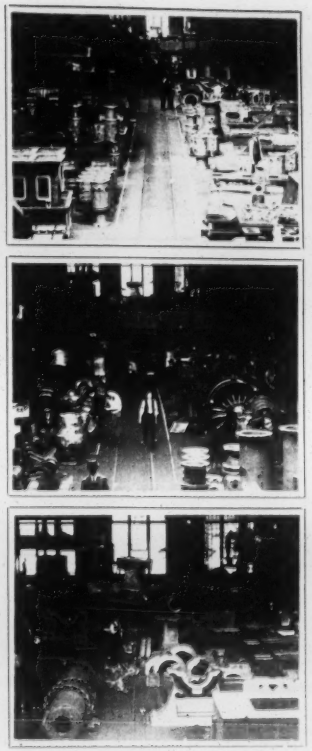




No. 2902 S
Title Opening Ceremonies St. Louis Exposition
Length 142 ft.
Code Word Retablir

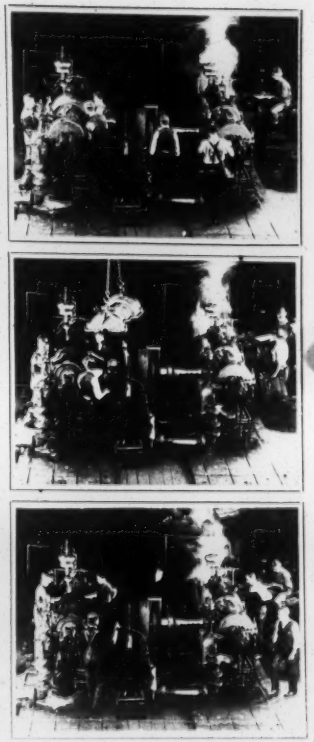


No. 2903 S
Title Taft's Address and Panorama, St. Louis Exposition
Length 187 ft.
Code Word Retabo

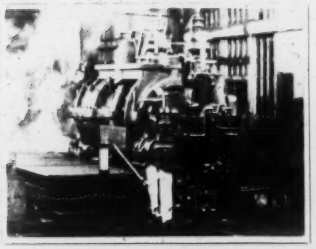
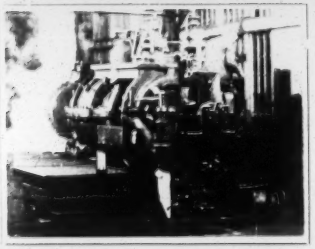
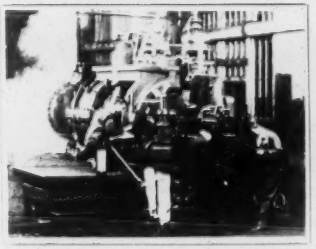
No. 2904 S
Title Parade on the Pike, St. Louis Exposition
Length 207 ft.
Code Word Retabolo



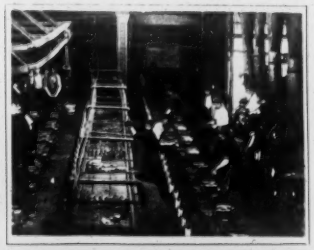
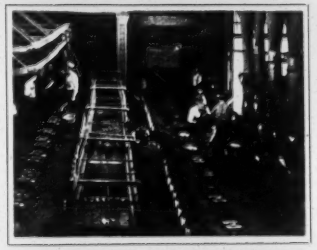
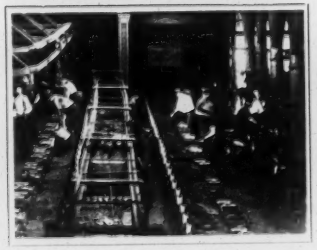
No. 2905 S
Title Panorama of Machine Co. Aisle, Westinghouse Works
Length 189 ft.
Code Word Retabunt



No. 2906 S
Title Testing Large Turbine, Westinghouse Works
Length 198 ft.
Code Word Retacabas

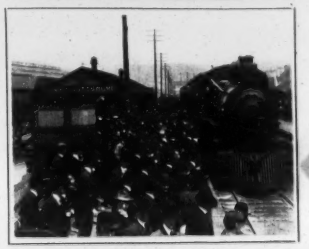




No. 2907 S
Title Assembling and Testing Turbine, Westinghouse Works
Length 145 ft.
Code Word Retacado

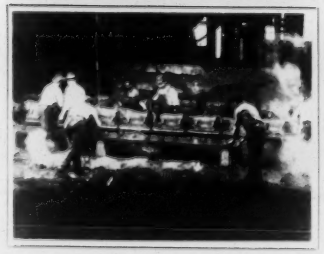




No. 2908 S
Title Westinghouse Air-Brake Company
Length 188 ft.
Code Word Retacais

No. 2909 S
Title Westinghouse Employees, Westinghouse Works
Length 269 ft.
Code Word Retacamos

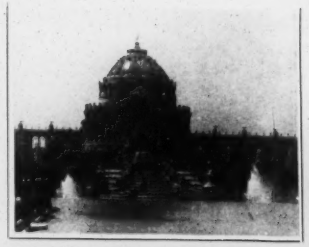
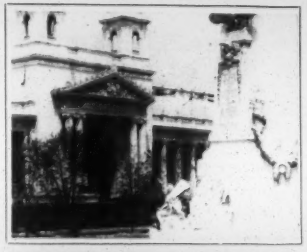
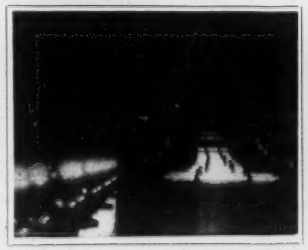


No. 2910 S
Title Westinghouse Employees Boarding Train
Length 195 ft.
Code Word Retacara



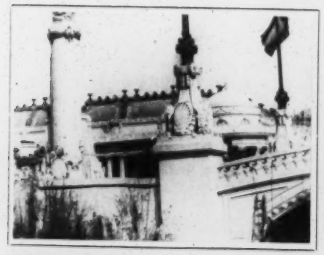
No. **2911 S**
Title **Westinghouse Air-Brake Company, Casting Machine**
Length **170 ft.**
Code Word **Retacarias**

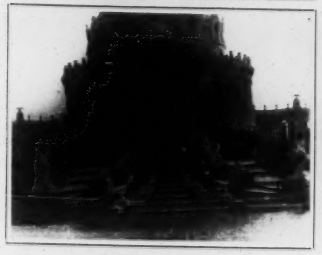
No. **2912 S**
Title **Igorotte Savages, St. Louis Exposition**
Length **190 ft.**
Code Word **Retactos**

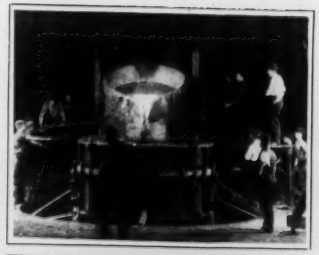
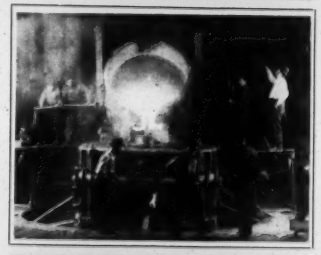
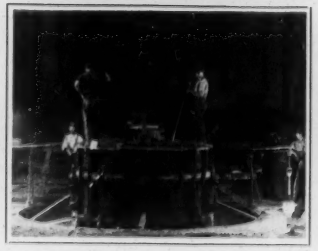
No. **2913 S**
Title **Panorama from St. Louis Plaza, St. Louis Exposition**
Length **367 ft.**
Code Word **Retacturam**

No. **2914 S**
Title **Westinghouse Co., No. 3, Moulding Machine**
Length **197 ft.**
Code Word **Retacturos**





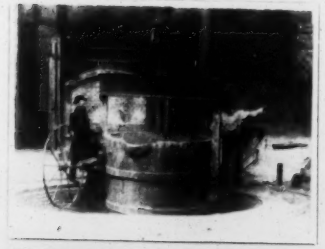
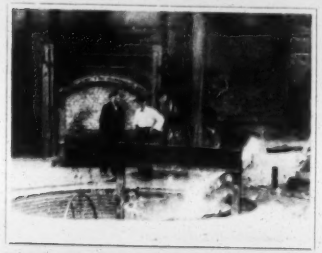
No. 2915 S
Title Panorama St. Louis Exposition from Launch
Length 179 ft.
Code Word Retacguarda

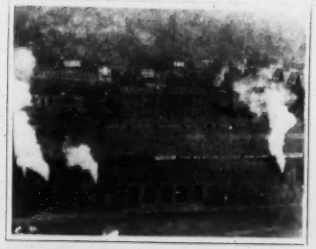
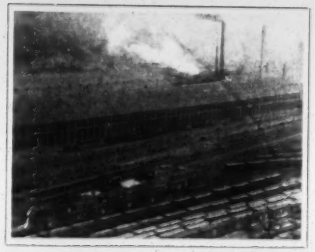
No. 2916 S
Title Casting a Guide Box, Westinghouse Works
Length 316 ft.
Code Word Retahila

No. 2917 S
Title Operation of Westinghouse Block System
Length 193 ft.
Code Word Retaillage

No. 2918 S
Title Twenty-Mule Team, St. Louis Exposition
Length 84 ft.
Code Word Retaille

No. 2919 S
Title Tapping a Furnace, Westinghouse Works
Length 273 ft.
Code Word Retainment

No. 2920 S
Title Turning Panorama from Hill, Westinghouse Works
Length 194 ft.
Code Word Retainable

No. 2921 S
Title Parade of Characters (Asia in America) St. Louis Exposition
Length 62 ft.
Code Word Retains

No. 2922 S
Title Gymnasium Work, Kirksville, Mo.
Length 55 ft.
Code Word Retajaban

No. 2923 S

Title Physical Culture,

Kirksville, Mo.

Length 50 ft.

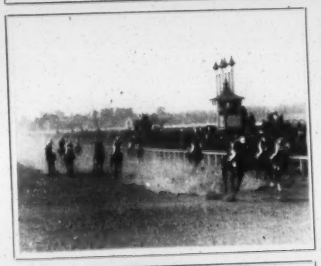
Code Word

No. 2924 S

Title Princess Rajah, Dance with Chair, St. Louis Exposition

Length 71 ft.

Code Word Retajan



No. 2925 S

Title Brooklyn Handicap, 1904

Length 415 ft.

Code Word Retajaris

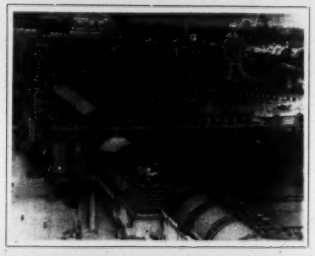
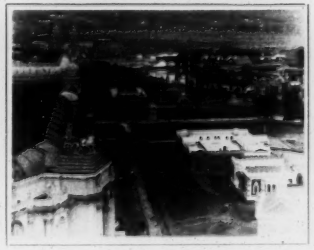
No. 2926 S

Title Filipino Scouts, Musical Drill, St. Louis Exposition

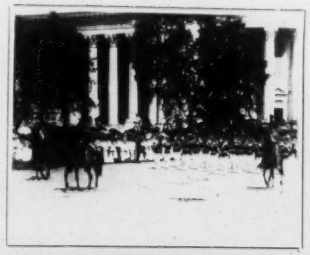
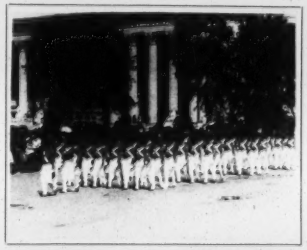
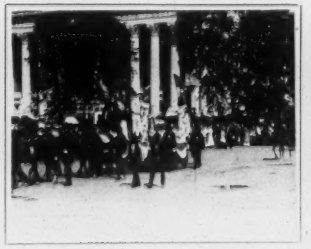
Length 174 ft.

Code Word Retalhar

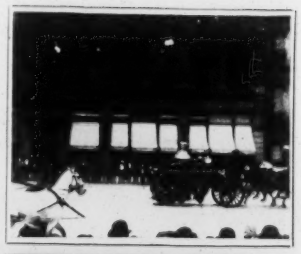
No. 2927 S
Title Dress Parade of the Filipino Scouts, St. Louis Exposition
Length 93 ft.
Code Word Retalheiro

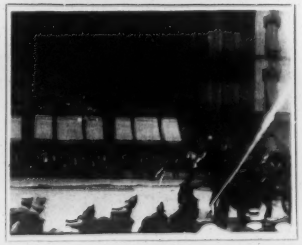



No. 2928 S
Title Panorama of St. Louis Exposition from Wireless Tower
Length 79 ft.
Code Word Retalhinho

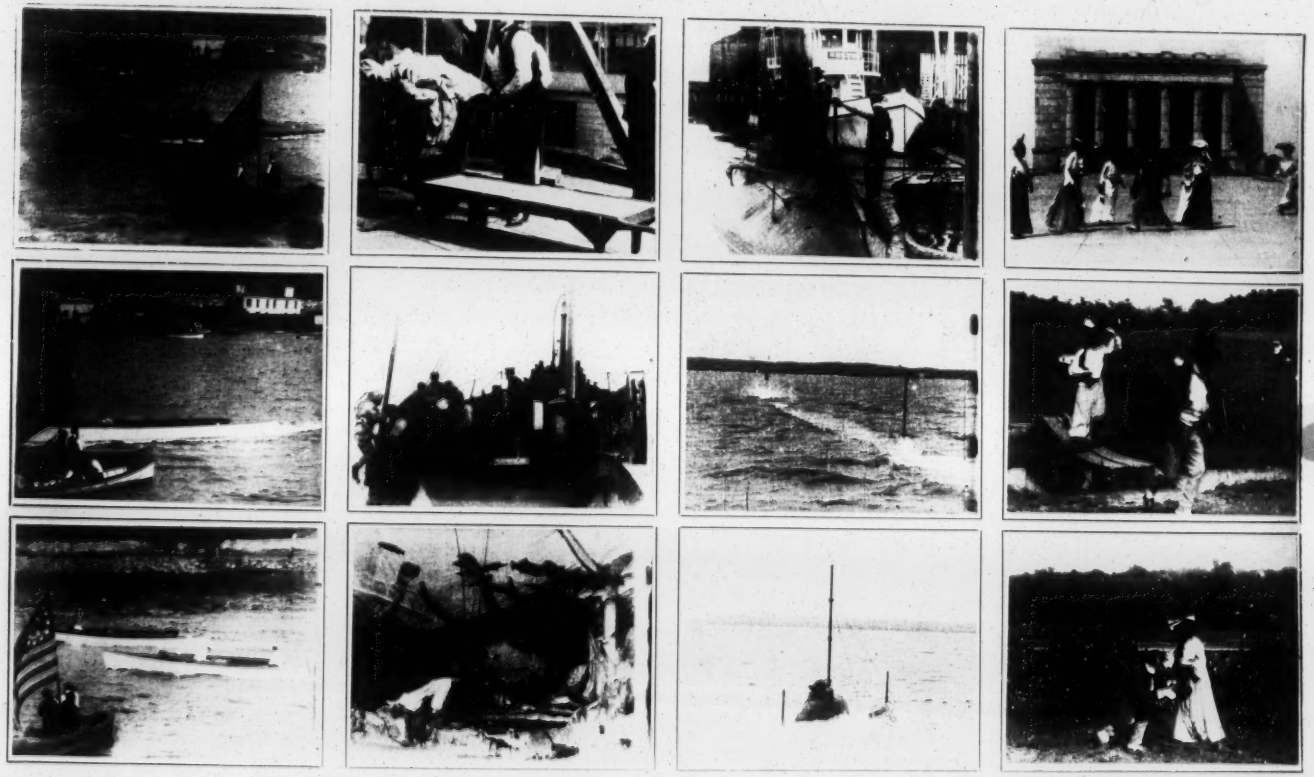




No. 2929 S
Title West Point Cadets Escorting Liberty Bell, St. Louis Exposition
Length 196 ft.
Code Word Retalho





No. 2930 S
Title Exhibition Fire Drill, Union Square, N. Y.
Length 65 ft.
Code Word Retaliabas

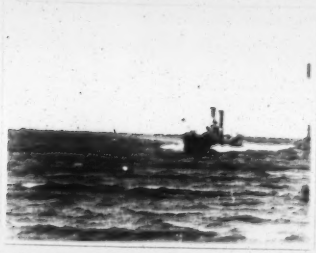
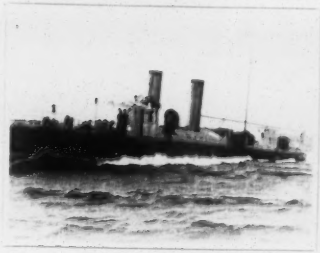


No. 2931 S
Title Auto Boat Race on the Hudson River
Length 155 ft.
Code Word Retaliabo

No. 2932 S
Title General Slocum Disaster
Length 348 ft.
Code Word Retaliavit

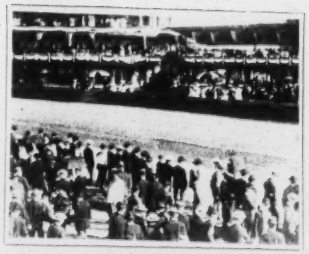
No. 2933 S
Title Holland Submarine Boat Tests
Length 706 ft.
Code Word Retallaban

No. 2934 S
Title "Personal"
Length 463 ft.
Code Word Retallador

No. 2935 S
Title Speed Test of W. K. Vanderbilt, Jr.'s "Tarantula"
Length 63 ft.
Code Word Retallaras

No. 2936 S
Title Panorama of Harvard Class Day
Length 190 ft.
Code Word Retallezca

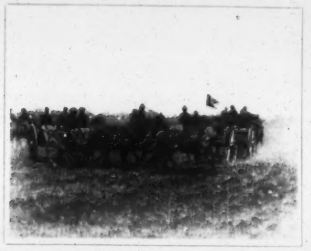


No. 2937 S
Title Panorama of Race Track Crowd, St. Louis
Length 108 ft.
Code Word Retamage

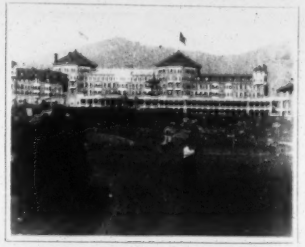
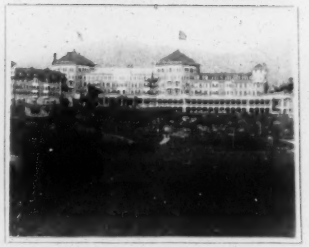
No. 2938 S
Title President Roosevelt's Home-coming
Length 72 ft.
Code Word Retameurs

No. 2939 S
Title The Moonshiner
Length 958 ft.
Code Word Retangebat

No. 2940 S
Title Automobling Among the Clouds
Length 562 ft.
Code Word Retangimus



No. 2941 S
Title Battery A, Rhode Island Light Artillery
Length 229 ft.
Code Word Retangunt

No. 2942 S
Title Coaching in the White Mountains
Length 158 ft.
Code Word Retannillas

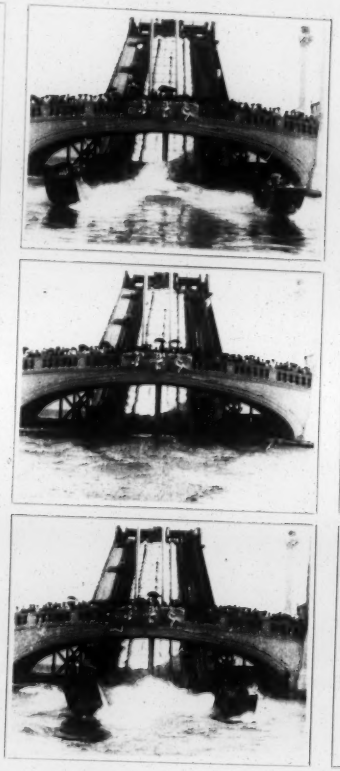
No. 2943 S
Title A Couple of Lightweights at Coney Island
Length 57 ft.
Code Word Retantibus

No. 2944 S
Title The Seashore Baby
Length 72 ft.
Code Word Retaques

No. 2945 S
Title The Swimming Class
Length 101 ft.
Code Word Retardacao

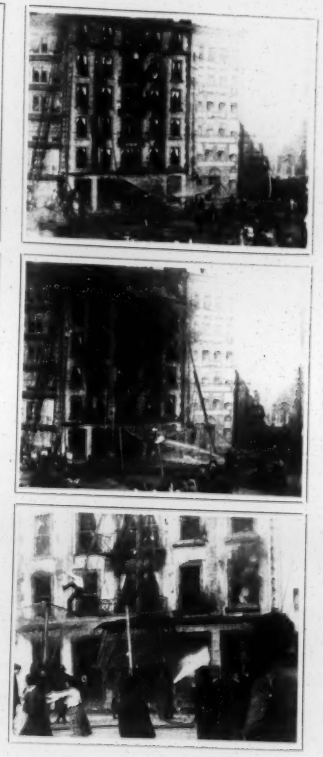
No. 2946 S
Title Beyond the Danger Line
Length 197 ft.
Code Word Retardada

No. **2947 S**
Title **"Alone"—Bady in the Surf**
Length **66 ft.**
Code Word **Retardado**

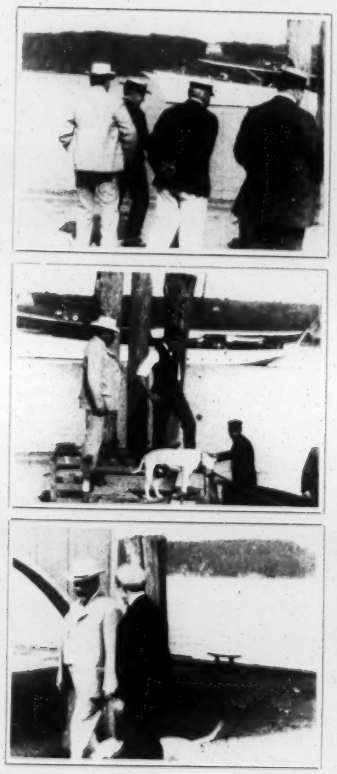


No. **2948 S**
Title **The Racing Chutes at Dreamland**
Length **81 ft.**
Code Word **Retardamur**

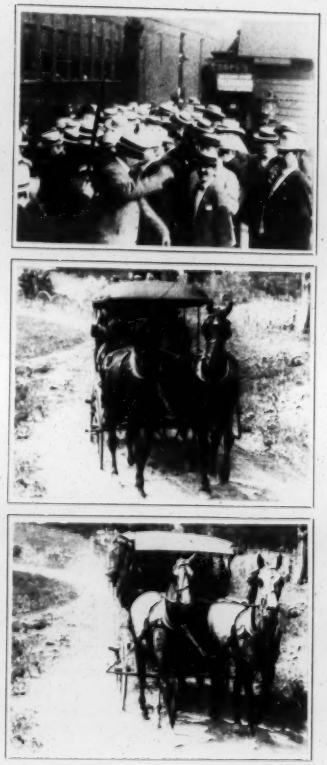
No. **2949 S**
Title **The First Baby—Seashore Scene**
Length **46 ft.**
Code Word **Retardaron**



No. **2950 S**
Title **Fighting the Flames—Dreamland**
Length **423 ft.**
Code Word **Retardatif**

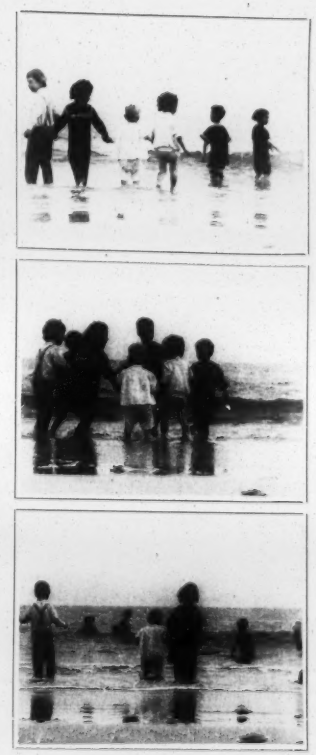


No. **2951 S**
Title **Judge Parker and Mayor McClellan at Esopus**
Length **65 ft.**
Code Word **Retardavit**



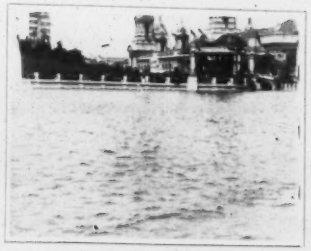
No. **2952 S**
Title **Democratic National Committee at Esopus**
Length **197 ft.**
Code Word **Retardemos**

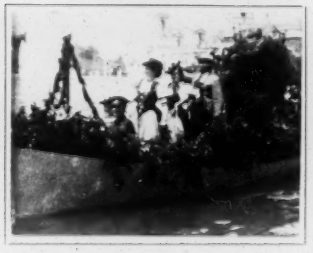
No. **2953 S**
Title **The Two Bottle Babies**
Length **79 ft.**
Code Word **Retarding**



No. **2954 S**
Title **Children in the Surf**
Length **194 ft.**
Code Word **Retardo**

No. 2955 S
Title The Baby and the Puppies
Length 109 ft.
Code Word Retasacion





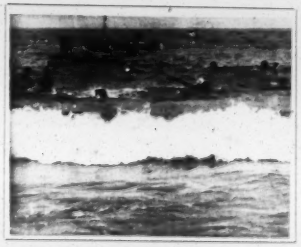
No. 2956 S
Title Parade of Floats
St. Louis Exposition
Length 132 ft.
Code Word Retasaren

No. 2957 S
Title Parade of Military
St. Louis Exposition
Length 248 ft.
Code Word Retatana

No. 2958 S
Title The Coney Island
Beach Patrol
Length 102 ft.
Code Word Retaturos

No. 2959 S
Title A Seaside Cakewalk
Length 131 ft.
Code Word Retaverunt

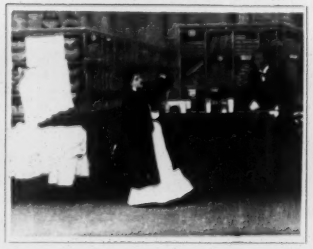
No. 2960 S
Title Orphan Children on the Beach at Coney Island
Length 48 ft.
Code Word Retaxabas



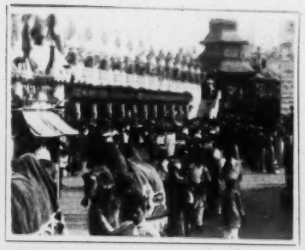
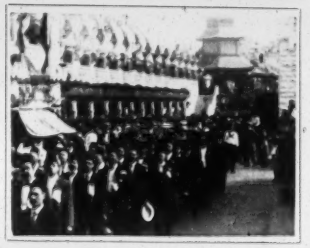
No. 2961 S
Title A Swimming Race at Coney Island
Length 41 ft.
Code Word Retaxabo

No. 2962 S
Title Parade Nat'l Cash Reg. Co.'s Employees St. Louis Ex.
Length 73 ft.
Code Word Retaxabunt

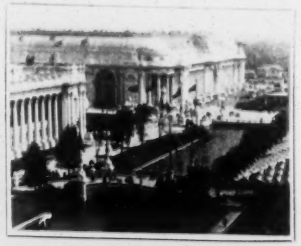
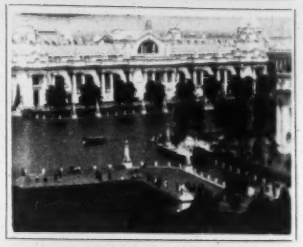
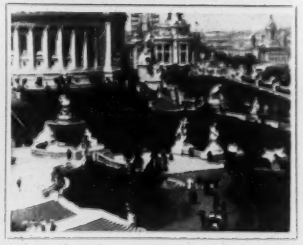
No. 2963 S
Title Speech of Gov. Francis to Nat'l Cash Reg. Co.'s Employees
Length 47 ft.
Code Word Retaxandos



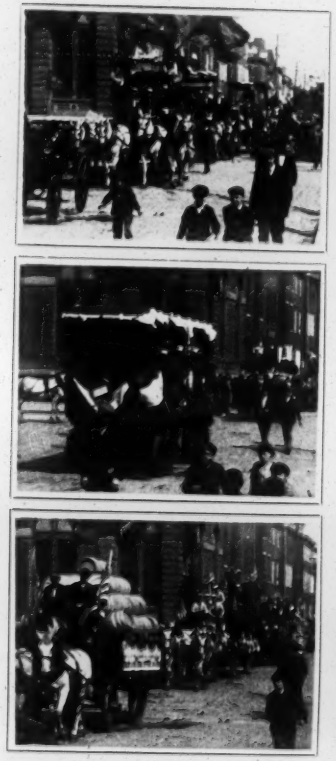
No. 2964 S
Title The Widow and the Only Man
Length 463 ft.
Code Word Retaxant

No. 2965 S
Title Parade of Mystic Shriners, Luna Park, Coney Island
Length 154 ft.
Code Word Retaxatura

No. 2966 S
Title Panorama of German Pavilion St. Louis Exposition
Length 128 ft.
Code Word Retazos

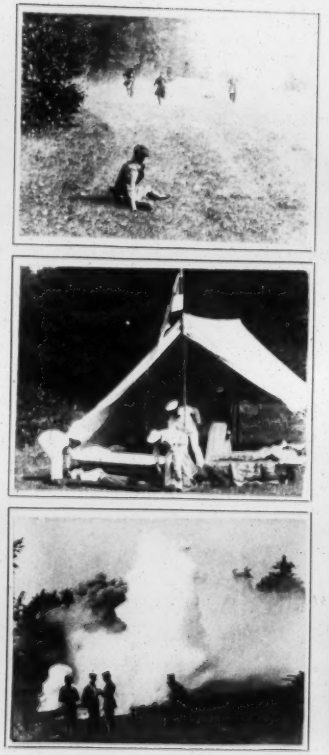


No. 2967 S

Title Brewers' Parade, Philadelpbia, Pa.

Length 257 ft.

Code Word Retegebat



No. 2968 S

Title The Hero of Liao Yang

Length 1052 ft.

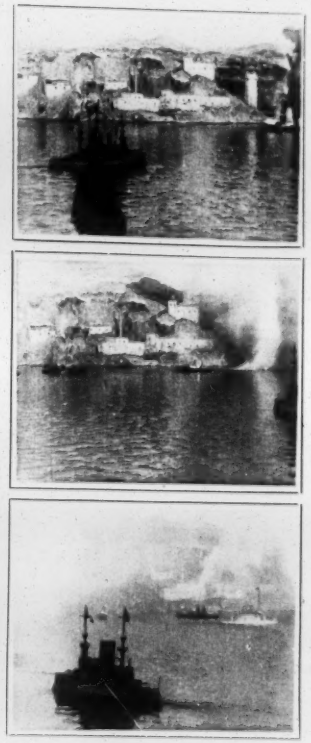
Code Word Retegetis

No. 2969 S

Title Electric Locomotive Tests and Races, Schenectady, N. Y.

Length 264 ft.

Code Word Retegunt



No. 2970 S

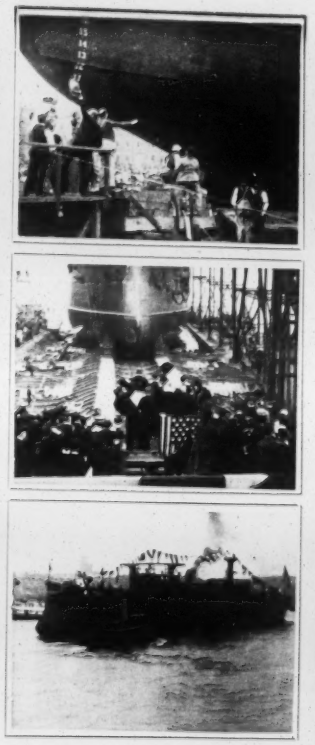
Title Imitation Naval Battle, St. Louis Exposition

Length 192 ft.

Code Word Reteiller

No. 2971 S
Title Internat'l Automobile Race for the Vanderbilt Cup
Length 190 ft.
Code Word Reteindre

No. 2972 S
Title In Fair Japan
Length 206 ft.
Code Word Retejadas



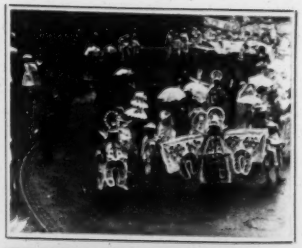
No. 2973 S
Title Launching of the U. S. Battleship Connecticut
Length 442 ft.
Code Word Retejado

No. 2974 S
Title The Lost Child
Length 556 ft.
Code Word Retejadora

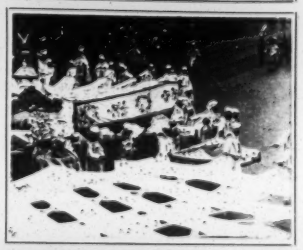
No. 2975 S
Title The Suburbanite
Length 692 ft.
Code Word Retejaren

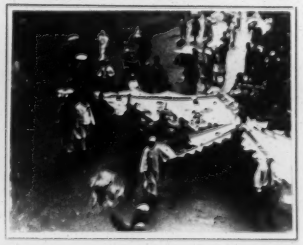
No. 2976 S
Title University of Pennsylvania Football Team
Length 41 ft.
Code Word Retejedura

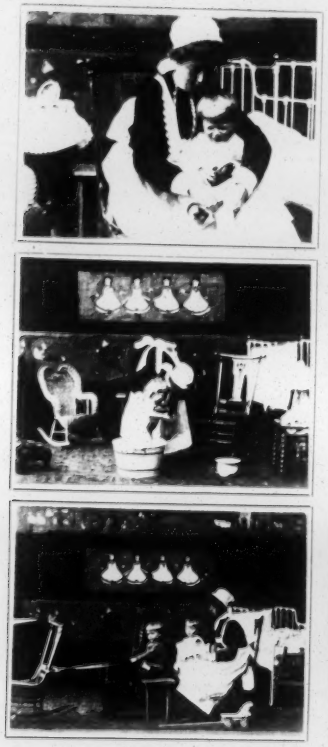
No. 2977 S
Title The Chicken Thief
Length 758 ft.
Code Word Retejia



No. 2978 S
Title New Year's Day Parade, Philadelphia
Length 194 ft.
Code Word Retejiamos

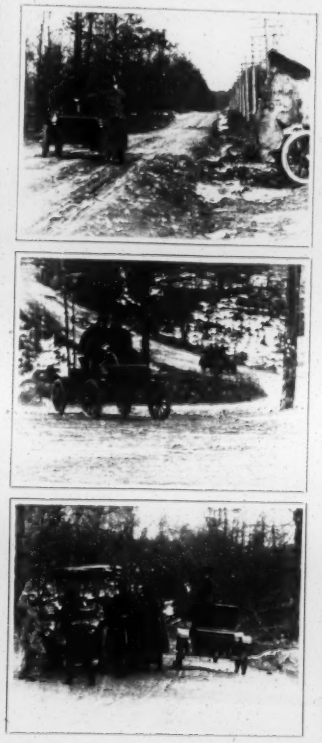






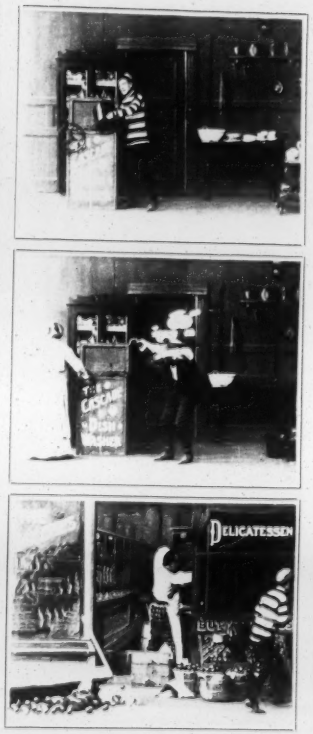
No. 2979 S
Title **Baby's Day**

Length **458 ft.**
Code Word **Retejiera**



No. 2980 S
Title **The Gentlemen Highwaymen**

Length **312 ft.**
Code Word **Retejieses**



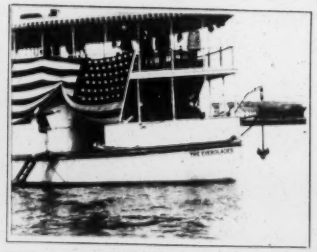
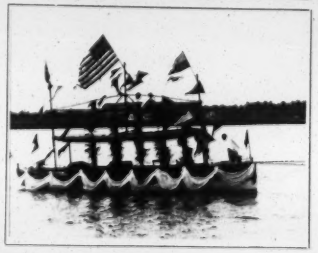
No. 2981 S
Title **The Bad Boy and the Groceryman**

Length **273 ft.**
Code Word **Retejo**

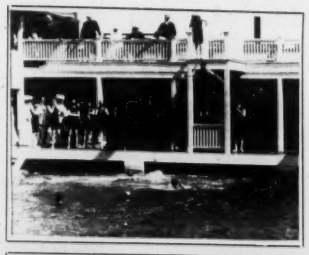
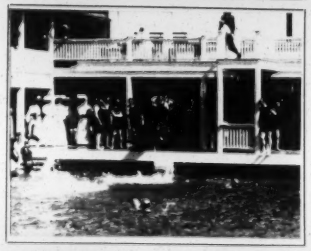
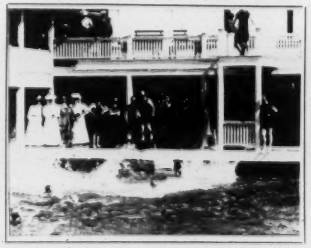
No. 2982 S
Title **Automobile Races at Ormond, Fla.**

Length **276 ft.**
Code Word **Retellies**

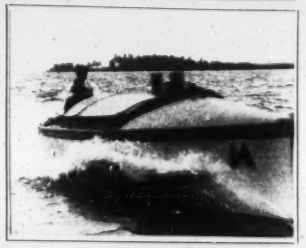
No. **2983 S**
Title **Across the New Viaduct of New York**
Length **152 ft.**
Code Word **Retemblada**

No. **2984 S**
Title **Boating Carnival, Palm Beach, Fla.**
Length **199 ft.**
Code Word **Retemptabo**

No. **2985 S**
Title **In the Swimming Pool, Palm Beach, Fla.**
Length **167 ft.**
Code Word **Retemptes**



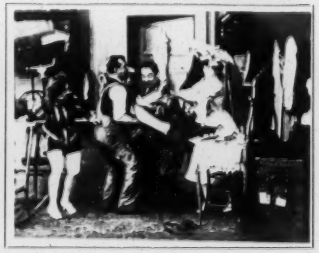
No. **2986 S**
Title **Speed Trial of Auto Boat Challenger, Lake Worth, Fla.**
Length **83 ft.**
Code Word **Retempto**

No. **2987 S**

Title **Tom, Tom, The Piper's Son**

Length **508 ft.**

Code Word **Reten**

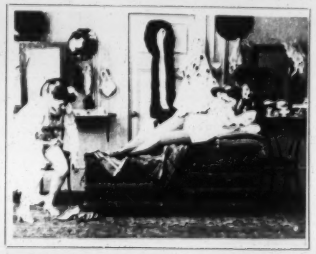
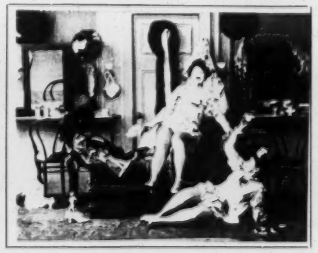


No. **2988 S**

Title **The Prima Donna's Understudy**

Length **55 ft.**

Code Word **Retenais**

No. **2989 S**

Title **The Sleepy Soubrette**

Length **57 ft.**

Code Word **Retendamus**

No. **2990 S**

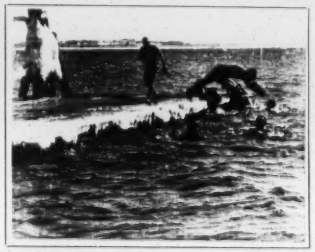
Title **Inauguration of President Roosevelt**

Length **201 ft.**

Code Word **Retendreis**

No. **2991 S**
Title **Gov. Wm. L. Douglas, of Mass.**
Length **52 ft.**
Code Word **Retenez**

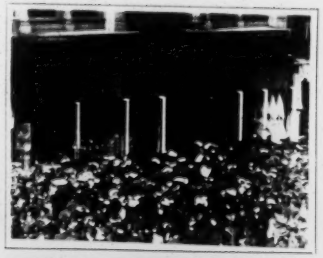
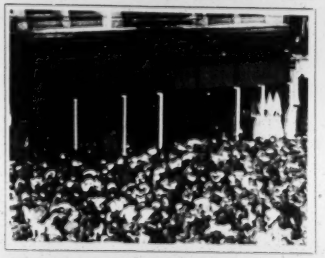
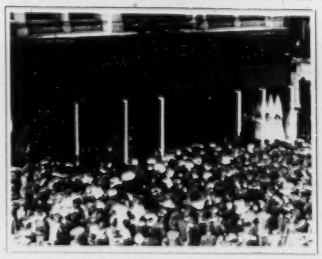
No. **2992 S**
Title **The Nihilists**
Length **850 ft.**
Code Word **Retengais**



No. **2993 S**
Title **Bathing in the Ice at the L Street Bath, Boston**
Length **386 ft.**
Code Word **Retenidas**

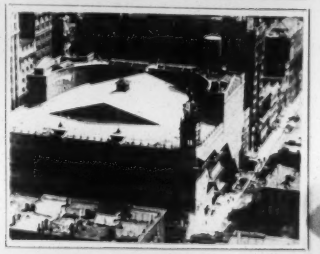
No. **2994 S**
Title **Children's Hour on the Farm**
Length **404 ft.**
Code Word **Retenons**

No. 2995 S
Title **Three Cavaliers of the Road**
Length 29 ft.
Code Word **Retentabar**

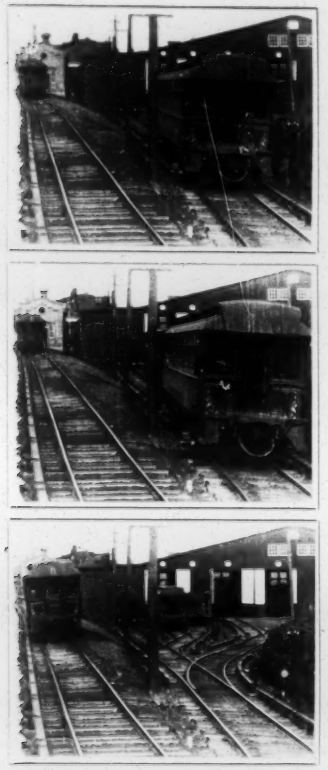




No. 2996 S
Title **Bargain Day on 14th St., New York**
Length 79 ft.
Code Word **Retentaras**

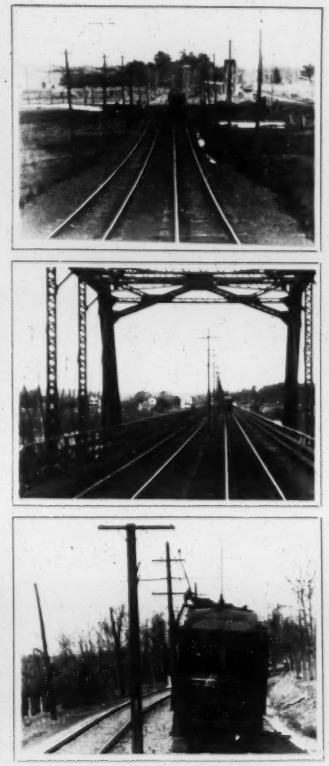
No. 2997 S
Title **Wanted; a Dog**
Length 695 ft.
Code Word **Retentaste**



No. 2998 S
Title **Panorama from the Roof of the Times Building, N. Y.**
Length 123 ft.
Code Word **Retentemos**

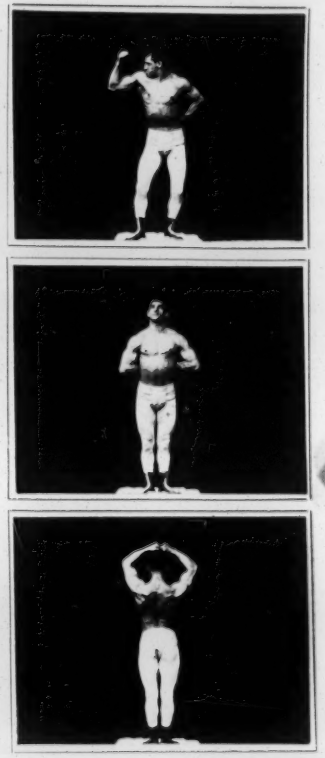


No. 2999 S
Title Gen'l Elec. No. 3 Handling Cars at the Barn
Length 100 ft.
Code Word Retentemur



No. 3000 S
Title Gen'l Elec. No. 2 Trolley changing from di. to alter. cur.
Length 171 ft.
Code Word Retentif

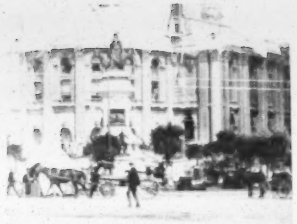
No. 3001 S
Title Gen'l Elec. No. 1 Employees leaving work
Length 150 ft.
Code Word Retentiva

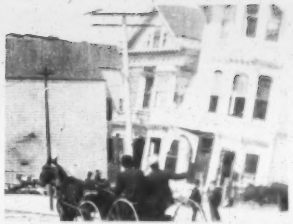


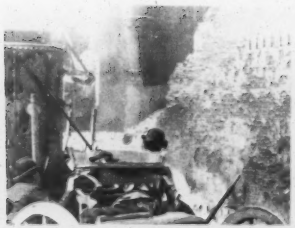
No. 3002 S
Title Physical Culture Poses
Length 55 ft.
Code Word Retentoris

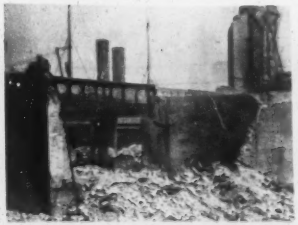
A.5743
~~L.1056~~
22

2583-3002









171 S

Ruins of San Francisco

140 ft

Retrim

No. 3172 S

Title Ruins of San Francisco

Length 287 ft.

Code Word Retrimento

No. 3173 S

Title Ruins of San Francisco

Length 373 ft

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No. 3174 S

Title Ruins of San Francisco

Length 199 ft

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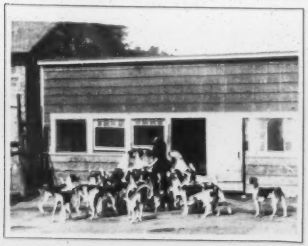
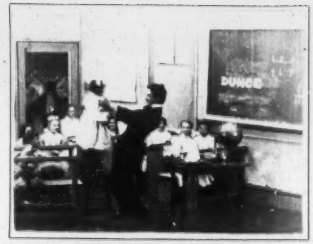


No. 3231

Title **The Fox Hunt**

Length 672 ft.

Code Word **Retschen**

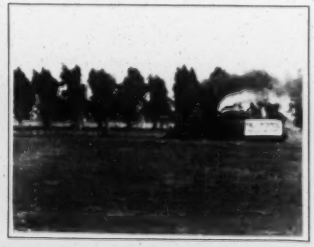


No. 3232

Title **The Country Schoolmaster**

Length 695 ft.

Code Word **Rettangolo**



No. 3233

Title **Railroad Collision at Los Angeles, Calif.**

Length 190 ft.

Code Word **Retterin**

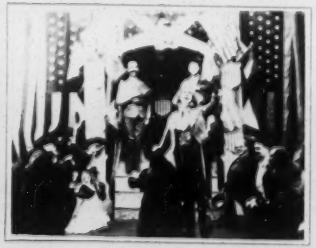
No. 3234

Title **The 9th Mass. Vol. Militia**

Length 52 ft.

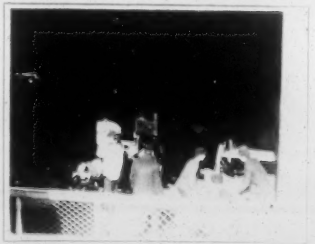
Code Word **Rettetest**

No. 3271
Title Floral Parade at Pasadena, Calif.
Length 399 ft.
Code Word Reukgras



No. 3272
Title The Fight of Nations
Length 750 ft.
Code Word Reukmaker

No. 3273
Title The Truants
Length 638 ft.
Code Word Reukoffers



No. 3274
Title Unloading Mail at Pier 13, N. R., N. Y.
Length 68 ft.
Code Word Reukstol

The Mutoscope

The Mutoscope, so named from the Latin "Mutos," and the Greek Σκοπειν (meaning changing views), registers a great advance in photography, as applied to objects in motion and their reproduction.

THIS little instrument, not unlike a stereoscope in size and general appearance (see illustration, page 5) presents to the eye photographic views of objects in motion in so life-like a manner as to border upon the marvelous. To illustrate: An express train traveling at the rate of a mile a minute is seen approaching, a mere speck in the distance. On it comes! 'Tis here!! Going by!!! Gone!!!!—all with the vividness of reality, and so realistic that it does not require a great stretch of the imagination to hear the roar and feel the breeze it makes. You see clouds of steam,

the whirling wheels, and then the vacant track— and you want to see it again.

While the art of recording movement by the camera and the reproduction of the views so recorded, presenting scenes in which the objects appear in motion as in life, is not entirely new, yet it partakes largely of the character of novelty, since but a small percentage of the general public has been afforded an opportunity of becoming at all familiar with the subject, or of even witnessing the marvelous results obtained.

Results heretofore attained by instruments of this class have been unsatisfactory, the views produced being too small, and the great vibration attending the operation of the appliances used for presenting them giving a blurred and unsteady effect to the picture, tiring to the eye and taking away much of the realistic effect, and, too, the apparatus used has been bulky, compli-

cated and costly, requiring mechanical power for its operation and the constant care of skilled attendants, all of which have operated against the general introduction of such apparatus and restricted its use to a few of the larger cities, and even there to fixed places where suitable mechanical power could be had.

The Mutoscope is free from all these objections and difficulties. Its size, approximating that of an ordinary sewing machine case or cover, makes it available for use in the most limited space. Its mechanism is of so simple a character that it will not get out of order with ordinary use; so simple is it that a child can operate it. It presents views about the size of a cabinet photograph, and runs so smoothly and steadily that each picture appears to be a part of one continuous photograph of a scene, with every gesture and movement faithfully reproduced, as in life.

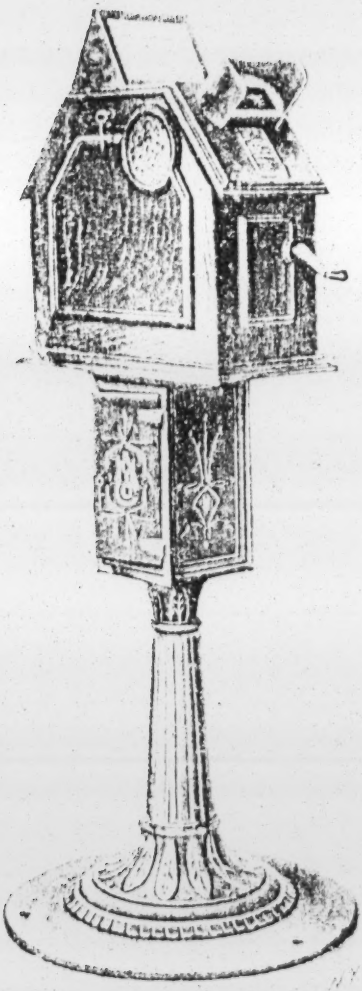
The perfection attained by the

Mutoscope is due in no small degree to the special mechanism employed in photographing the subjects. With this mechanism successive photographs of objects in motion are taken upon a band of film at the rate of 40 to 60 per second.

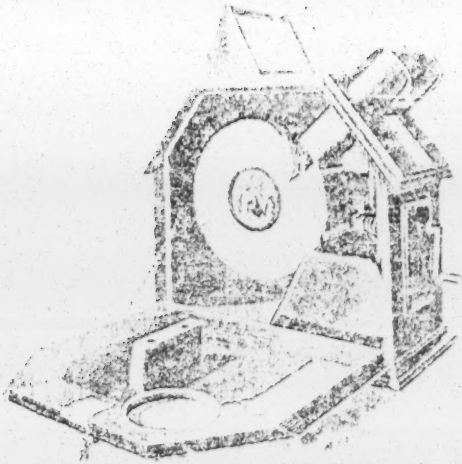
Photographic prints from the series of pictures thus obtained, are mounted in consecutive order around a cylinder, standing out like the leaves of a book, as shown in the illustration. (Page 9.)

When this cylinder is slowly revolved the picture cards being held back by a stop, and allowed to snap past the eye one by one, as one thumbs the leaves of a book, an apparently moving picture is the result, and it is difficult to realize that the picture is not endowed with life.

For commercial purposes, the cylinder or reel of pictures, is mounted in a box on the outside of which is a crank, and a very simple mechanism connects the crank with the



THE NICKEL-IN-THE-SLOT MUTOSCOPE.



THE MUTOSCOPE
(INSIDE VIEW.)

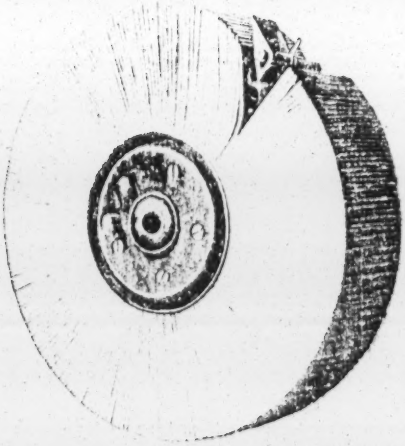
cylinder when a nickel is dropped into a slot, thus allowing a person to make two complete rotations of the cylinder when the crank is released, and another coin is required for another view. From 900 to 1,000 pictures are mounted upon a cylinder.

In the operation of the Mutoscope, the spectator has the performance entirely under his own control by the turning of the crank. He may make the operation as quick or as slow as fancy dictates, or he may maintain the normal speed at which the original performance took place; and if he so elects, the entertainment can be stopped by him at any point in the series and each separate picture inspected at leisure; thus every step, motion, act or expression can be analyzed, presenting effects at once instructive, interesting, attractive, amusing and startling.

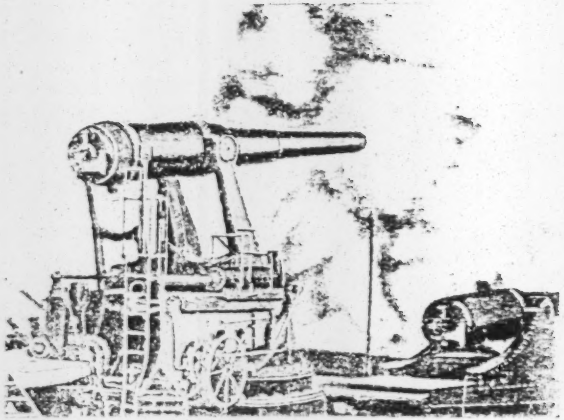
The capacity of the Mutoscope is co-equal with the camera. It re-

produces in motion anything which can be photographed, whether motion of human bodies or movements in mechanism or nature. Thus the Falls of Niagara, the eruption of Vesuvius, the Harbor of New York with moving ships and water craft, conflagrations, storms at sea, horse and boat races, surf and bathers, moving trains, animals in action, athletic games and sports, scenes from plays introducing prominent actors in favorite roles; in fact, any scene, from the gigantic down to the motion of an insect, can be reproduced with perfect fidelity to nature and the actual movements presented by the scene, depicted in a most realistic way.

THE Mutoscope equipped with attractive views, provided with a nickel-in-the-slot attachment and placed in Railway Stations, Ferry Houses, Post Offices, Hotel and Theatre lobbies, Billiard



THE REEL.



DISCHARGE OF TEN-INCH DISAPPEARING GUN,
SANDY HOOK.

Halls, Barber Shops, Saloons, Drug Stores and other places of public resort, becomes a most seductive and untiring money-earner. Its fitness for general distribution and its small size admits of it being placed anywhere, and its thorough simplicity of operation give it an earning capacity far beyond any entertainment device before the public.

It appeals to the people at their leisure, and by its variety of entertainment attracts all classes, old and young, educated and illiterate.

The well-established success of many nickel-in-the-slot machines is a guarantee that the public will drop nickels for entertainment, and the illustrated magazines of the day, together with the pictorial character of modern advertising, is sufficient evidence of the public interest in pictures. When pictures become endowed with life and faithfully portray the movement of things a new era in the pictorial art has been

reached and public interest is insured for many years to come. As the views in the boxes are readily changed the interest in the machines is in no way dependent upon the novelty of the device, for new scenes always will create new interest. As the expense attending the maintenance of the Mutoscope is practically nothing, the number that can be put into operation is enormous, and the amount of money that can be taken in by them is almost unlimited.

The Mutoscope is the invention of Herman Casler, and the broad and numerous patents upon the apparatus are now owned by the American Mutoscope Company. The Company is actively engaged in securing an extensive and varied assortment of views of objects of general interest, and an able corps of electricians and photographers under the direction of W. K.-L. Dickson, the well-known Electrical Engineer, and the pioneer in the

science of moving photography, are constantly at work. Scenes from all parts of the world will be taken and no expense will be spared to obtain a selection of universal interest.

Some Views Shown by The Mutoscope and Biograph.

The following scenes from the selection already secured, will serve to illustrate the character and scope of the views obtained.

MR. McKINLEY AT HOME: This view was taken upon Mr. McKinley's lawn at his home in Canton, Ohio. Mr. McKinley appears walking across the lawn in company with his Secretary, who hands him a telegram, which he reads with apparent satisfaction. The characteristic walk and gestures of Mr. McKinley will be noted with interest by his friends.

UNION SQUARE, NEW YORK: This interesting view shows with striking detail the busy scene, 14th Street and Broadway, cable cars and crosstown cars passing in both directions, passengers getting on and off the cars, sidewalks thronged with people and the streets with vehicles, presenting a true life picture of the heart of New York.

RIP VAN WINKLE'S TOAST: Here the celebrated actor Joseph Jefferson is

shown giving his famous toast. Mr. Jefferson's features distinctly show on this picture that by watching the motion of his lips one could almost make out the words he is speaking: "Here's to your health and your family's; may they live long and prosper."

TRILBY AND LITTLE BILLEE: This is the studio scene from Du Maurier's celebrated novel "Trilby," in which Trilby is introduced sitting on a table munching a cake and talking to Little Billee, who is seated near by, his elbow resting on the table. Smoking, kissing and laughing make a lively scene.

STABLE ON FIRE: This scene graphically portrays the rescuing of the vehicles and live stock from a burning barn. Through a mist of smoke the horses and cows are let out on a run, vehicles are dragged by, and the rush and excitement of such a scene is vividly shown. Smoke effects of this view are particularly attractive.

SANDOW: This view offers a magnificent study of anatomy. The famous strong man is shown going through his regular poses, and by stopping the machine at any time any particular pose can be carefully studied.

NIAGARA FALLS: The grand rapids of Niagara are here shown in a realistic manner the great volume of water pouring over the falls, together with the mist and spray arising therefrom, is shown with the greatest fidelity to nature, and one can almost hear the roar of the waters.

BOYS WILL BE BOYS: This very amusing scene shows some boys practicing the well-known April Fool trick of placing a

brick under a high hat and the unsuspicious passer-by kicking the hat and suffering from the consequences. This is a very mirth-provoking view and calls back the idle hours of childhood.

13th INFANTRY U. S. ARMY FULL DRESS PARADE: Governor's Island: This magnificent spectacle shows a full dress parade of the United States troops at Governor's Island.

13th INFANTRY U. S. ARMY BLANKET COURT MARTIAL: Governor's Island: This interesting scene shows soldiers administering rough but effective discipline to one of their comrades by tossing him in a blanket.

TEN INCH DISAPPEARING CARRIAGE GUN LOADING AND FIRING (page 18) at Sandy Hook: This is one of the most remarkable views that has ever been taken, and shows a modern high-power gun in act of discharge. The immense gun, weighing 67,000 pounds, is seen to rise in the air, discharge its projectile, and sink back behind the fortification ready for re-loading.

American Mutoscope Company,

841 BROADWAY,

NEW YORK.

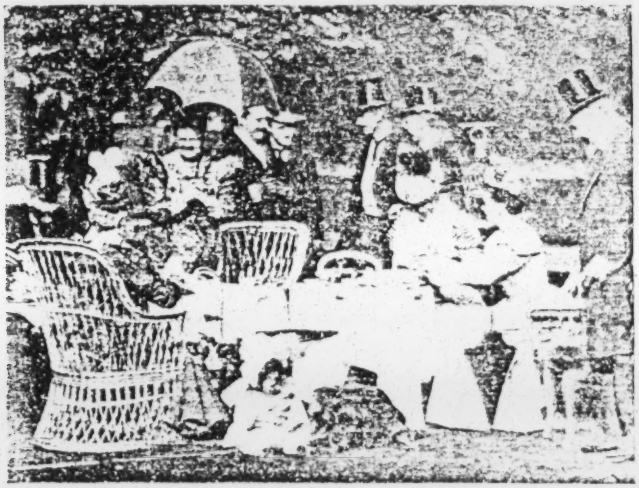
A.2925
71 c

Holt
Bros
PRINTERS

THE MUTOSCOPE

Cutlass Drill,
U. S. Cruiser
Brooklyn.

AMERICAN MUTOSCOPE CO.
841 BROADWAY,
NEW YORK.



Royal Family of England.

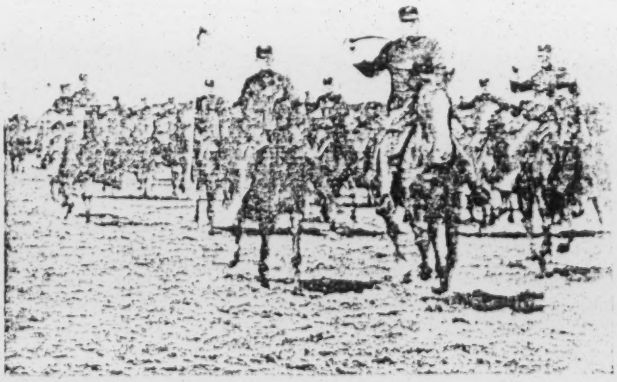
THE Biograph and Mutoscope might be likened to a great pictorial newspaper, constantly in touch with all of the most interesting activities of the world and reproducing them as crisp and fresh as the latest budget of news in daily press. The chronicling of events of the day through the medium of moving pictures has become a most important function of the Mutograph—the camera with which pictures are taken, and the up-to-date theatre now shows in the evening the action which has only occurred in the morning or afternoon of the same day. Likewise, Mutoscope reels are made with the utmost dispatch. A new dance comes to this country from abroad, a celebrated personage arrives, and almost as quickly as the daily press gives its news to its patrons, the American Mutoscope Company has its Biograph films and Mutoscope reels ready for its patrons.

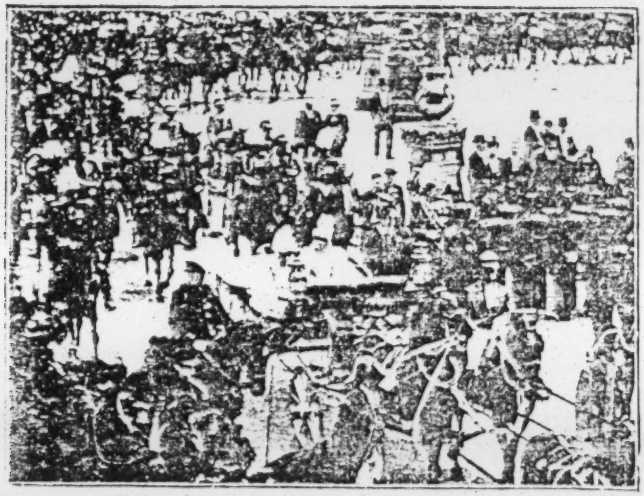
In America, in England, Germany, and France, in fact wherever any event of importance is occurring, the expert operators of the American Mutoscope Company are on hand. They were in Santiago for the landing of the troops; they were with our soldiers on battle fields and in camp, and the results of their efforts form a

complete pictorial history of the war. At the Queen's Jubilee in London, the Dedication of Grant's Tomb in New York, the Army Manœuvres at Aldershot, the Naval Parade on the Hudson, the Coronation of Queen Wilhelmina of Holland, the Peace Jubilee at Philadelphia, the Return of the Sirdar of Egypt and the British Troops from the Soudan, the return of our own soldiers from Cuba to Camp Wikoff—and on countless other notable occasions, the Mutograph was given the most favorable position possible, and the resulting films and reels prepared for the Biograph and Mutoscope are beyond the sphere of competition.

The American Mutoscope Company holds a unique position in this respect, for it is the only promoter of the moving picture idea which keeps abreast of the times, and supplies its patrons not only with interesting views, but those which represent the very latest happenings of two hemispheres. The Mutoscope is above all a money maker. Quietly and unobtrusively it garners in the nickels, working twenty-four hours a day without tiring. The Biograph is pronounced by theatre managers everywhere to be the only perfect projecting apparatus in existence.

Charge of Third United States Cavalry.





Milwaukee Daily News (Alhambra Theatre).—If there ever was a gem of "Biographic art," it is the view of Conway, England, which is being presented by the Biograph at the Alhambra this week. The view was taken from a train on the London & Northwestern Railway, and shows first the battlemented walls of the huge castle built at Conway in the thirteenth century by King Edward I. Then the train plunges under immense walls of stone and shoots through a short tunnel, and a moment later the village of Conway comes into view.

The Coronation of Queen Wilhelmina.

Scene from the Grand Parade.

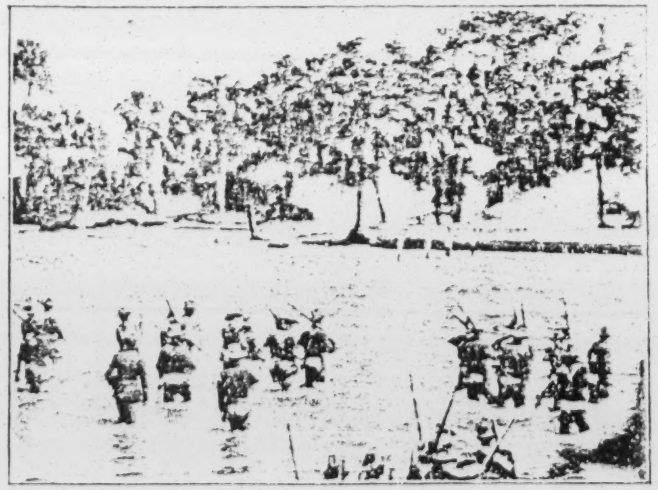
Boston Herald (Keith's Theatre).—The Biograph once more proved that it is one of the most fascinating inventions of modern times, and the Keith audiences are indebted to it for many agreeable half hours. Yesterday some scenes at the coronation of the young Queen of Holland were added to the programme, and remarkably good they were, too. First of these was the entry of her majesty into Amsterdam. The audience saw the prancing horses, the host of uniformed guards, and finally the Queen and Queen mother in their carriage, drawn by eight black steeds. It was all as real as life, and, so far as appearances went, the youthful ruler seemed to be waving her dainty kerchief at the audience. Another scene showed the troop of mediaeval halberdiers, whose slashed doublets, high boots and nodding plumes gave such a picturesque touch to the pageant.

Pittsburg Daily News, Oct. 26, '98.—It is certainly a wonderful art that displays to our gaze what the American Biograph does. Any scene, from the gigantic down to the movements of an insect, is reproduced with accurate fidelty to nature. THE BIOGRAPH IS THE MOST PERFECT OF THE MOVABLE PICTURE MACHINES. The Biograph presents 42 pictures every second, and the result is a large, brilliantly lighted scene that rests steadily upon the screen, and is free from any vibration or flicker, so that it can be viewed for hours without injury to the eyes.

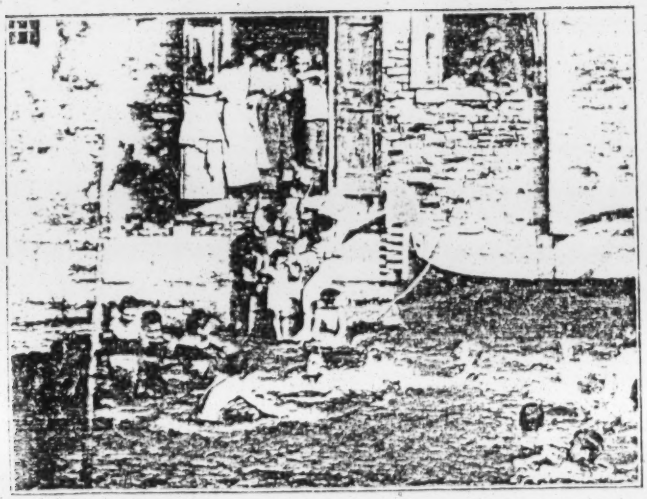
London Morning Leader, Oct. 28, '98 (The Palace).—The Biograph at the Palace Theatre has out-biographed itself. Last night, through the medium of this wonderful invention, Londoners were able to look upon the idolized Sirdar, if not in the flesh, at least in the animated photographic representation of it. The strangeness of it all lay in the fact that the pictures shown were reproductions of scenes taken in France as recently as yesterday afternoon, and in England a few hours later. In the first instance the Palace audience saw the conqueror of the Soudan at Calais. They saw six feet odd of hard, wiry humanity, framed in an ordinary lounging jacket suit of grey, alert and smiling. They saw him exchange a hearty shake of the hand with the steamer's skipper—and they rose to a man, aye, and to a woman, cheering loud and long. And when the cheers had died away they were succeeded by volley after volley of vociferous and unmistakably genuine British "hurrahs," which spread from floor to ceiling, from pit to gallery, from the back of the stage even into the fashionable atmosphere of the tiers of boxes. The demonstration was renewed when the second scene was presented—representing the reception of the Sirdar, hat in hand, walking down the Admiralty Pier to meet the Mayor of Dover.

Fight in Cuba.

Commercial Appeal, Memphis, Tenn., Oct. 25, 1898 (The Lyceum).—The Biograph, as expected, was received with wild applause. The views are all new and especially appropriate.



Boston Herald, Oct. 28, '98 (Keith's).—The American Biograph continues one of the best features of the weekly entertainment, for it is quite noticeable that every new picture receives as much applause as a new act.



A Venetian Bathing Scene.

Detroit Journal, Oct. 29, 1898 (Wonderland).—Manager Moore has some good things in store for the patrons of Wonderland, particularly those enjoying entertaining and interesting biograph pictures. He leads off next week by presenting a splendid view of Detroit Commandery, No. 1, Knights Templar, as it appeared in its prize-winning drill at the Knights Templar's 23d triennial conclave, held in Pittsburg the week of Oct. 11. This picture is so clear and distinct and such a perfect piece of animated photographic work that every individual in Detroit commandery is easily recognized. Several of the cleverest evolutions which the commandery performs are seen in the picture, and it is really a masterpiece of animated photographic work.

The picture of Detroit commandery will be only the commencement of a series of interesting pictures to be shown, as Manager Moore has just received word that the Biograph has received from its foreign employees a large number of pictures of places of interest, of strange, unique and wonderful sights as well as some very funny ones. These will be all shown at Wonderland in the course of a few weeks. Several excellent views will be shown next week in addition to the Detroit commandery. They include one of President McKinley inspecting Camp Wikoff, a summer dude's ducking at the hands of a number of pretty girl bathers, a bathing girl's hurdle race and the Fourth United States infantry, which was distinguished for gallant fighting at the battle of San Juan hill.

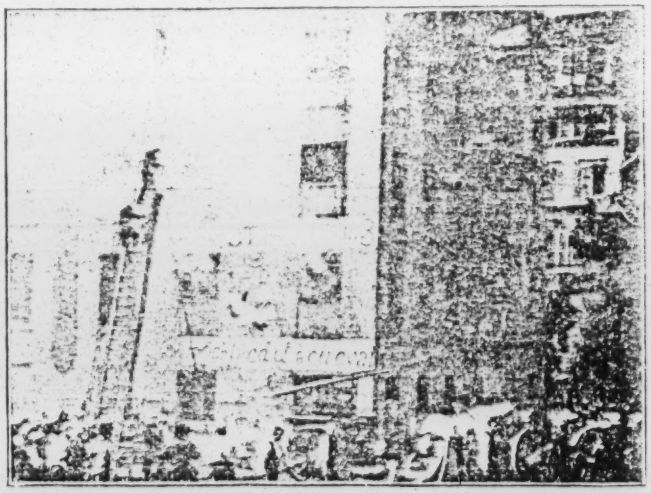
Springfield, Mass., Tribune, Oct. 29, '98 (The Nelson Theatre).—The wonderful Biograph is fully as popular as on its first introduction to Springfield, and bids fair to retain its popularity for all time.

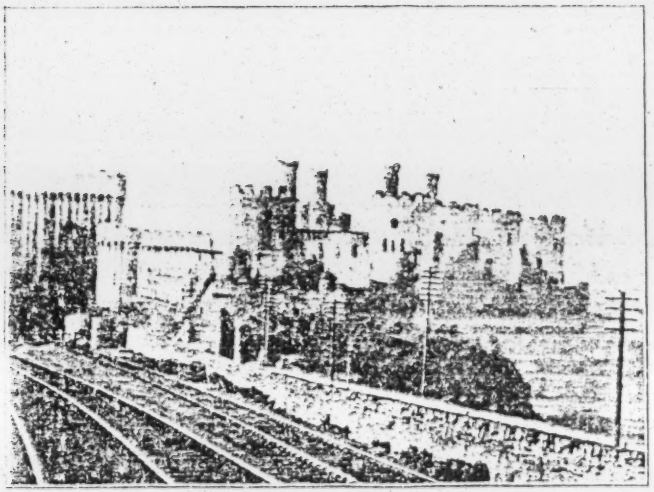
Boston Globe, Oct. 30, '98 (Keith's).—The Biograph keeps its place in the favor of amusement seekers, and it has seldom enjoyed a greater popularity than at the present time. The military pictures arouse the greatest amount of enthusiasm, and there were occasions during the past week when the audiences were on the verge of cheering as some popular regiment marched by on the street. Among the new pictures to be shown this week, the one which will excite the greatest amount of local interest is that of Boston Commandery, Knights Templar, as they appeared in the big parade of Oct. 11, at Pittsburg, Penn.

London Daily Telegraph, Oct. 10, '98 (The Palace).—There was an agreeable surprise in store for those who were present at the Palace Theatre last evening. During the performance of the American Biograph a picture was thrown on the screen which drew forth the heartiest cheers from a delighted auditorium. In admirable presentment were seen the Guards, home from the Soudan, marching on the way to Wellington Barracks. The view is taken as the regiment is wheeling round from York-road to Westminster Bridge-road. Neither Mr. Morton nor the manager of the American Biograph ever hit on a happier idea, or carried it better and quicker before. The photograph was taken shortly after 2 p. m., and by 10:30 was being shown to prolonged applause. The feat, from a photographic point of view, is remarkable.

New York Journal, Oct. 26th, 1898 (Keith's).—The American Biograph, by long odds the best of the moving picture machines, is showing some wonderful views of the coronation of Queen Wilhelmina of Holland at Keith's Union Square Theatre this week.

Hotel Fire and Rescue Scene. Paris.





Conway Castle.

Finest Railroad Panorama ever made.

Rochester, N. Y. Herald, Oct. 22, 1898 (Cook Opera House).—"Has the Conway picture been shown yet?"

That question has been asked over and over again at the box office of the Cook Opera House during the past few weeks; and this week very many expressions of regret have been heard because of the fact that it was the last week of the famous picture. Many requests were made to have its stay in Rochester prolonged another week, and finally Manager J. H. Moore was able to secure the concession from the Biograph people; and as a result Conway will be seen at Cook Opera House just one week longer, but that is the limit, as very many amusement houses in other cities are demanding it, and Rochester has already been favored above the average in holding it so long. Patrons of Cook Opera House will make the delightful Conway trip four times to-day and four times daily all next week; but after that they will have to go to some other city to enjoy it, or go to Conway itself and get the experience first-hand.

Among the new Biograph pictures announced for next week the war views are especially interesting, one showing the celebrated Capron Battery unlimbering for action, another giving a panoramic view of Camp Wikoff, and a third showing Russell A. Alger, Secretary of War, with General Joe Wheeler, inspecting Camp Wikoff, escorted by a troop of Rough Riders.

New Haven, Conn., Register, Oct. 29 (Wonderland).—The Biograph, retained by popular demand, has as usual many new views, including a sensational rescue by Paris firemen of inmates from a burning hotel.

Shelby City Democrat, Oct. 26, '98 (The Lyceum).—The Biograph, which has met with such a howling success, continues to show new and interesting views.

CONFIDENTIAL. Form 154.

COMMERCIAL FEATURES

OF THE

MUTOSCOPE.

THE MUTOSCOPE is owned by the following Parent Companies throughout the world:

UNITED STATES AND CANADA.

AMERICAN MUTOSCOPE CO.,

841 Broadway, New York.

Capital, ... $2,000,000

GREAT BRITAIN.

The Mutoscope & Biograph Syndicate, Ltd.,

18-19 Great Windmill St., London W. Eng.

Development Capital, ... £50,000

FRANCE.

The Biograph & Mutoscope Co. for France, Ltd.,

29 Rue Tronchet, Paris, France.

Capital, ... £100,000

GERMANY.

Deutsche Mutoskop und Biograph Gesellschaft m. b. H.

Tauben-Strasse 54 Berlin W., Germany.

Capital, ... 500,000 Marks.

OTHER COUNTRIES.

International Mutoscope & Biograph Syndicate,

18-19 Great Windmill St., London W. England.

This Syndicate is now perfecting Parent Organizations in Holland, Belgium, and Austria; and negotiations are going on for Companies in Russia, Italy, Spain, Portugal, South America, Mexico, Cape Colonies, French Colonies, Australia, and Japan.

The **policy** of each Parent Company is to organize sub-companies to operate in limited portions of territory. The Parent Companies work under an arrangement by which each Company secures the benefits of the views obtained by all the others.

Each Parent Company has operators and Cameras constantly at work securing new scenes. As the number of cameras employed by the different companies in the various countries increase, the number and variety of new scenes available for use by the sub-companies is augmented.

The **plan** of sub-company organizations adopted by the American Mutoscope Company is as follows:

Exclusive rights are given to a sub-company for the operation of Nickle-in-the-Slot Mutoscopes in a State, upon condition that the sub-company order and take from the Parent Company, at the start, a minimum number of Mutoscopes, at $100 each, preliminary license fee; and agree to pay to the Parent Company a continuing royalty of fifteen (15%) per cent. of the gross receipts of the Mutoscopes operated by them. The minimum quota necessary to be taken to secure rights for any State is furnished on application.

ESTIMATED EARNING CAPACITY OF——

A MUTOSCOPE.

Estimated average daily intake - - -	$1.00	
Receipts for one year (300 days) - - -		$300.00
Allowance for Maintenance, Commissions, etc., 40% - - - - - - -	$120.00	
15% Royalty to Parent Company - -	45.00	165.00
Net annual profit to sub-company - -		$135.00

Reels.—Are exchanged with local companies at a small charge; thus, interest is maintained from year to year.

SPECIMEN MUTOSCOPE EARNINGS.

CERTIFIED.

No. of Mutoscopes in operation.	LOCATION.	No. of day's service.	Gross intake.	Average per day per Mutoscope.
15	South Beach, Staten Island, N. Y.,	7	$248.55	$2.36
10	Huber's Museum, 14th St., N. Y. City,	7	106.20	1.51
17	Bowery Parlor, N. Y. City,	7	236.05	1.98
21	125th Street Parlor, N. Y. City,	7	136.05	.92
19	Torres Parlor, N. Y. City,	7	126.00	.94
32	Broadway Parlor, N. Y. City,	2	148.75	2.32
10	Bicycle Race, Madison Square Garden, N. Y. City,	6	366.00	5.10
14	Sportsmen's Exhibit, Madison Square Garden, N. Y. City,	6	483.00	5.75
12	Grand Republic Steamer, N. Y. City,	60	1,173.60	1.63
4	Bergen Beach, Long Island,	30	238.24	1.98
16	Feltman's Hotel, Coney Island, L. I.,	30	859.08	1.80
8	Prospect Park Station, L. I. R. R.,	14	138.88	1.24
4	Long Island City, L. I. R. R.,	30	138.00	1.15
9	Hotel Slengie, Coney Island,	21	170.10	.90
7	Jersey Central R. R., N. J.,	30	157.50	.75
83	Scattered about Boston, Mass.,	26	2,259.45	.90
20	Boston Parlor, Boston, Mass.,	17	1,080.03	3.17
3	Boston Dog Show, Boston, Mass.,	3½	45.99	4.38
14	Scattered in Chicago, Ill.,	26	452.27	1.24
10	Utrechtscestraat Shop, Amsterdam,	7	80.20	1.14
4	Telegraph Bureau, Amsterdam,	7	87.40	3.12
6	Grasnapolsky Cafe, Amsterdam,	7	125.40	2.98
201	15 Scottish Groups in Scotland,	6	1,100.00	1.88
6	Glasgow, Scotland,	1	41.30	6.88
8	Waverly Market, Edinburgh, Scotland,	17	1,020.00	7.50
10	Leicester Fair, Leicester, England,	25	315.45	1.26
10	Sheffield, England,	7	231.83	3.31
10	Northampton, England,	1½	37.56	2.50
5	Coventry, England,	4	46.05	2.30
10	Burgley Hall, Birmingham, England,	4	198.63	4.96
12	Crystal Palace, London, England,	3	281.54	7.80
6	Alexandra Palace, London, England,	4	153.10	6.37
8	Royal Aquarium, London, England,	3	100.47	4.18

A LITTLE MUTOSCOPE LOGIC.

Why the Nickle-in-the-Slot Mutoscope is an exceptionally profitable and desirable business,

BECAUSE IT IS A READY-MONEY BUSINESS.

WHY? It delivers only after receipt of cash. No loss from bad debts.

IT IS A READY-MADE BUSINESS.

WHY? No outlay for manufacturing plant by local company. Nor long delays nor expensive experimenting. No advertising to get it introduced. It arrives prepared to take money immediately. It advertises itself through its patrons.

IT REGULATES ITS OWN COST OF OPERATION.

WHY? Being placed out on a basis of percentage of its receipts, it pays rental only according to business it does.

A FEW POINTS.

WHY THE NICKLE-IN-THE-SLOT MUTOSCOPE EXCELS ALL OTHER AUTOMATIC DEVICES AS A MONEY EARNER.

BECAUSE:

It appeals to and interests all, from the child of nine to the aged person of ninety.

It caters to the masses, yet pleases all classes.

It can be placed at isolated points and requires neither nurse nor attendant to keep it in order.

While it gives satisfaction to each customer, it delivers nothing which costs its owner anything—thus income is profit.

Delivering nothing which could be disposed of for value, it offers no incentive for dishonest persons to rob it.

It does not need to be refilled or replenished daily as in a vending machine.

It saves two important items of loss of profit to all vending machines, viz., the cost of refilling, and loss sustained by dishonest persons inserting metal blanks instead of coins.

It works at all hours and at any time.

Its simplicity of construction prevents its getting out of order.

Its best earning average is reached when a number of Mutoscopes are placed together.

Its patrons are never content until they have seen all the different scenes.

It appeals to that old but ever existing element, curiosity.

It follows people in their hours of leisure, and will serve them at the seaside or riverside, meet them at the football game, cricket ground or race course; it awaits one at the railway stations.

It finds its way on excursion steamers, lurks in hotel and theatre lobbies, frequents the popular shops, attends at church bazaars, fairs, and other places of public gathering—always a silent but eloquent plea for nickels by its patient presence and the excellent service it renders.

THE LIFE OF THE BUSINESS.

Whenever a view is changed, interest in the instrument is renewed. The Mutoscope will take its place with the newspapers and illustrated periodicals in continually presenting to the public interesting living pictures of current events from all parts of the world. It perpetuates events of historic interest. Human interest in pictorial art lives forever. The MUTOSCOPE is the most perfect form of pictorial illustration.

The Age
of
Movement

The
Mutoscope
(TRADE MARK).

Protected by Letters Patent in all countries throughout the world.

Introduction.

THIS pamphlet is published for the benefit of those who wish to understand something of the **MUTOSCOPE,** which has already come into such prominence as a means of general entertainment and public instruction.

Those who read attentively will understand what the **MUTOSCOPE** is, and be able to appreciate not only its high value as a source of amusement, but also that this wonderful instrument is destined to become almost indispensable in the **useful arts,** and to play a most important part in the **Social Economy.**

Should more detailed information be desired, it will be furnished with pleasure upon application to

THE INTERNATIONAL
MUTOSCOPE SYNDICATE,
18 & 19 GREAT WINDMILL STREET,
. . . LONDON, W.

Telegraphic Address: "BIOGEN, LONDON."
Telephone No. 1814 GERRARD.

ILLUSTRATED BITS

No. 837.
Week ending March 16th, 1901.

Edited by T. H. ROBERTS.

32 Pages. Price 1d.

A MODERN EVE.

Special Notice.

Most of the illustrations appearing in this pamphlet are on a **reduced scale.** Nos. 17, 18 and 19 are the **actual size of the Mutograph negatives,** whereas Nos. 3, 7, 24 and 25 are **enlargements.**

Fig. No. 1.—Photographer and Mutograph off Cuban Coast.

Interesting descriptive articles on this subject have appeared in the following publications:—

PEARSON'S MAGAZINE . .	February, 1899.
CASSELL'S MAGAZINE . .	February, 1899.
BLACK AND WHITE . . .	December 31, 1898.
DAILY TELEGRAPH, London .	December 31, 1898.
DAILY MAIL, London . .	January 5, 1899.
SCIENTIFIC AMERICAN, New York	January 14, 1899.
HARPER'S MAGAZINE, New York	November 26, 1898.

and many others.

The Mutoscope.

(TRADE MARK.)

THIS instrument, in size and general appearance (see illustration on page 7) not unlike the stereoscope, presents to the eye photographic views of **objects in motion** in a manner so life-like as to border upon the marvellous. For example: An express train travelling at the rate of a mile a minute is seen approaching, at first a mere speck in the distance.

Fig. No. 2. Empire State Express, N.Y. Central Railroad, U.S.A.

On she comes! She's here!! Going by!!! Gone!!!! All with the vividness of reality—so much so, that it does not require a great stretch of imagination to fancy that one even hears the roar, and feels the rush of wind from the flying train. You see clouds of steam, the dust, the whirling wheels, then the vacant track—and you wish to see it all again.

Progress in the Art of Animated Photography.

While the art of recording movement by means of the camera, and the reproduction of the views so recorded, presenting scenes in which the objects appear in motion as in life, is not entirely new, **it is nevertheless new** to produce the effect of life-motion in photography **without serious defects which make it trying to the eyes.** Results heretofore attained by instruments of this class have been unsatisfactory;—the views being too small, and the excessive vibration attending the operation of the appliances used for presenting them, giving a blurred and unsteady effect to the picture, injurious to the eye, and destroying much of the realistic effect; the apparatus has been bulky, complicated and costly, requiring mechanical power for its operation, and constant care of skilled attendants; all of which have operated against the general introduction of each apparatus and restricted its use to a few of the larger cities, and even then to fixed places where mechanical power could be had.

The MUTOSCOPE is free from all these objections and difficulties. Its size, resembling that of an ordinary sewing machine case or cover, makes it available for use in limited space, and it can easily be carried from place to place. **Its mechanism is simple,** and will not get out of order with ordinary use. **A child can operate it.**

It presents views about the size of a cabinet photograph, and runs so smoothly and steadily that each picture appears to be a part of **one continuous photographic moving scene,** with every gesture and movement faithfully reproduced **as in life.**

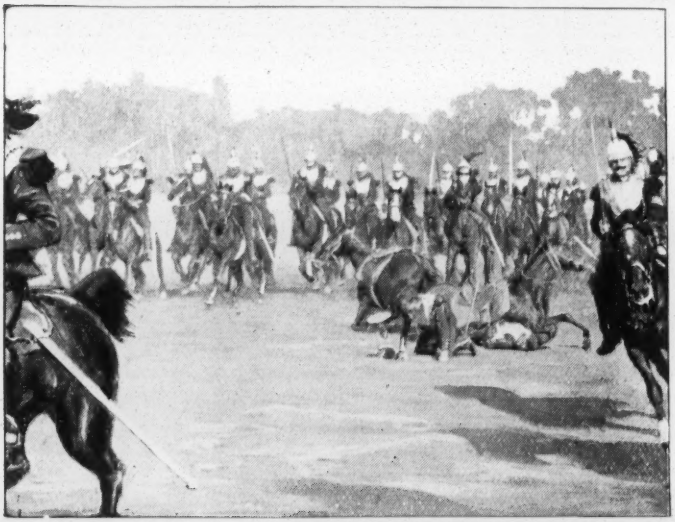


Fig. No. 3.—French Cuirassiers.

How the Mutoscope is made.

THE perfection attained by the MUTOSCOPE is due in no small degree to the **special mechanisms** employed in photographing, developing, printing and properly registering the subjects for

reproduction. With this mechanism, successive photographs of **objects in motion** are taken upon a band or film at the rate of *40 to 60 per second.* Photographic prints, from the series of pictures thus obtained, are mounted in consecutive order around a cylinder, standing out like the leaves of a book as shown in illustration (Fig. 4). When the

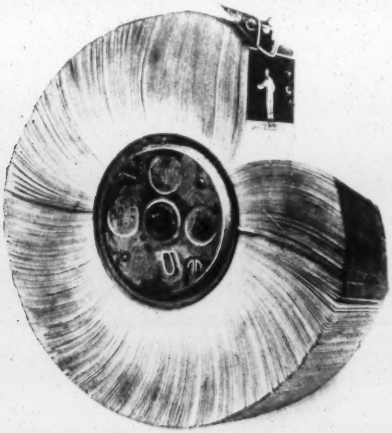


Fig. No. 4.—The Mutoscope Reel.

cylinder is slowly revolved, the picture cards being held back by a stop and allowed to snap past the eye, as when one thumbs the leaves of a book, an **apparently-moving picture** is the result, and it is difficult to realise that the picture is not endowed with life. **For commercial purposes,** the cylinder or reel of pictures is mounted in a box (see illustration Fig. 5), on the outside of which is a crank; a

Fig. No. 5.—Automatic Mutoscope with Coin-operating Attachment.

very simple mechanism connects the crank with the cylinder when a coin is dropped into a slot, thus allowing a person to make a complete rotation of the cylinder, when the crank is released, and another coin is required for another view. **From 900 to 1,000 pictures are mounted upon each cylinder.**

Operation of Mutoscope Controlled by Spectator.

In the operation of the MUTOSCOPE, the spectator has the performance entirely under control by the turning of the crank. He may make the operation **as rapid or as slow** as fancy dictates, or he may maintain the normal speed at which the original performance took place; and, if he so elects, the entertainment may be stopped by him at any point in the series, and *each separate picture may be inspected at leisure.* Thus, every step, motion, act or expression, may be analysed, presenting effects at once instructive, interesting, attractive, and amusing.

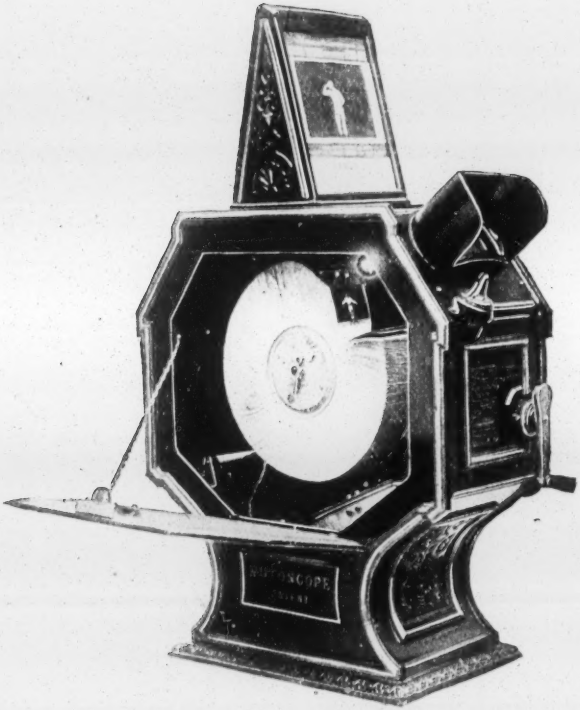


Fig. No. 6.—Automatic Mutoscope with Coin-operating Attachment. (Inside View.)

The Capacity of the Mutoscope Co-equal with that of the Camera.

The MUTOSCOPE has the same capacity as the camera. Thus the record made by the camera is preserved complete. The MUTOSCOPE re-

produces in motion, anything which can be photographed, whether the motions of human bodies, in mechanisms or in nature. The falls of Niagara, the eruption of Vesuvius, great harbours with moving ships and water craft, conflagrations, storms at sea, horse and boat races, surf and bathers, moving trains, animals, athletic games and sports, scenes from noted plays introducing prominent actors, national and royal assemblages; in fact, any scene from the gigantic down to the motion of an insect may be reproduced with perfection, *fidelity to nature*, and the actual movement presented by the scene, depicted in a most realistic way.

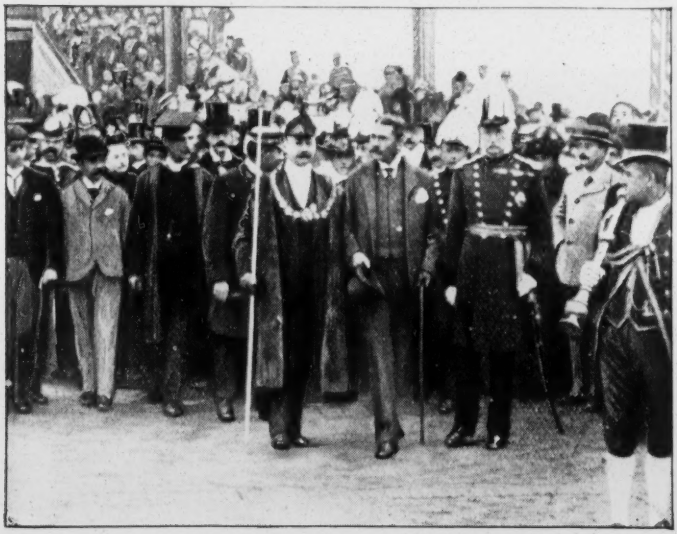


Fig. No 7.—Reception of the Sirdar at Dover

The Mutograph.

(TRADE MARK.)

The MUTOGRAPH is the **camera** which takes the pictures shown in the MUTOSCOPE and Biograph. It is in itself a wonderful machine. **Earlier** cameras have mainly been limited to taking pictures about **an inch square**, and the methods employed have been such as to make the reproductions unsteady and blurred. **The Mutograph takes pictures 2½ ins. × 3 ins.**, or about the size of the ordinary lantern slide, and prepares them for the

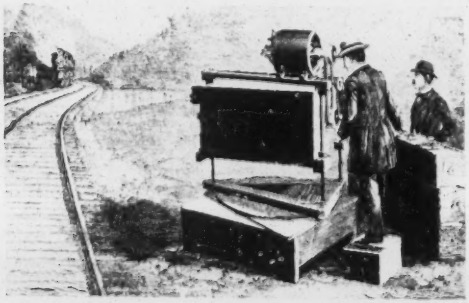


Fig. No. 8.—The Mutograph taking a Picture.

accurate registration which is indispensable to the reproduction of a clear and steady view. This machine is capable of taking pictures at the rate of **100 per second**, and is of practical and sub-

stantial construction. It is operated ordinarily by an electric motor or storage battery, thus securing regularity of speed. An indicator, attached to the machine, shows at every instant the number of pictures taken per second. The pictures are taken on a band or sensitive film which may be *hundreds of feet* in length, according to the duration of the scene. Every picture is as clear and sharp as those made by the finest camera, and enlargements obtained from selected views in a series taken by the Mutograph, are often of great commercial value for **trade purposes.** These pictures may also be of value for **press purposes,** as much study is often required to secure the most appropriate picture with which to illustrate an article. By selecting the desired scene from a Mutographic series of pictures, the artist is enabled to achieve **results heretofore quite impossible.**

Fig. No. 9.—Sirdar at Calais.

Patents and Inventions.

The MUTOSCOPE, the Mutograph, the Biograph, and the various mechanisms for printing and registration, are the inventions of Mr. Herman Casler; and the broad and numerous patents upon this and other similar apparatus, in all the principal countries of the world, are now owned by the International MUTOSCOPE Syndicate, except where same have been sold to Companies in which the Syndicate is interested.

Plant and Special Machinery.

The Syndicate has, in its laboratory, numerous machines specially invented and constructed for developing, printing and preparing subjects for the MUTOSCOPE and Biograph. The machines used for the reproductions from negatives are perhaps the most extraordinary of all the mechanisms required in this art. The *precision of registration* necessary to be maintained to produce the perfect steadiness of pictures, has called forth the highest efforts of the inventor, and it is but just to claim that nothing has ever been produced in the science of photography to equal the mechanisms that have been created for this purpose. The time expended, and the ingenuity and capital necessary to perfect and produce the intricate automatic machinery

embraced in the complete manufacturing plants of which the Syndicate has the benefit, together with the reciprocal bond of alliance existing between wealthy

Fig. No. 10.—Arrival of Queen Wilhelmina and her Mother at the Dam, Amsterdam.

parent **MUTOSCOPE** Companies in the principal countries of the world, constitute a formidable bulwark against successful competition.

Laboratories for Experimental Work.

The International MUTOSCOPE Syndicate are proprietors of extensive and very complete laboratories, under the supervision of Mr. Herman Casler (the inventor of the **MUTOSCOPE**, the Mutograph, and the Biograph), and Mr. W. K-L. Dickson (one of the pioneers of animated photo-

graphy). These laboratories are fully equipped to develop improvements in the art of animated photography, in every direction.

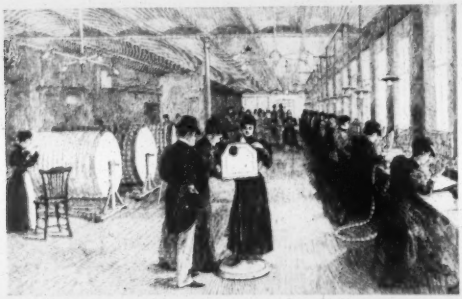


Fig. No. 11.—Drying and Retouching Department, Mutoscope Factory.

Facilities for Securing Views.

Besides having all necessary appliances for taking scenes, the International MUTOSCOPE Syndicate has every facility for constantly increasing the number and varying the character of interesting subjects; and, in addition, has arrangements for the interchange of views with all of the Companies controlling and operating these inventions in all countries, so that it is practicable to secure to the best advantage, *scenes from practically all parts of the world.*

A Business Aim.

That the MUTOSCOPE and Biograph shall become a *fixed and reliable means of public entertainment and enlightenment*, in this, as it is destined to become in every important country, is the first business aim of the Syndicate. A careful

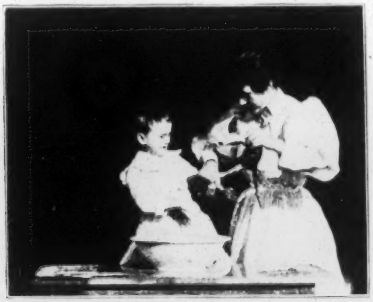


Fig. No. 12.—Pussy's Bath.

study of the subject, brings the conviction that the **MUTOSCOPE** and Biograph will become *co-ordinate with the Press* for the dissemination of practical knowledge.

Permanency of the Mutoscope Business.

Many have said "Yes! it is good, but will it last?" The logical reply to this is: **The business will be permanent** for the same reason that the

pictorial newspaper is permanent, and **with a decided advantage** over that of the pictorial paper. It stands to reason that people will continue to see with not only unflagging, but ever-increasing interest and pleasure, these animated scenes, which will now take the place of the still pictures with

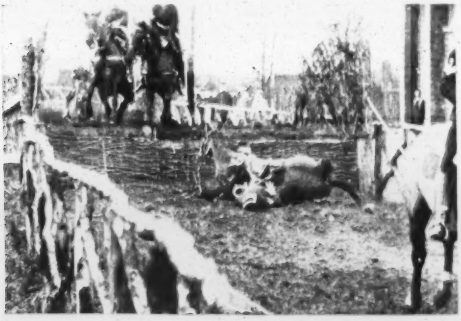


Fig. No. 13.—A Nasty Spill during Cavalry Exercise.

which, perforce, they have had to be satisfied hitherto. The history and growth of pictorial papers and magazines in the past 25 years—most of them established solely for the purpose of producing **still pictures** of interesting scenes and current events, and prospering by reason of their enterprise in that direction—warrant the conviction that the production of **pictorial life** upon a *broader and more comprehensive* plan of operation than any paper or magazine could undertake, will long continue to find public favour and enjoy its rewards. The life of

this **MUTOSCOPE** business may be said to be **renewed with each new picture**; and so long as there are activity and curiosity in the world, this art, which produces **pictorial life**, will be in active demand. "It is a novelty!" Yes! but a **permanent** novelty.

Fig. No 11.—Return of the Lifeboat, Worthing.

Organisation of Subsidiary Companies for Working . . the Mutoscope as a . . . Coin-operated Machine . .

Subsidiary Companies have been organised in various districts throughout the United Kingdom, which, as Licensees, have the sole right to exhibit

the **MUTOSCOPE,** with the coin-operated attachment, within a given district. The English Parent Company, however, retains an important share interest in every instance. In no case hitherto has the machine been sold.

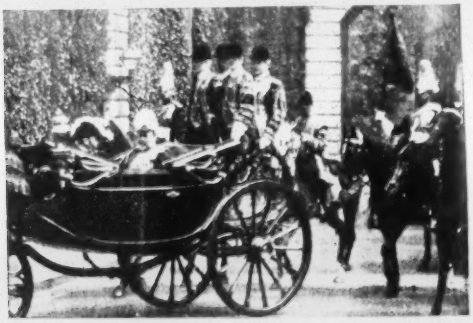


Fig. No. 15.—King Edward VII. leaving Marlborough House.

Subsidiary Companies already Organised and Working.

THE following Companies have been formed and are in active operation in the United Kingdom:

LONDON AND DISTRICT.
SCOTTISH.
MANCHESTER AND SALFORD.
BIRMINGHAM.
IRELAND.
MIDLAND & LINCOLNSHIRE.
YORKSHIRE.
NORTH LANCASHIRE.
LIVERPOOL AND MERSEY DISTRICT.
ISLE OF MAN.
NORTH WALES.
SOUTH WALES.
BLACKPOOL AND SOUTHPORT.
SOUTH COAST (Hants, Sussex and Kent).
EAST COAST.
BRISTOL CHANNEL.

Figures of results obtained in working will be found on pages 32 to 36.

Fig. No. 16.—French Artillery resisting Cavalry Attack.

Mutoscope Shops.

It has been the policy of these subsidiary Companies to open MUTOSCOPE shops throughout their districts. A large number of these shops are now in active operation, and more are constantly being opened. Thus the Syndicate has a field, unique and striking, for the introduction of new business through these shops. The public of all parts can now be catered for simultaneously to great advantage without extra expense. The great success of this system of MUTOSCOPE shops warrants the belief that in the near future there will be scarcely an important street in the kingdom without its MUTOSCOPE shop.

Parent Mutoscope Companies Abroad.

The International MUTOSCOPE Syndicate has completed the organisation of MUTOSCOPE and Biograph Companies in America, France, Germany, Holland, Belgium, Italy, Austria-Hungary, Africa and India, and is now perfecting, as rapidly as possible, similar organisations in every other important country. The co-operation of these organisations is assured, and is a guarantee to the Syndicate of an inexhaustible supply of the most interesting subjects: practically every important current event thus becomes available to the public in all parts of the world.

Some of the Views that have been taken.

There are at present *several thousand* views at the command of the Syndicate, and the number of these views is being *daily increased*. Some of them are of such *striking interest* and *historical value* as to merit special reference to them. Perhaps the most important, in many respects, are those of POPE LEO XIII. There are *five* separate and important views of His Holiness the Pope of Rome. These views were secured after careful consideration of the subject by high church authorities and especially by the Pope. Many high dignitaries of

the Catholic Church urged the *great special and historic value* of such views. They were taken by this Company. All of them were taken in the Vatican and gardens. The aged Pontiff is seen in

Fig. No. 17.—His Holiness Pope Leo XIII.

the solemn act of giving the Apostolic Blessing, and which he dispensed with the knowledge that millions of his spiritual subjects would witness the reproduction of his every movement. These views have been exhibited before His Eminence Cardinal Vaughan, and many other high Catholic authorities, all of whom have expressed the highest satisfaction with the *faithfulness and realism* of the pictures, and that they were thus enabled to see the great head of their church.

Fig. No. 18.—The Pope walking in the Gardens of the Vatican.

Fig. No 19.—The Pope in his Carriage.

Fig. No. 20.—Pope Leo being Photographed by Mutograph.

Other Views.

Naval Review off Spithead.—Taken from American Line s.s. *New York*.

The President of the United States.—This view was taken upon President McKinley's lawn, at

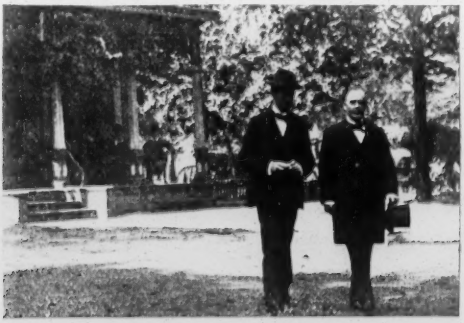


Fig. No. 21.—President McKinley, with his Secretary.

his home in Canton, Ohio. President McKinley appears walking across the lawn, in company with his Secretary, who hands him a telegram, which he reads with apparent satisfaction. A scene replete with interest.

President Faure of France.—Shooting pheasants on his preserves near Paris.

Fig. No. 23.—President Faure, Pheasant Shooting.

Niagara Falls.—The grand rapids of Niagara are shown in a realistic manner; the great volumes of water pouring over the falls, together with the mist and spray arising therefrom, are shown with the greatest fidelity to nature, and one can almost hear the roar of the waters.

The Spanish-American War.—Scenes taken in Cuba and vicinity, among them the battleship *Vizcaya*, after being driven ashore by the American fire.

The Emperors of Germany and Austria.—Meeting at Buda-Pesth, Hungary.

Fig. No. 21.—Mutograph at the Front (by permission of General Buller) in South Africa, during the Anglo-Boer War.

Sandow. This view offers a magnificent study of anatomy. The famous strong man is shown going through his regular poses, and by stopping the machine at one's will, any particular pose can be carefully studied.

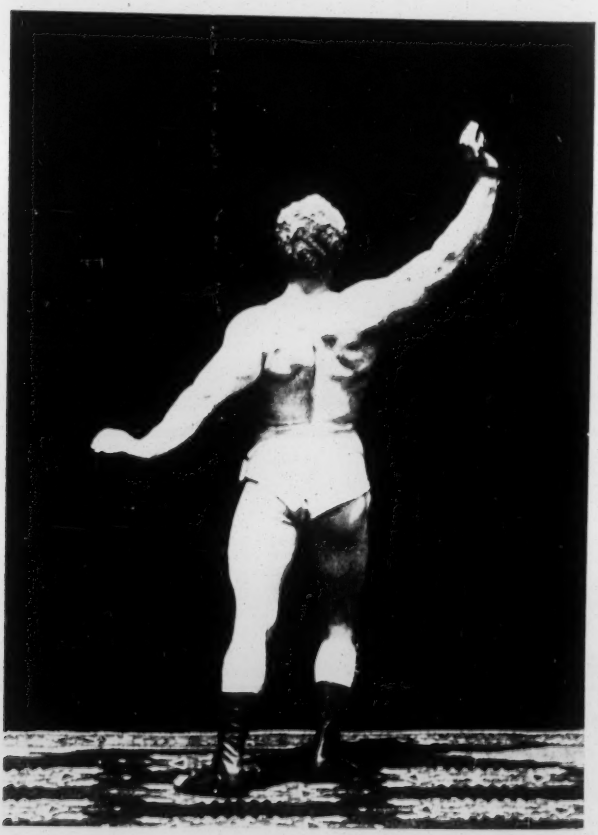


Fig. No. 25.—Sandow.

The views, as seen in the Mutoscope, are the size of this picture, approximately.

Members of the Royal Family at Afternoon Tea, Clarence House, St. James's Palace (by special permission).

Fig. No. 26.—Royal Tea Party at Clarence House.

The Queen of Holland. — Showing scenes during the recent wedding, also the coronation festivities at Amsterdam.

Maxim Guns in Action. — Several scenes portraying the celebrated inventor, Mr. Hiram Maxim, discharging different styles of his quick-firing automatic guns.

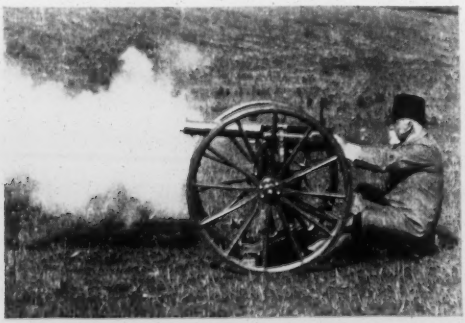


Fig. No. 27.—The Maxim Gun and its Inventor, Hiram S. Maxim.

Panoramic Scenes. Taken from locomotives running at high speed, and showing views of scenery along prominent railways just as it is seen from the cars.

10-inch Disappearing Carriage Gun, Loading and Firing, at Sandy Hook. A remarkable view, and shows a modern high power gun in act of discharge. The immense gun, weighing 67,000 lbs., is seen to rise in the air, discharge its projectile, and sink back behind the fortification ready for reloading.

And thousands of other views.

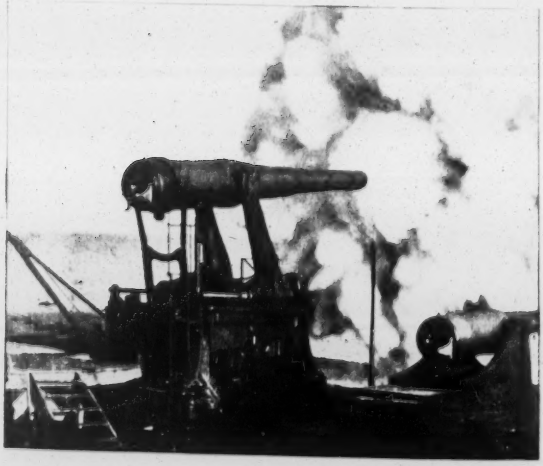


Fig. No 28.

The Mutoscope as a Money Earner.

The permanent success of automatic machines worked by placing a coin in the slot, demonstrates that the public do NOT miss the small coin, in spite of the value of money, and the large premiums now required for the purchase of shares in well managed concerns of the kind, are proof of their substantial commercial value.

The **MUTOSCOPE,** which now holds the *first place* amongst all known automatic machines, *will continue* in that proud pre-eminence as long as the world's people find pleasure in admiring the interesting and curious scenes which the universe affords, and it will be a source of *constant and varied enjoyment* for the inhabitants of all nations.

The **MUTOSCOPE,** arranged to work *automatically* by the insertion of a coin, is at once one of the **most attractive and untiring money earners** which it is possible to conceive. The moment the money is put in the slot, the spectator is as if suddenly transported by magic to the uttermost limits of the earth; *he entirely controls,* by means of the crank, the motion of the animated picture before his eyes, causing it to pass under view just as slowly or as quickly as he pleases, and studying it *as suits his fancy.* IT IS IMPOSSIBLE to imagine the realism and fascination of the picture as it appears to him; **it must be seen,** and then one is **astonished, dumbfounded.**

The make and handy size of the **MUTOSCOPE** combine to render its circulation in different places a very easy matter, and allow of its being *placed anywhere*, whilst the *simplicity of working* renders it far and away superior, as a *money earner*, to any other known apparatus contrived for public entertainment.

This machine is as the loadstone is to iron, for everyone with a moment's leisure; the variety of relaxation and amusement it offers awakens and sustains the interest of everybody, young and old, learned and ignorant alike.

The **MUTOSCOPE** to-day, aided by the organisations established all over the world for taking photographs, is a means of recreation and instruction with a **brilliant present,** and an **unbounded future,** whilst AS A MONEY EARNER ITS CAPACITY IS LIMITLESS.

Why

the coin-operated MUTOSCOPE *excels all other automatic devices as a* **Money-Earner.**

Because

It appeals to and interests all, from the infant of two to the aged person of ninety.

It *caters* to the *masses*, yet *pleases all classes.*

It can be placed at *isolated points*, and *requires neither nurse nor attendant* to keep it in order.

While it *gives satisfaction* to each customer, it *delivers nothing which costs* its owner *anything*—thus *income* is *profit*.

Delivering nothing which could be disposed of for value it *offers no incentive* for dishonest persons *to rob it*.

It *does not* need to be *refilled* or *replenished daily as does a vending machine*.

It *saves* two important items of *loss* of profit in all vending machines, viz., the *cost* of *refilling*, and loss sustained by dishonest persons inserting metal blanks instead of coins.

It *works* at *all hours* and at any time, day or night.

Its *simplicity* of construction *prevents its getting out of order*.

It never grows stale: the insertion of a *new view* makes it essentially *a different device*.

Its *best* earning *average* is reached when a *number of* MUTOSCOPES are placed *together*.

Its *patrons* are *never content until* they *have seen all* the different *scenes*. Herein lies a great advantage over weighing or vending machines—these always deliver the same thing, and while a customer would not weigh himself over and over again, nor continue to buy sweetmeats only because a number of the same machines happen to be together, yet the MUTOSCOPES, even if a dozen were together, would each get the benefit **until all the views had been seen.**

It appeals to that old but ever existing element, *curiosity*.

Its *speed is under the control* of the *spectator*, to the extent of one complete view of the subject it contains, for each coin inserted.

It *follows people in their hours of leisure*, and will serve them at the seaside or riverside, meet them at the football game, cricket ground or racecourse; it awaits them at the railway stations, or stands by while one takes a glass of "Scotch."

It finds its way on excursion steamers, lurks in hotel and theatre lobbies, frequents the popular shops, attends at church bazaars, fairs, and other places of public gathering—always a **silent but eloquent** plea for coins by its patient presence, and the excellent service it renders.

Mutoscope Earnings.

The following particulars of takings will shew what each instrument may reasonably be expected to earn.

1. At **Edinburgh**, 8 MUTOSCOPES, shewn for 18 days only, took a *daily average* of **£1 11s. each**, or **£223 6s. 8d. in all.** This means that these machines **recouped their whole cost in less than a fortnight**, and in one

week more earned over and above that a surplus sufficient to clear all working expenses, and leave a *handsome profit besides.*

2. At **Brighton**, *in the winter*, several MUTOSCOPES shewn took a *daily average* of **4s. 10d. each.**

3. At the Cycle Show at Bingley Hall, **Birmingham**, 8 machines in 9 days took a *daily average* of **17s. 10½d. each**, or £64 in all.

4. At the **Birmingham** Photographic Society's Exhibition, 10 MUTOSCOPES, shewn for 6 days, had a *daily average* of **17 = each**, or £51 in all.

5. In the **London** district, an average of 70 MUTOSCOPES exhibited for 110 days earned £3,360, being **8s. 9d. per day** for *each machine.*

6. In **London**, later, an average of 128 machines, shewn for 203 days, earned more than **£10,000**, which is equivalent to **8s. per day** for *each* MUTOSCOPE.

In **London**, the takings of the MUTOSCOPES during a period of about two years up to March, 1900, were **more than £20,000.**

In **Scotland**, £4,000 invested in MUTOSCOPES earned **net profits of £2,500 in nine months** *i.e.*, after clearing all working expenses. THIS PROFIT IS AT THE RATE OF 83% PER ANNUM, AND THE MACHINES ARE STILL EARNING MONEY. WHERE **can any other**

business be found yielding a return approaching this?

7. At **Yarmouth,** an English coast town, 12 MUTOSCOPES earned **£253 7s. 7d.** in 39 days, or say **10s. 9d. per day** for *each machine*. This result was obtained when the season was *drawing to a close*, and the receipts would of course have been greater if the machines had been put out earlier, so as to be available as money makers throughout the whole season.

Reports from some of the MUTOSCOPE Companies abroad give *daily average takings* as follows, and these figures will help to show what may be reasonably expected from each machine.

8. **Italian Co.** *daily average* per MUTOSCOPE, **8 11.**
9. **Indian Co.** *daily average* per MUTOSCOPE, **10 2½**
10. **Austro-Hungarian Co.** *daily average* per MUTOSCOPE, **5 -**
11. **South African Co.** *daily average* per MUTOSCOPE, **2 2** (during the War).
12. *After five years' public use* of the MUTOSCOPE in the United States, 200 machines shewn at the Pan-American Exhibition at Buffalo, New York, took during the first day of the Exhibition an average of **$13 each,** or in all **$2,600 in one single day.**

Another shop in the State of New York is making **profits** at the rate of **$1,000 a week.**

Further Examples of Mutoscope Earnings.

No. of Machines in use.	Where.	No. of days Service	TAKINGS. Total. Pounds Sterling.			Daily Average for each Mutoscope. Pounds Sterling.			Gold Dollars.
			£	s.	d.	£	s.	d.	
15	South Beach, Staten Island, **New York**	7	49	14	2	0	9	5	$2·35
10	Huber's Museum, 14th St., City of **New York**	7	21	4	10	0	6	0	1·50
17	Bowery Parlor, City of **New York** ..	7	47	4	2	0	7	11	1·97
32	Broadway Parlor, City of **New York** ..	2	29	15	0	0	9	3	2·31
10	Bicycle Races at Madison Square Garden, City of **New York**	6	61	4	0	1	0	5	5·10
12	Steamer "Grand Republic," City of **New York**	60	234	14	5	0	6	6	1·62
4	Bergen Beach, **Long Island**	30	47	13	0	0	7	11	1·07
20	Boston Parlor, **Boston,** Mass.	17	216	0	21	0	12	9	3·18
4	Telegraph Office, **Amsterdam**	7	17	9	7	0	12	6	3·12
10	Sheffield, **England**	7	46	7	4	0	13	3	3·31
12	Crystal Palace, **London,** England ..	3	56	6	2	1	11	2	7·80
8	Royal Aquarium, **London**	3	20	1	11	0	16	9	4·18

Resume of the Daily Receipts.

	RECEIPTS. Daily Average for each Mutoscope. Pounds Sterling. £ s. d.	Gold Dollars.
Total of those stated above	7 13 10	838·45
Daily average for each Mutoscope	0 12 10	3·20
Total of the 12 examples numbered 1 to 12 on pages 32, 33 and 34	8 15 8	43·91
Daily average for each Mutoscope	0 14 8	3·66
Grand Average of the daily receipts of each Mutoscope	**0 13 9**	**3·43**

N.B. Observe that the results above indicated are *independent* of profits which may be derived from advertisements (see the following pages) and which would be **additional** to the receipts tabulated here.

How the method of illuminating . . the Mutoscope may be made a . . Profitable Advertising Medium

There are two ways of lighting the pictures which the MUTOSCOPE shows: *firstly*, by electricity—either from batteries within the machine itself and producing light *automatically* the moment the apparatus is put in action by the insertion of a coin; or from any supply station; and *secondly*, by an oil lamp.

The *oil lamp* is a special invention, designed to meet the contingency of an electric battery not being desired, or of electricity not being easily obtainable in the particular place where any MUTOSCOPE might happen to be. The oil lamp is contained within a pyramid-shaped iron frame, with glass fronts and sides, and is screwed to the top of the MUTOSCOPE. Reflectors, aided materially by a most ingeniously contrived *magnifying lense* fixed within the lamp, throw upon the picture a light equal to electricity in power and effect. The wind will not extinguish this lamp, which upon being lit with the container full, will burn constantly *night and day*, without smoking or charring of the wick, *for one whole week*, at the expense of a *single charge* of the cheapest paraffin oil, the consumption of which does not exceed about *one half pint per day of 24 hours.*

This oil lamp is an admirable device for MUTOSCOPES placed *out-of-doors*, whether on

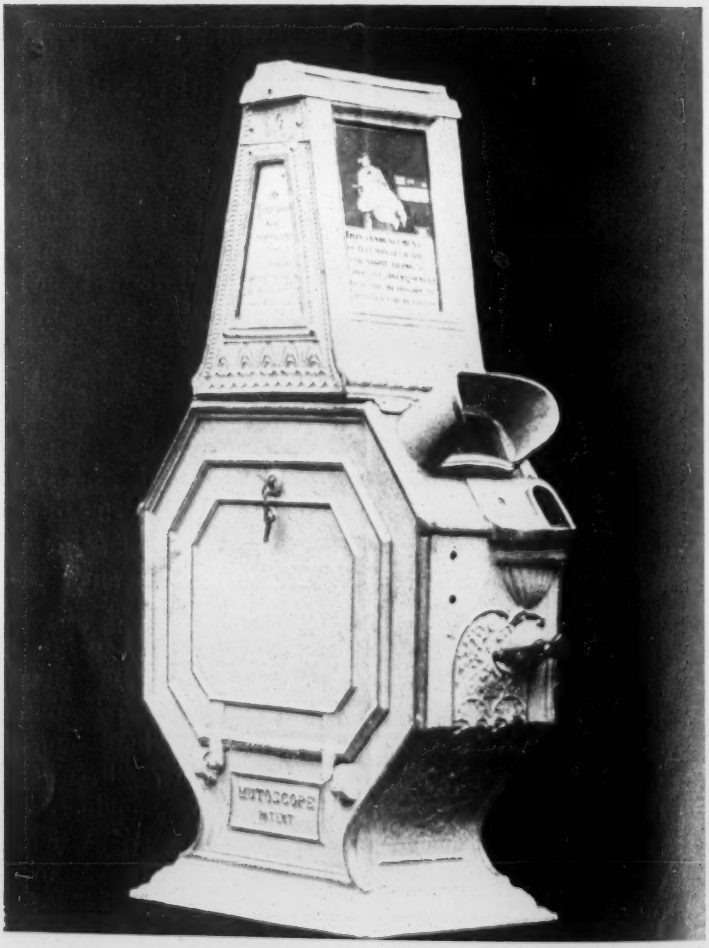


Fig. No. 29.—Automatic Mutoscope fitted with continuous burning Oil Lamp device specially for illuminating Mutoscope and for Advertising purposes.

promenades, squares, streets, piers, or in any other public place; as, once the lamp is lit, the MUTOSCOPE *takes care of itself*, works, and continues to earn constantly, *without requiring attention of any kind for a whole week*, unless it be desired to change the reel in the interim.

The glass front and sides of the lamp are *removable*, and form an **ideal medium for advertisements** of general interest. The machine being illuminated day and night, the advertisements are constantly exhibited in the most advantageous way imaginable, at the same time as the lit lamp gives forth that the MUTOSCOPE *is always ready to work and earn money*. Undoubtedly the novel system of advertising to which the MUTOSCOPE lends itself must *considerably increase* **its intrinsic capacity as a money earner.**

Cash Case, and Automatic Register of Receipts

Each MUTOSCOPE has an iron **cash case** with patent lock fitted inside the cabinet, for the reception of all money passing through the slot, and, where ordered, the International MUTOSCOPE Syndicate can furnish, attached to the mechanism, an **Automatic Register** which numbers and shews as on a clock dial at the moment of looking at it, *every time that the apparatus has been put in action*, thus providing a *check upon dishonest employees*.

Some Press Opinions.

"The most graphic pictures yet seen in motion." *Daily Telegraph.*

"It is certainly the best thing of its kind yet seen in England." —*The Daily Chronicle.*

"More impressive and exciting than anything of the kind yet." —*The Morning Post.*

"The greatest triumph that photography can boast." *Daily Mail.*

"One of the most fascinating inventions of latter days, and the world of amusement is indebted to it for some very agreeable half-hours." *Daily News.*

"The Mutoscope: A supply of wholesome recreation which may be tapped by the public at large on the 'Penny-in-the slot' principle." *Daily Telegraph.*

"This is surely the most wonderful achievement of animated photography." *Financial News.*

"Age has no withering effect upon its possibilities." *The Morning Leader.*

"It is an astounding and almost appalling illusion." *The Echo.*

"The talk and wonder of the town." *St. James' Gazette.*

"They furnish matter for entertainment to suit every taste." —*St. James' Gazette.*

"This development of the art of taking instantaneous photographs, and reproducing them, has reached such a stage of perfection that one is almost made an eye-witness of the scenes in their actual reality. The beautiful pictures presented are admirable in their vividness, and they are displayed with wonderful fidelity." *The Scotsman.*

"Could anything be more fascinating." *Truth.*

"A better show it would be impossible to find in the Metropolis at the present moment." *Financial Truth.*

"It is the most interesting attraction."—*The Referee.*

"It presents living photographs with a vividness, realism and art, such as have never before been witnessed." *Evening Star.*

"For reproduction of rapid action nothing has equalled these pictures." *Westminster Gazette.*

The
Mutoscope
(TRADE MARK)
Protected by Letters Patent in all countries throughout the world.

A Little Logic.

Why *the coin-operated* MUTOSCOPE *is an exceptionally profitable and desirable business.*

Because

It is a Ready-Money Business.

WHY? It delivers only AFTER RECEIPT OF CASH.
NO Loss from Bad Debts.

It is a Ready-Made Business.

WHY?
NO outlay for Manufacturing Plant by Local Co.
NO Long Delays nor Expensive Experimenting.
NO advertising to get it introduced.
It arrives prepared to take Money immediately.
It advertises itself through its Patrons.

It regulates its own Cost of Operation.

WHY? When placed out on a basis of percentage of its Receipts, it *Pays Rental only according to the Business it does.*

What is the Mutoscope?

(Trade Mark).

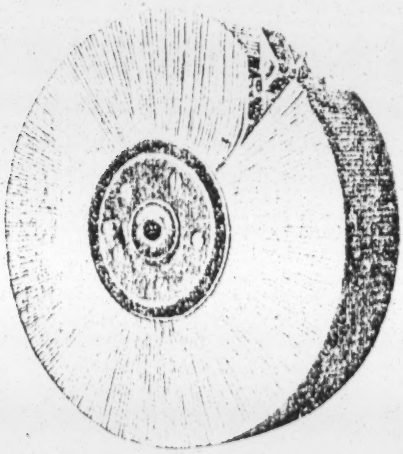
A MIRROR OF LIFE,

REPRODUCING the Events of the Year, the Doings of Yesterday & To-Day, Moving, Living History,

For the Present and the Future.

THE CRANFORD PRESS,
LONDON, W.

THE MUTOSCOPE REEL RENTAL SERVICE



The above cut shows a reel consisting of about 800 pictures, as used in the Mutoscope. To withstand the wear these reels are subjected to, and give best results, it is necessary for them to be returned occasionally to our factory for repair and re-shaping. We do not sell reels, but put them out on a rental system at the nominal fee of three cents a day per reel from date of shipment by us to date of return, and transportation charges. To insure their careful handling and return, we have arranged with the National Surety Co. to furnish a special bond at a cost to the customer of $5.00 a year for 20 reels or less, $7.00 for 50 and $10.00 for 100 inclusive.

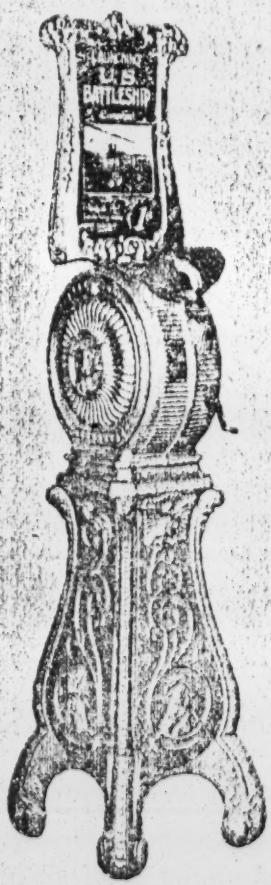
In ordering reels it is well to select a larger number than required, enabling us to provide for absent reels, as occasionally all reels of the subject desired may be out in service. Since the establishment of our reel rental bureau, the arcade business has grown to enormous proportions, and the Mutoscopes, with their frequent change of new and catchy pictures, are the backbone of the business. We have the largest and most completely appointed studio in the world. Our production of pictures is continuous and strictly up-to-date. All sensational news events are covered by our photographers in this country and abroad, and to these are added a vast store of comedy and piquant subjects, making the Mutoscope famous the world over.

A.2925
71

Dated 1905 by Mr Langley

DIRECTIONS FOR OPERATING AND LIST OF PARTS

TYPE E MUTOSCOPE



AMERICAN MUTOSCOPE & BIOGRAPH CO

11 EAST 14TH ST NEW YORK

TO UNPACK MUTOSCOPES

Stand case on end, with back "THIS END UP" on top, facing. Draw nails from and remove cover also front and side braces and upright cleats, take hold of machine by cover, up forward, thereby clearing it, and draw out of case.

TO CONNECT WITH DIRECT ELECTRIC SERVICE

Through 3 feet of circular loom, or other standard insulation, run No. 18 reinforced black twin cable of sufficient length to reach from lamp in machine to outer service, pass loom with cable through hole in back panel of machine, up through opening in plate and back of main frame to lamp socket (610), using care not to have exposed wire come in contact with mechanism. Prepare ends of cable and attach one end to terminal of lamp socket and other to terminal of switch blade (602); other ends to service plug.

These machines are thoroughly insulated and can be installed multiple on any service below 250 volts.

OILING MOVEMENT

Keep the mechanism clean and where required, sufficiently lubricated. Vaseline will be found suitable for gears and a light oil for bearings. Care must be taken not to have a surplus run off and spatter picture reel.

GENERAL DIRECTIONS

The vital parts of the mechanism are worm shaft or positive drive (636), worm gear (668), which carries reel, and friction attachment (635-637).

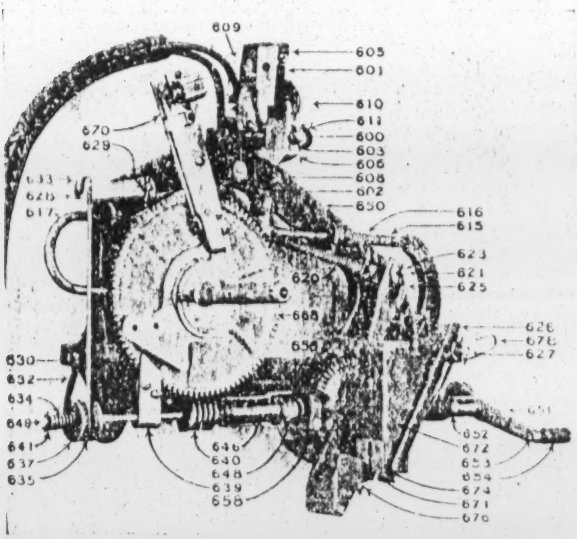
Owing to wear, the positive drive (636), or worm gear (668), will occasionally fail to turn reel smoothly, and snap back or "kick" off when operated. To remedy this replace with new the worn parts. When necessary to remove worm shaft or positive drive (636) take out retaining screw (658), detach locking link (632), bell crank (628) and guide (639), after which the positive drive can be drawn out. Be careful in doing this not to lose the fibre thrust washer which goes against end of worm casting (640).

The friction attachment, that is, spool (635) and discs (637) with spiral spring (634), washer (641) and cotter pin on rear end of worm shaft must be kept in good condition. The two discs (637), one on each side of the friction spool (635) are made with a projection or key in opening. This key fits groove in worm shaft, and after service is liable to wear down leaving hole round, allowing disc to turn on shaft, lessening friction on spool (635) and fail to lift worm into mesh with gear when machine is operated after inserting coin. When this occurs, replace with new disc, examine friction spool (635) and see that surface of same is not worn down, allowing friction disc (637) to bear against spool near centre.

If sides of friction spool (635) are worn at outer edge a new spool should be inserted. When re-assembling, use a little lubricant between the discs and spool, otherwise excessive friction is apt to cause machine to repeat.

In case coin hook (676) becomes bent and causes breakage of coin lever (625), the parts may be replaced by detaching spring (678) and removing tilting chute (620), next remove coin gauge plate (671) and drive out cross pin in bevel pinion (655). This will allow crank shaft to be removed, and afterwards coin lever.

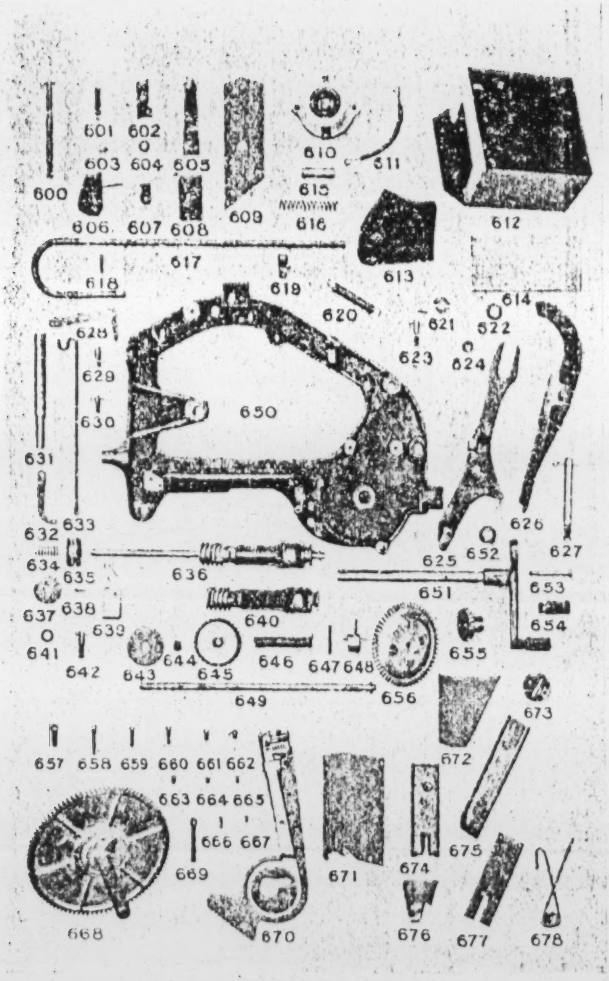
Release rod (617) should be adjusted, that, when operated with a coin it will move far enough to bring end on top of



ASSEMBLED MECHANISM

second step of cam on worm gear. Long use may wear and prevent it from thus moving, resulting in coin setting machine so that reel travels only part way and "kicks" off. In this case, remove worm gear (668) and file end of rod sufficient to allow its proper movement.

In replacing parts do not let tin guard (613) or cotter pin in post (600) holding book trip (606) project below trip, or they will cut and destroy picture reel. No part except trip should come in contact with pictures. The picture reels are expensive and great care should be taken to prevent soiling; handling with oily hands or unnecessary spattering of oil from mechanism will greatly injure them.

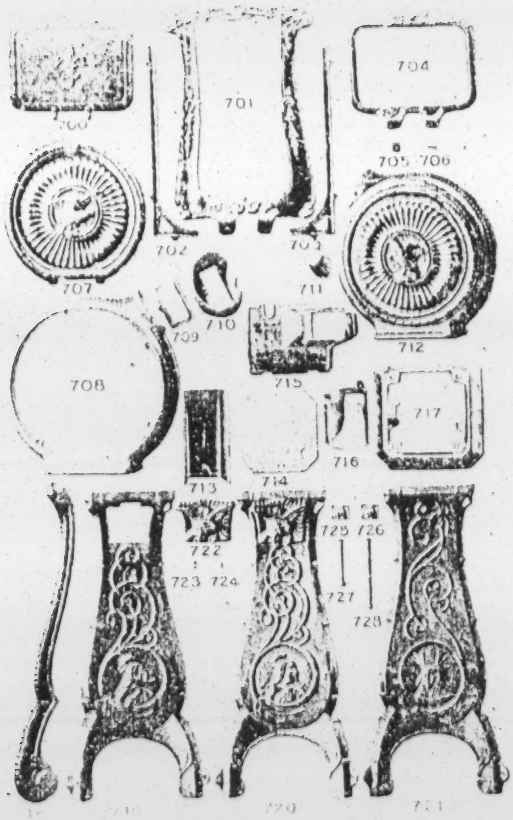


PARTS OF MECHANISM

PARTS OF MECHANISM

ORDER SUPPLIES BY NUMBER OPPOSITE EACH PART, REMITTING CASH WITH ORDER

No.	PART	PRICE
600	Book Trip Post	$ .14
601	" " Spring	.04
602	Switch Blade	.04
603	Copper Washer for elec. con. at Switch Blade	.01½
604	Fibre Washer to insulate Book Trip at side	.01½
605	Book Trip Spring Support	.07½
606	" "	.41
607	Trip Stop Block (fibre)	.04
608	Fibre Block for Switch Blade	.10
609	Socket Support for 110 volt Lamp	.06½
610	" for 110 volt Lamp	.12½
611	Wire Connection between Lamp and Switch	.01½
612	Light Shield	.25
613	" " Guard	.05
614	Lens	.62
615	Tilting Chute Return Sleeve	.06½
616	" " " Spring	.04
617	Release Rod	.15
618	" " Pin	.01½
619	" " Spring Arm	.06½
620	" " "	.07½
621	Coin Lever Washer	.01½
622	Iron Washer for Tilting Chute	.01½
623	Coin Lever Roller Stud	.04
624	" " "	.04
625	" "	.12½
626	Tilting Chute	.18½
627	" " Stud	.06½
628	Releasing Bell Crank	.05
629	Stud for Releasing Bell Crank	.04
630	" " Worm Shaft Locking Link	.04
631	" " " Gear	.12½
632	Worm Shaft Locking Link	.06½
633	Releasing Link	.08½
634	Friction Coil Spring	.02½
635	" Spool	.05
636	Positive Drive—complete	1.00
637	Friction Disc	.02½
638	" Spool Pin	.01
639	Worm Shaft Guide	.10
640	" including Worm Casting	.67
641	Friction Spring Washer	.01½
642	Stud for Felt Oiling Gear	.04
643	Oiling Gear Disc	.02½
644	" " Collar	.02½
645	Felt Oiling Gear	.21
646	Worm Casting Torsion Spring	.06½
647	" " Retaining Pin	.01½
648	Torsion Spring Collar and Pin	.19
649	Worm Shaft and End Pin	.18
650	Main Frame	4.00
651	Crank Shaft and Crank complete	.62
652	Sleeve on Crank Shaft	.05
653	Stud for Crank Handle	.07½
654	Rubber Ferrel for Crank Handle	.11½
655	Bevel Pinion	.12½
656	Large Bevel Gear	.12½



PARTS OF CABINET

657	Screw to hold Main Frame	each	.01
658	" " Positive Drive	"	.05
659	" " Switch Blade Block	"	.01
660	" " Lamp Socket	"	.01
661	" " Trip Spring Support	"	.01
662	" " Worm Shaft Guide, Register and Gauge Plate	"	.01
663	" " Coin Inlet Rosette	"	.01
664	" " Lower part Gauge Plate	"	.01
665	" " Switch Blade, Elec. Con. and Gauge Plate Guard	"	.01
666	" " Lens Retaining Plate	"	.01
667	" " Coin Hook	"	.01
668	Worm Gear		.50
669	Large Cotter Pin		.01½
670	Coin Register (complete) without Gear		1.25
671	Coin Gauge Plate		.16
672	" " " Guard		.07½
673	Inlet Plate with Lip		.10
674	Brass Coin Gauge Plate Block		.20
675	Coin Chute		.12½
676	" Hook		.02½
677	Tilting Chute Spring		.06½
678	Coin Chute Retaining Spring		.06½

PARTS OF CABINET

700	Small Display Frame Back	.31
701	Large " " Front	1.06
702	" " " Back, left side	.22
703	" " " " right side	.22
704	Small " " Front	.33
705	Leather Washer for Display Frame	.01
706	Round Head Screw for Display Frame	.01
707	Door	.87
708	Left Half of Head	2.12
709	Lens Retaining Plate	.19
710	" Hood	.36
711	Coin Inlet Rosette—complete	.31
712	Right Half of Head	1.38
713	Cash Drawer	.28
714	Bottom Plate under Cash Drawer	.19½
715	" " for Head	.39
716	Coin Chute below Bottom Plate	.17
717	Plate Between Head and Pedestal	.26
718	Leg	.73
719	Pedestal Front Panel	.94
720	" Back "	.97
721	" Side "	1.05
722	Cash Drawer Front	.12½
723	Bolt to fasten Pedestal Panels together	.01
724	" " Cash Drawer Front, also to hold Coin Chute to Head Bottom Plate	.01
725	Cash Drawer Lock	.30
726	Cabinet Door Lock	.30
727	Bolt to hold Head to Pedestal	.01
728	" for uniting Head	.01½
	Display Glass—Small Frame	.09
	" Mat— " "	.03
	Aluminum Paint, per gallon	2.50

When shipped by mail, cost of postage will be added.

NOTE—Above Prices subject to Market Changes.

I- SELIG POLYSCOPE COMPANY

July Supplement of New Films, July 1902, 8 pp	PWbH
Special Supplement of Colorado Films, November 1902, 24 pp	PWbH
February Supplement of New Films, 2 February 1903, 16 pp	PWbH
1903 Complete Catalogue of Films and Moving Picture Machines, 52 pp	PWbH
Films of the Passion Play, n.d., 8 pp	CLAc, CLCM, DGU
Naval Battle Between the Russian and Japanese [1904], 4 pp	CLAc
Tracked by Bloodhounds, [1904], 2 pp	CLCM
The Serenade, [ca. 1904], 2 pp	CLCM
The Hold-up of the Leadville Stage, [October 1904] 8 pp	CLCM
The New Bullfight, [December 1904], 2 pp	CLAc
Supplement No. 15, Special Series of the Columbia River [1905], 6 pp	CLAc
No. 17, Tracked by Bloodhounds, 8 pp	CLAc
Samoa and the Fiji Island, [1905], 8 pp	CLAc
Special Roosevelt Circular, [March 1905], 2 pp	CLAc
The Gay Deceiver, [ca. 1906], 2 pp	CLAc
No. 44, Hale's Tours Films, August 1906, 4 pp	CLAc
No. 47, The Female Highwayman, November 1906, 6 pp	CLAc
No. 49, The Tramp Dog, December 1906, 6 pp	CLAc, CLCM
No. 52, The Girl From Montana, March 1907, 4 pp	CLAc
No. 56, The Masher, June 1907, 4 pp	CLAc
No. 57, Western Justice, June 1907, 4 pp	CLAc, CLCM
No. 58, The Bookworm, July 1907, 4 pp	CLAc
No. 59, Matinee Idol, July 1907, 4 pp	CLAc
No. 60, The Onion Fiend, July 1907, 4 pp	CLAc

No. 62, All's Well That Ends Well, August 1907, 4 pp	CLAc
No. 64, A Life for a Life, September 1907, 4 pp	CLAc
No. 66/67, The Girl and the Judge/Motoring Under Difficulties, Ocotber 1907, 4 pp	CLAc
No. 68, A Southern Romance, October 1907, 4 pp	CLAc
No. 69, What A Pipe Did, November 1907, 4 pp	CLAc
No. 70, Wooing and Wedding a Coon, November 1907, 4 pp	CLAc, CLCM
No. 71, The Tin Wedding, November 1907, 4 pp	CLAc
No. 72, Mike, the Model, November 1907, 4 pp	CLAc
No. 74, The Eviction, December 1907, 4 pp	CLAc
No. 75, The Two Orphans, December 1907, 4 pp	CLAc
No. 76, The Four Footed Hero, December 1907, 4 pp	CLAc
1907 Catalogue of The Selig Polyscope and Library of Selig Films, 1907, 144 pp	CLAc
No. 77/78, The Financial Scare/Newly Wed's First Meal, January 1908 4 pp	CLAc
No. 79, The Irish Blacksmith, January 1908, 4 pp	CLAc
No. 82, Monte Cristo, January 1908, 4 pp	CLAc
No. 83/84, Just His Luck/ A Leap Year Proposal, February 1908, 4 pp	CLAc
No. 88, The French Spy, March 1908, 4 pp	CLAc
No. 90/91, Friday the 13th/Swash-Buckler, 19 March 1908, 4 pp	CLAc
No. 94, Mishaps of a Bashful Man, 9 April 1908, 4 pp	CLAc
No. 96, The Holy City, 23 April 1908, 4 pp	CLAc
No. 97, Rip Van Winkle, 30 April 1908, 4 pp	CLAc
No. 98, The Blue Bonnet, 7 May 1908, 4 pp	CLAc
No. 99/100, Troubles of a New Drug Clerk/Summer Boarders Taken In, 14 May 1908, 4 pp	CLAc
No. 101, The Shadow of the Law, 21 May 1908, 6 pp	CLAc
No. 102/103, In the Nick of Time/Not Yet But Soon, 28 May 1908, 4 pp	CLAc

No. 104, East Lynne, 4 June 1908, 4 pp	CLAc
No. 105, The Hidden Hand, 11 June 1908, 4 pp	CLAc
No. 106, The Fighting Parson/The Multnomah Falls, 18 June 1908, 4 pp	CLAc
No. 107, Damon and Pythias, June 1908, 4 pp	CLAc
No. 108, The Spirit of "76", 2 July 1908, 4 pp	CLAc
No. 109, An Indian's Gratitude, 9 July 1908, 4 pp	CLAc
No. 110, A Tale of Two Cities/The Only Way, 16 July 1908, 4 pp	CLAc
No. 111, Bobby White in Wonderland/Weary Waggles' Busy Day, 23 July 1908, 4 pp	CLAc
No. 112, The Road to Ruin, 30 July 1908, 4 pp	CLAc
No. 113, The Cowboy's Baby, 6 August 1908, 4 pp	CLAc
No. 115, The Lion's Bride/A Hindoo's Ring, 13 August 1908, 4 pp	CLAc
No. 117, Romance of the Old Mill/A Pair of Kids, 27 August 1908, 4 pp	CLAc
No. 118, The Power of Labor, 3 September 1908, 6 pp	CLAc
No. 119, The Cattle Rustlers, 10 September 1908, 4 pp	CLAc
No. 120, Crazed by Jealousy, 17 September 1908, 4 pp	CLAc
No. 121, A Great Wrong Righted/A Magical Tramp, 24 September 1908, 4 pp	CLAc
No. 122, A Daughter of Erin, 1 October 1908, 6 pp	CLAc
No. 123, The Ranchman's Love, 8 October 1908, 6 pp	CLAc
No. 124, One of the Bravest, 15 October 1908, 6 pp	CLAc
No. 125, The Fisherman's Rival, 22 October 1908, 6 pp	CLAc
No. 126, Lights and Shadows of Chinatown, 29 October 1908, 4 pp	CACc
No. 127, The Actor's Child, 5 November 1908, 4 pp	CLAc
No. 128, A Mountain Feud, 12 November 1908, 6 pp	CLAc
No. 129, A Hidden Treasure, 19 November 1908, 4 pp	CLAc
No. 130, On Thanksgiving Day, 26 November 1908, 4 pp	CLAc
No. 131, A Dual Life/The Football Fiend, 3 December 1908, 4 pp	CLAc

No. 132, The Queen of the Arena, 10 December 1908, 4 pp	CLAc
No. 133, A Montana Schoolmarm, 17 December 1908, 6 pp	CLAc
No. 134, The Duke's Motto, 24 December 1908, 4 pp	CLAc
No. 135, In the Shenandoah Valley, 31 December 1908, 4 pp	CLAc

July

Supplement of

NEW FILMS

MADE BY

THE SELIG POLYSCOPE CO.,

43 Peck Court

Chicago, Ill.

SUPPLEMENT No. 36, JULY 1ST, 1902

The Parable of

"The Prodigal Son"

In 5 Tableaux

Code word, Prodigal

—o—

1 The Division of the Wealth.
2 Spending the money in Riotous Living
3 Herding Swine
4 The Return Home—Forgiveness
5 The Feast of the Fatted Calf

A grand and superb series of pictures of the greatest artistic value, which has been arranged with the utmost reverence for accuracy. The costumes, scenes and details of this film are as near perfect as is possible to obtain from the story of the bible. Starting with the division of the father's wealth amongst the sons the scene is quickly followed by one which shows one of the sons spending his money in riotous living. The next scene shows the son pushing and struggling with the swine for a portion of the husks which has been thrown to them. Then the prodigal's return home, his meeting of his mother and father, the forgiveness which is followed by the gorgeous banquet and the feast of the fatted calf. This film is highly commended for Sunday school lectures church meetings and similar purposes. Calculated to impress and gratify everyone; while from the admirable taste and tact with which the subject has been treated it cannot possibly cause offense. This film is the finest subject ever presented in a moving picture film for clearness sharpness and settings. Has never been equaled in motion pictures. We cannot recommend this film too highly as it has no equal. **450 ft. $54.00**

Ringling Bros. Circus Parade

In presenting this film we do so knowing fully well that there has been an unlimited number of circus parade films offered to the motion picture exhibitor which should never have been listed in a motion picture catalogue as they are worthless and do not represent a circus parade as it should be represented. Through special arrangements with Ringling Bros. (whose name alone stands for all that is great and of the best) we obtained a circus parade that is a parade. The parade is seen coming down a broad avenue with crowds of people on both sides of the avenue. Even the windows of the buildings are crowded, showing how popular this great circus has become. The parade is headed by Mr. Ringling followed by the finest band wagon in the world drawn by 12 magnificent horses. Following one another in rapid succession are open cages of Lions, Tigers, Hyenas, Bears, etc., so plainly that you can see them walking too and fro in their cages (something that is very hard to obtain in a moving picture.) This is followed by the grand tableaux wagons representing the different nations of the world; then comes the riders on their prancing steeds which in turn are followed by the ever funny clowns without which no circus is complete. Even the children are not forgotten when the ponies come into view drawing their little tableau wagons representing Little Red Riding Hood, Cinderella, etc,, etc. The pageant of riders representing the different nations of the world, the mounted band and last but not least the Arabs, the camels and that great herd of

performing elephants making in all the greatest and grandest circus parade ever seen on a motion picture film. No motion picture exhibition should be without this film to complete the evenings entertainment. We make this film in three lengths.

No. 1. 275 ft. code word Ringling.....**$33.00**
No. 2. 150 ft. code word Allen.....**$18.00**
No. 3. 115 ft. code word Henry.....**$13.80**

Black Rock Tunnel on the Rock Island Route.

Code word, Rock

This picture was taken on the Rock Island railroad at that picturesque spot Black Rock 100 miles west of Chicago, near La Salle, Ill. The train approaches and passes through the tunnel, it has hardly passed through the tunnel and around the curve when another train is seen rapidly approaching on the farther side of the tunnel. Clear and sharp it approaches closely and seems as if it would pass through the tunnel but just as it seems about to enter the tunnel it turns to the side and passes around it. The train is lost to sight for a moment behind the giant rocks and then appears again at full speed heading for the camera passing it with lightning speed. Trains on west bound track pass through the tunnel, east bound trains on river bank around and outside the bluff. Only instance where one track passes through a tunnel and the other track outside. This is one of the best train pictures ever taken. Full of action and life.

65 ft. $7.80

Legerdemain Up-to-Date, or the Great Hermann Outdone.

Code word, Leger

The greatest magical film ever attempted. New and sensational. This film deals in an up-to-date manner with which up-to-date tricks can be accomplished. The conjurer steps upon the stage walks to the center, stops, and his duplicate walks on, making two. The second stands in the center of the stage and while both converse (in pantomine) one grows taller and taller until he reaches the top of the stage, completely covering the picture. The conjurer causes him to disappear with a wave of his hand. With another wave of his hand and a stamp of his foot, the upper part of the scenery disappears and in its place three large heads, exact duplicates of each other appear and hold an animated conversation with each other the conjurer, finally causing them to disappear. With a stamp of his foot a large shawl suddenly appears on the floor, picking this up and holding it before himself he jumps upward and with it disappears but is immediately seen walking on the stage from the side with the shawl in his hand. He then throws the shawl to the opposite side and to the amazement of all is seen to catch it himself having disappeared from the opposite side from which he threw it. For the finish the conjurer takes the shawl, throws it in the air and then follows it and returns to the stage with the shawl. Words cannot describe this wonderful and mysterious film, it must be seen to be appreciated, the dissolving effects and mysterious changes have never before been attempted in motion photography.

115 ft. $13.80

The New Pillow Fight

Code word, Pillow

A new picture of an old subject. Four children are seen sleeping peacefully in two beds. when through the door is seen coming on tip-toe a fifth one. Seeing that they are sleeping slyly creeps to the foot of the bed and with a straw tickles the feet of the children who awake and imagine it is one of the children in the other bed, but seeing they are sleeping turn over and go to sleep again. The little mischief maker slyly creeps to the other bed and tickles the feet of the other children, they awake, pick up their pillows, cross over to the other bed and pound them with their pillows. These in turn return the fight and such fun and feathers has never been seen. Finally they see the cause of all their trouble laughing under the bed, they drag him out and once more the feathers fly, but this time upon the mischief maker. Suddenly the mother appears to learn the cause of all the trouble, an explanation follows with the result that mamma takes the mischief maker by the ear and leads him from the room. When run backwards this film creates no end of amusement.

75 ft. $9.00

Explosion of an Automobile

Code word, Motor

This picture opens with a view of a street, in the distance coming rapidly down the street is seen an automobile filled with a gay party of automobile enthusiasts out for a ride. The automobile comes along at a high rate of speed and its occupants recognizing friends wave hats and handkerchiefs until just as the carriage comes to the center of the picture there is a sudden mishap fol-

lowed by a big explosion which entirely wrecks the automobile and blows the passengers high into the air. A policeman rushes to the spot and seeing nothing but wreckage of the machine searches the sky with his telescope. He soon sees the pieces of the bodies falling down and only runs away in time to escape being hit. When all the pieces have fallen to the ground, he collects them into their places and makes a note of it. A bewildering trick film causing a vast amount of amusement and is startling in the extreme.

100 ft. $12.00

The DeCarmos

Code word, Carmos

The DeCarmos are known as the most celebrated troup of acrobats and equilibrists in Europe at the present day. In this subject they have executed some of their cleverest feats, such as somersaults, dangerous double somersaults, clever foot work, etc., etc., making in all a most startling exhibition and one that is bound to please all kinds of audiences. If you are looking for a subject that is different from the average motion picture, something that is sure to please, then this is the film you want.

110 ft. $13.20

Dancing Skeleton

Code word, Skeleton

A large grinning skeleton is seen getting up from a chair on which it has been seated, walk to the center of the stage and there execute some of the most difficult steps in the art of dancing. His head suddenly rises into space and returns; one by one the legs and arms leave the body, walk and dance around the stage and finally return to the

body again as naturally as though they had never left it. The skeleton again dances and finally walks off the stage. This film was not made from a toy skeleton but from a large life sized one. His jaws can be seen plainly working all the time.

75 ft. $9.00

Can Also be had in 50 ft. lengths.
Code word, Dead.....**50 ft. $6.00**

Panorama, Descending Mt. Blanc

Code word, Blanc

This is a very fine view of Alpine scenery and gives a grand view of the Alps, showing glaciers in the distance as the train rushes down the mountain, past houses, over large viaducts, giving a beautiful view of the valley below. Very clear and sharp picture, showing great distance and sure to please.

165 ft. $19.80

Panoramic View of the Alps, Switzerland

Code word, Alps

A most magnificent scene. This is one of the most varied of the panoramic scenes taken for during its run the audience is carried through all the varieties of beautiful scenery. First showing the chain of snow covered mountains then descending into the valley past cascades, over viaducts and through cuttings the traveler is whirled at a tremendous rate and shown at the same time some beautiful glimpses of snow covered mountains, and wood, finally pulling into the town of Chamonix where it stops. This film is a continuation of the above and together make a grand show of Swiss scenery.

165 ft. $19.80

Special

Supplement of

Colorado Films

MADE BY

THE SELIG POLYSCOPE CO.,

43 Peck Court

Chicago, Ill.

SUPPLEMENT No. 37, NOVEMBER 1ST, 1902

Remember This

Our interest is to insure our customers that they are up-to-date and have constant information concerning the latest and newest films just as soon as they are produced. Our

Permanent Mailing List

insures this whether you are in the market at the present time or not send us your name and permanent address. We will then send you from time to time as issued, postage prepaid and free of charge all our latest film lists as issued new stereopticon and illustrated song sets and all information of interest to the exhibitor.

Have your name on our mailing list and keep posted.

The Selig Polyscope Co.

CHICAGO, ILL.

Colorado Series

—o—

We have had our special photographic corps in Colorado for several months. Our list of subjects from this grand state with its gorgeous scenery and most wonderful attractions, is quite complete although we still have the photographers in the field after special subjects. No other concern has ever made so many nor such good pictures in Colorado and we offer an entirely new line to all who want to take this golden opportunity of giving their audiences what they demand. There is not a single district in the world that is as well advertis. ed—that has as many friends. Every year from 75,000 to 150,000 tourists visit the state. Each and every one goes home and for several years is a walking advertisement for Colorado and all it contains. Hundreds of thousands more would go if they had the price. And all will cheerfully pay liberally to see pictures of this strange land of sunshine and beauty, of gold and precious stones. No community in the United States is too small to give ample returns for a show on this subject. The very name of Colorado will attract hundreds, yes, thousands and the exhibitor first on the spot will reap a golden harvest. It's impossible to give the people too much of these pictures. They are hungry for more. We have absolutely the best negatives. Most of them are exclusive and have our trade mark on each picture. You don't have to beware of imitations. There are none that are worth calling imitation.

With an appropriate number of comics to keep up the laughter a whole evening spent in showing Colorado pictures will pay big money any-

where. We will not let the list grow stale for we will continually add new subjects so you can go back to a town a month later and draw larger houses than the first time. But it's the old story of the early bird. Don't let the worm get into the path of some other exhibitor.

Write for some of these films at once and ask us to keep you posted about the new subjects that come out almost weekly. By getting in on the ground floor you will have the advantage of an almost exclusive show. Packed houses and enthusiastic audiences have been the rule wherever these pictures have been shown. They are appropriate anywhere whether you show in churches or elsewhere. And speaking of churches, don't overlook the fact that Christian Endeavor societies are particularly interested in Colorado just at present on account of the convention next year. A dozen other societies have chosen Colorado for their gatherings and everybody is anxious to learn more about the state before they journey westward. The openings for a Colorado lecture or moving picture show are ten times greater than any other subject. And the money feature is equally as attractive.

Look over this list and read carefully the descriptions with each subject. If you don't see dollars sticking out of every one you must be blind indeed.

Panoramic View of Seven Castles

Code word, Castles

This picture begins about a mile east of the town of Basalt, near Glenwood Springs and takes

in about three miles of the western end of Red Rock Canon, finally showing several of the immense red monoliths known to all visitors to Colorado as the "Seven Castles." The film is an excellent example of perfect motion photography and is an excellent subject for any entertainment.

50 ft. $6.00

Panoramic View of Hell Gate

Code word, Crest

Probably the most "scaly" piece of railroad in America lies between the Frying Pan River and Hagerman Pass—the crest of the continent. When the line was first projected the engineers were laughed at for suggesting the route down the awful chasm. There was not a single inducement to offer for the laying of rails and even when the preliminary surveys were undertaken it was necessary to lower the men and instruments down the vertical sides of the granite walls by means of steel cables. Later the same means were employed to permit the drillers to sink blast-holes into the solid rock. When the road was finished the tracks were laid along a narrow shelf perched a thousand feet above the tiny little stream. When this picture was made the photographers had a coal car ahead of two engines and they were pushed along almost a mile a minute. The experience was so dangerous that it will never again be attempted for had there been a single hitch the entire "train" would have been pitched to the bottom of the cliff far below. The picture shows the snow-capped monarchs of the Rockies in the background as well as the narrow shelf on which the rails were laid.

170 ft. $20.40

Panorama of the Royal Gorge

Code word, Griffin

Everybody who has read or heard of Colorado knows about this wonderful piece of railroad. Many years ago there was a fight between the Denver and Rio Grande and the Santa Fe Roads for possession of this narrow canon, at that time believed to be the only way through the front range of mountains toward Leadville and the golden west. For weeks armed forces were entrenched behind breastworks of rocks and ties and the little graveyard near the scene received many additions. The Santa Fe people finally withdrew because their engineers had told them it would be an absolute impossibility to build a road up that narrow gorge where the Arkansas river rushed like a mill race between two walls of rock 2;000 feet high. In one place there was a deep pool almost in the vortex of the stream where piers or bridge abutments could never rest on solid foundation. The Rio Grande people found this place later but their engineers solved the problem in the most singular manner ever heard of. A bridge was built and anchored to the rock on one side. Then two great steel trusses were thrown across the canon and from these the outside end of the bridge was swung by means of rods from above. For many years—even now—this bridge is pointed out as the greatest single example of the skill of American constructing engineers in solving apparently impossible problems.

This picture should not be compared with the weak imitations offered by anybody else. It is unquestionably the best—not only the very best that has ever been taken but the best that ever *will* be taken for never again will the Rio Grande people risk men and trains to make such a run

through the gorge. Description can never do that trip justice. The canon is tortuous and twisting from one end to the other. There is scarcely a straight rail in its entire length. And over this wonderful piece of track an engine pushed a car containing only our photographers at a speed of nearly or quite seventy miles an hour. The wind cut their faces and hands like a knife. Blood flowed from their ears and noses when the engine came to a stop and one of the party was so weak he could no longer stand and was carried into the little station almost unconscious. The engineer, reeking in prespiration though the day was cold, almost fell from his monster machine. "Boys," he said, "I have a wife and two babies. No power on earth will compel me to make that run again and money would not even offer a single thought of temptation." It was certainly the most thrilling trip ever made to get a moving picture—but the result! It was worth it. Every curve and every tie and every crack and cranny in the rock is absolutely perfect on the film. The swaying and pitching of the car as it shot around the short curves is perfectly caught but not unpleasantly so. Nearly or quite four miles of track are displayed in this picture and that includes not only the best portion of the Royal Gorge but the wonderful hanging bridge as well. At this point the engine was slowed down a trifle and this keeps this interesting portion of the picture on the screen longer than otherwise. If you want a thriller for your audience you need look no further. The Royal Gorge Panorama is perfect from any and every standpoint and you can be fully assured there is none other as good. We have the one and only perfect negative so no matter what anybody else tells you it will be absolutely impossible for them to deliver the goods.

150 ft. $18.00

Train in Royal Gorge

Code word, Parkdale

When our photographers were making the wonderful panorama of the Royal Gorge they were especially fortunate in getting a wonderful picture of a train rushing through the Rocky Mountains. The picture is a perfect example of motion photography and a distinct departure from all other train scenes. First a view of the Gorge is shown with several men and women walking along the track. Then the first engine comes rushing around the curve at the Hanging Bridge. Then another engine and finally fourteen coaches string along. Men, women, children, train crews and porters in white coats are at the windows and on the platforms. This picture must be seen to be appreciated for the two monster Rio Grande engines pulling the train seem to jump almost toward the audience when they run up.

75 ft. $9.00

Burlington Flyer

Code word, Riversid

One of the fastest trains in the world runs between Denver and Chicago over the Burlington Route. Our photographers were especially lucky in catching the train as it passed Riverside Cemetery near Denver. According to the engineer the train was running more than sixty miles an hour when it passed the camera although on the screen it seems to be running scarcely more than forty, so perfect is every detail in the film.

50 ft. $6.00

Horse Toboggan Slide

Code word. Cherrelyn

Picturesque view of one of Denver's most famous suburban sights, An old style horse car line runs from the city limits two miles up hill to Cherrelyn, The horse pulls the car uphill and then gravely mounts the rear platform and rides back to the foot of the hill as comfortably as any of the passengers. The picture shows the horse pulling the car up the steep hill to the Cherrelyn terminus. The driver uncouples the harness, the passengers dismount, others run up to catch the car and the horse quietly trots around to his platform, The car starts down the hill, increasing in speed very rapidly while the horse nods his head and wags his ears to the passengers inside. A very funny and lively picture bound to draw shouts of approval from any audience. Is a work of real art and of actual every day occurance in Colorado yet is funny enough to be classed with the most ludicrous of the comic motion pictures.

60 ft. $7.20

Panorama of Ute Pass

Code word, Dolomite

Five miles of the most sublime of Rocky mountain scenery taken under exceptionally favorable circumstances. The Colorado Midland Railway provided a special train and its most trusty engineer and crew to get this picture. Ute Pass extends from Manitou through the mountains at the base of Pike's Peak- The narrow gorge was the pathway down which the Indians brought their sick and infirm down to the healing springs at the base of the peak and legend declares that

no matter how fiercely the tribes fought and struggled elsewhere there was never any trouble while the pilgrims were in the pass. It was sacred ground for the red men believed that the all powerful spirit of the bubbling springs would be displeased should His children fight while on their way to or from the fountains of life. Once, many ages ago, it is related, there was a clash between the braves of two tribes and while they fought the sun suddenly ceased to shine, there was a deafning peal of thunder and a blinding flash of light, a cloudburst up the gulch with a wall of water fifty feet high. The braves who fought at the bottom of the canyon were all washed away while the squaws and sick Indians who had gathered on the side of the cliff to watch the struggle were all saved. This picture was taken from the pilot of a special train running nearly fifty miles an hour down the awful grade of 225 feet to the mile around sharp curves of sixteen degrees curvature and through nine tunnels. The track winds around the precipitous sides of the gulch over a roadbed blasted out of solid rock. Below, hundreds of feet are the little stream and the wagon road over which millions of dollars of treasure were brought from Leadville in the early days. This was the famous resort of stage robbers and gold dust looters. The camera has caught all the windings and twists of the tortuous road. From the inky blackness of tunnel to the dizzy height of a spider-like bridge swung up against the rock the eye passes up the steep mountain and into the depths of the gulch. Suddenly after the trip of three miles the plains burst into view. Maniton lies at the feet of the traveler, Colorado springs is seen in the hazy distance and the smoke of another train headed up the hill is plainly seen.

An entrancing feature of this film is the view of Cameron's Cone through the mouth of one of the tunnels, the rock making a black frame for a brilliant piece of mountain scenery. The trip down the hill in making this picture was one of the most hazardous feats ever attempted in the pursuit of photography. The regulation speed of trains over this stretch of track is seldom more than ten miles an hour, while in this instance the run was made at almost a mile a minute with results thrilling in the extreme.

185 ft. $22.20

Denver Firemen's Race for Life

Code word, Roberts

Our photographer in Denver had arranged with the tramway company for a special electric car from the rear of which he was to make a panorama of sixteenth street, the busiest thoroughfare in the city. The start is made in the heart of the business district, showing the postoffice and the famous Tabor opera house. Swiftly the car moved up the street when suddenly an officer ran out and trird to stop it. His signal of danger came too late, the speed was too great to stop and the car pulled across Champa street just as the fire department appeared on an emergency run. First the buggy of chief Roberts dashed around the corner behind the car and followed it up the street- Then came monster ladder trucks, steamers, hose wagons, chemical wagons, and monster nozzles as well as the mighty water tower to which six engines are usually attached. They follow the car up the street and finally pass in thrilling procession. The firemen lash their galloping horses and begin taking off their street

clothes and don their heavy service garments. Right in the foreground stands Mayor Wright and other prominent citizens who applaud the activity of the boys in blue trousers and red suspenders. The crowds gather and there are many narrow escapes from death under horses hoofs. Altogether the film is one of the most thrilling ever thrown on a screen and should be in the stock of every exhibitor who wants to bring his audience up to the point where the blood tingles and shouts of approval give indication of extreme pleasure in the exhibition.

200 ft. $24.00

Where Golden Bars are Cast

Code word, Smelter

Panoramic view of the Grant smelter at Denver where millions of dollars worth of gold, silver, copper, lead and zinc are separated each year. This picture gives a panoramic view of this busy place. First, the furnaces and the men dipping out bullion, other men are filling slag pots and hauling them away. A car carrying great chunks of yellow metal ascends a sharp incline. A horse pulling a big slag mould slowly drags the immense weight out to a dump where it is cast over the brink in fiery stream. Men are rushing too and fro and the picture is full of activity and interest.

60 ft. $7.20

Fun in the Glenwood Springs Pool

Code word, Glenwood

Remarkable interesting views of the largest hot water pool in the world. Men and women are swimming, jumping, diving and walking on the banks. A toboggan slide and spring board furnish quite lively bits of stirring motion. Some of the

girls slide down tne chute and cut up queer antics as they strike the water. Nothing objectional to any audience. Picture is of considerable interest from the fact that two multi-millionare railroad magnates appear very prominently in the foreground and add much to the picture by starting "something doing" just at the right time. Glenwood Springs, Colorado, is one of the most famous and highest-class resorts in the world, having a bath house costing over $150.000 and a hotel that meant an investment of nearly $300,000 before the doors were opened.

100 ft. $12.00

Runaway Stage Coach

Code word, Coaching

A gay tally-hoo party coming down the narrow trail bordering the Grand river in the canyon a few miles above Glenwood Springs. The horses saw the moving picture machine and started to gallop. The bunch of pretty girls grew excited and suddenly stopped waving handkerchiefs, using both hands to hold on as the big vehicle was jerked from side to side of the road. The trail at this point is barely wide enough for one vehicle and is nothing more than a little shelf blasted from the side of the mountain. On the opposite side is the swift rushing current of the Grand river. The picture shows a pretty background of typical Colorado scenery. The film is short but full of interest and just the right subject to stir up an audience that has become tired or chilly.

25 ft. $3.00

Clear Creek Canyon

Code word. Curves

Panorama of an interesting portion of this narrow gorge in the mountains. The picture was

made about half a mile from hanging rock and shows the constricted gorge through which millions of dollars in gold, silver and lead are carried each year.. Persons who have taken a trip over the Georgetown loop will remember this portion very readily for the train swings around so many curves the engineer can almost reach the outstretched hands of those in the rear coach.

70 ft. $8.40

Panorama of the Famous Georgetown Loop

Code word, Loop

Probably the most interesting spot in the entire Rocky Mountain region is the famous loop between Georgetown and Silver Plume. A narrow gauge road runs over this track from Denver and carries thousands of tourists every week, men, women and children who come to Colorado for this trip alone. The distance between the two towns is scarcely a mile by wagon road. The elevation is more than a thousand feet and to make this climb with a train was one of the most difficult problems in engineering ever presented on the American continent. To climb a thousand feet in one mile of track would mean a twenty per cent grade. The maximum in use on any railroad in the world, except cog or cable roads is about eight per cent. So it was necessary to plan a road no less than four miles long and build it in the little pocket in the mountains, scarcely large enough to be called a canyon, The road twists and turns and forms a complete bow knot. At one point the tracks pass over a high bridge, from which a thrilling view of Georgetown can be secured—almost a baloon picture. The picture

starts far back in the loop and shows a long passenger train ahead. A group of pretty girls on the platform add life to the scene. Around the twists and turns the camera rushes, crossing the high bridge and following the other train until Georgetown is again in sight and the valley opens up in unrivaled grandeur. This is a most difficult film to obtain and is a winner that will draw big money wherever shown. Everybody who has ever been to Colorado or who ever expects to go there will want to see this picture and it is one of the few subjects that can be run three or four times during an evening, adding new interest each time. It is a whole show in itself and worth big money to see. In connection with other films making up a complete show it is like giving gold dollars away and will draw demands from audiences for repetitions. If you are trying to get a date with a big syndicate or exceptionally profitable house tell the manager you will show this film without extra charge and he will come to time immediately.

200 ft. $24.00

Ute Pass Express

Code word, Vining

This negative was made at great expense and is one of the most perfect in every way that has ever been made. The picture starts at Manitou station and shows the famous Ute Pass express on the Colorado Midland Railway. The train is made up of four of the most expensive coaches on any railroad in the world—each as handsome as a private car. A monster compound engine pulls the train for it climbs up a grade of nearly 25 feet to the mile and must make express train speed. The last coach has an open observation platform

with fancy gold plated railing—just like Chauncy Depew's private coach. Trainmaster J. C. Vining and a party of ladies are seated and standing on this platform and wave handkerchiefs at the camera. The picture starts with the train on the straight track just west of tunnel no 2. Suddenly it disappears into the side of the mountain yet the camera catches the little circle of light between the coaches and the walls of the tunnel. The camera follows and still keeps the train in view. It crosses high bridge at Manitou and the picture shows a glimpse of the upper portion of that famous resort The cog road station and pavilion as well as a number of hotels and points of interest are seen at a glance. The train continues to climb and soon strikes high curve from which the lights of Denver may be seen seventy-five miles away on clear nights. Dense clouds of smoke come puffing from the engine and for an instant the train seems enveloped in vapor. The effect is grand. Then suddenly the wind blows it away and the engine is seen rounding the curve. The camera follows but also looks out across the canyon and gets another view of a portion of Manitou. All is very thrilling and the train is lost just as it heads towards another mountain and tunnel.

130 ft. $15.60

Lava Slides in Red Rock Canyon

Code word, Lava

Panoramic view of a most interesting portion of this beautiful gorge on the Colorado Midland Railway. This picture was taken from a car placed ahead of the two engines on a regular express train which was pushed around the sharp curves at sixty miles an hour. The scenery seems to spring right at the audience and causes every-

body to hold their breath to keep the heart from beating in the excitement. On the left of the scene are the lava slides, great masses of broken rock piled down the side of the mountain. Great striking examples of the Rockies are seen in the background. The Frying Pan river with millions of trout rushes by on the right. The track twists and curves and seems to run directly into the mountain, but of course bends at the right time and the camera catches a new and even more beautiful view. The danger to the operators in making this negative can never be realized yet the picture will give some idea of the risk involved in getting it. To show a set of moving pictures of Colorado without having some of Granite Canyon would be a very serious mistake indeed. Never before has it been possible to get them not only on account of the expense involved but in the danger and certain death to the operators should there be the slightest hitch in the working in the car in front of the fast train. But the results have justified both money and danger for the pictures are sure to be the most profitable fad for exhibition for at least three seasons to come. Early birds will catch the financial worms so now is the time to get in on the ground floor and reap the harvest of shining dollars.

70 ft. $8.40

Climbing Hagerman Pass

Code word, Hagerman

Wonderful picture showing a train climbing one of the most difficult pieces of track in the world. Hagerman Pass is on the Colorado Midland railway west of Leadville and it is necessary for the trains to climb almost 12,000 feet—over

two miles high—to cross the backbone of the continent. This picture is startling in several respects. First a pretty piece of scenery in the heart of the Rockies is shown. The sturdy, rugged mountains form a strong background. Apparently from away down below the whirling puffs of smoke are first seen. They come nearer and nearer and the top of the engine comes into view; it develops into a monster mountain climber. Then another, for the train is a double header all though consisting of only four cars. After the engine comes the baggage, day coach, chair car, and Pullman, people being at the windows and on the platform waving handkerchiefs. The film is so good photographically that faces can be recognized as they pass by. The cars are tilted upward as though climbing stairs and the effect of the great grade is highly impressive on an audience. This film is such a radical departure from the ordinary train scenes that it creates unbounded enthusiasm in any audience. In length it is shorter than such a thrilllng subject would warrant but every moment is filled in with interesting features and the audience imagines at least ten minutes are consumed in the exhibition.

50 ft. $6.00

Panoramic View of Granite Canon

Code word, Springer

About five miles of the most picturesque portion of the wonderful gorge in the Rockies, forty miles west of Colorado Springs. Here the Platte river has cut a narrow passage through the massive granite walls and formed the most inspiring scenery along the line of the Colorado Midland road. The film is perfect photographically and gives an excellent idea of the peculiar difficulties encountered in building a road through a narrow canon.

200 ft. $24.00

Trains Leaving Manitou

Code word, Terminal

This picture shows the excitement and bustle incident to the departure of the cog trains from the lower terminal on busy days. It is a singularly perfect picture and a gem in the collection. To exhibitors who have grown tired of the ordinary train scenes and want something entirely novel and effective this picture is a money-getter There are many little detrails in its composition that can only be appreciated when the film is seen, everything being perfect even the smoke effects and the waving of handkerchiefs by the passengers.

85 ft. 10.20

Arrival on Summit of Pike's Peak

Code word, Arrival

This film as well as the others we have of the wonderful Pike's Peak Cog Railway should be in the collection of every exhibitor. No more wonderful road exists in the world. Everybody knows that the engines always push the cars up the mountain and preceed them coming down. The rails serve only as a guide. In the center are two rack bars into which cogs fit and give a grasp for applying the power. All the pictures in the Pike's Peak series distinctly show these features. The arrival of the train at the summit is very interesting. The camera was placed on the summit and it shows the train slowly climbing over the edge of the mountain. When the train stops the people rush out and walk toward the camera. One woman in particular shows how cold the weather was for the instant she gets off the car she pulls her wrap around her shoulders and shivers in a most realistic manner.

50 ft. $6.00

Leaving the Summit of Pike's Peak

Code word, Departure

This picture is a companion to the preceding subject. In this instance the camera was down the road a hundred yards or more and shows the train coming toward the camera—engine first and then the coach. Two fellows remained at the summit house too long eating cake and drinking hot coffee and one of them got left. The other, a fat fellow, ran wildly after the train shouting and waving his arms. But the engineer was busy smiling at the camera and he didn't see the lost passenger who was compelled to remain on the summit all that night. The picture is almost a comic on account of the look of intense disappointment on the face of the lost passenger.

50 ft. $6.00

Pike's Peak Toboggan Slide

Code word, Toboggan

One of the sights of the Cog Road is the little toboggan the workmen use for coming down the road after the trains have all departed for the day. This toboggan is simply a board with a fin that run between the two rack rails. A piece of pipe extending across the outer rails acts as a sort of guide or outrigger. A friction brake rubs between the racks. When a man is seated on this flimsy affair he can drop down the hitt three miles a minute if he so desires. A trail of fire shoots out behind him and instant death with horrible mangling follows a single hitch. Sometimes there are "tandem" toboggans with a board hitched on behind a "break board," then three or four persons can ride down the hill at lightning-like rapidity.

Many attempts have been made to get good negatives of this subject but all have failed until the present one was secured. The run was made especially for us by the general manager of the road in person and it is a perfect film photographically and artistically.

100 ft. $12.00

Panorama of Cog Railway

Code word, Upward

A very clever picture made from the front end of a cog train and showing the remarkable scenery between the half-way house and Hell Gate. One of the best of the Cog Road series and a very good picture to have if you can't afford to get the entire set.

100 ft. $12.00

Balloon Ascension

Code word, Baldwin

We were particularly fortunate in securing the co-operation of Captain Thomas Baldwin—brother of the Arctic explorer—and his companion, Captain Hudson, the famous aeronaut—in getting the best balloon picture ever made. The film first shows the ascension, the monster bag—Old Glory—slowly passing out of the picture. Then the scene jumps. The camera is in the basket with lense pointing downward, the scene gradually widens as the balloon ascends. First the people waving hats and handkerchiefs are seen. Then the monster steam windlass that pulled the rope, then the bear pits and various pavilions and houses of Elitch's gardens, Denver, and finally, at an elevation of about 2,000 feet, a charming panorama of the

country immediately below. It is of interest to know that this balloon was the one which was used in the trial to break the world's record by making a trip from Denver to New York. This picture is such a thrilling novelty it will be difficult for the careful exhibitor to exclude it from his list for it is good enough to advertise as a feature in any show and will draw crowds and dollars where nothing else will attract attention.

100 ft. $12.00

Hydraulic Giants at Work

Code word, Placer

Hydraulic placer mining has always been an attractive subject for people who have read of the early days of California. We were extremely fortunate in getting our photographers at Telluride, Colo., way into the heart of the Rockies, just as the greatest placer of the west started to work. There were two giant nozzles at labor ripping down the side of a mountain and our picture shows the enormous streams of water in very realistic manner. The water effects are superb and this is certainly the best film of the subject ever made by anybody. Don't be deceived by imitations. It is quite impossible to get one as good from anybody else for the days of great placer mines have about passed.

85 ft. $10.20

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CHICAGO, ILL.

Sheridan, Wyo., Series

—o—

These pictures were made especially for the Burlington Railroad at Sheridan, Wyoming, a few months ago when over 1,000 Indians from the Crow reservation were present for the purpose of giving for the last time several of their dances. The government has forbidden the holding of these ceremonies any longer for the reason that it keeps alive a feeling of fanaticism that renders the Redskins harder to handle. Everybody will remember that the last fierce Indian outbreak was caused by a ghost dance and hundreds of brave men were killed before the trouble ended. Many of the Indians who participated in the Wounded Knee affair are in the pictures we made at Sheridan and they are of great value from an ethnological standpoint. Even as "just plain pictures" they are the most attractive ever made and with the added value of their genuineness and exclusiveness as well as the features above mentioned they are of the greatest value to every exhibitor whether large or small.

Stage Hold-up

Code word, Bandits

Indians attack stage coach. One of the passengers is shot and falls off the coach into the dust. Indians follow, shooting and yelling. Cowboys to the rescue. Indians driven off in confusion.

50 ft. $6.00

Indian Parade

Code word, Homeward

Indians mounted on their ponies ride toward the camera and go toward their homes on the Crow agency. Chiefs with gorgeous head dresses plainly seen. Good, clear picture.

50 ft. $6.00

Cavalry Parade

Code word, Regulars

Squadron of regular troops ride up and turn just as they reach camera. Valuable especially as showing actual appearance of soldiers at forts on western frontier. A good film for any crowd.

40 ft. $4.80

Indian Hideous Dance

Code word, Hideous

Large body of Indians dressed in most hideous costumes imaginable hold dance in middle of Main Street in Sheridan. Government officers prohibited this dance on prairie and insisted that it be held where enough people would be on hand to quell any disturbance. An amusing feature is the fact that the usual crop of Indian dogs is present and some of the canines—half coyote—gets very prominently into the picture. One of the most strange and wierd Indian religious rites ever seen and its full significance is plainly shown in the picture. The Indians say this dance is their idea of the kind of fun the Great Spirit enjoys and they imagine he is sitting on his throne of gold laughing very heartily at the antics of the red children down below.

50 ft. $6.00

Indian Fire Dance

Code word, Pyrotechnic

This dance is usually held at night, the Redskins dancing around with blazing pine knots in their hands. But for obvious reasons the government authorities would not permit the festivities at night so the Indians resolved to give it in daylight. They claim it had never before been given in sunshine—and it never will again, according to

the federal people. It is an especially interesting series of dances and will strengthen up any weak spots you may have in your programme. It is good enough to advertise as a feature and strong enough to draw a crowd every night for a week, especially if you can have tom-tom music behind the screen to add realism to the scene.

100 ft. $12.00

Bucking Broncho Contest

Nobody who has not actually seen a real bucking broncho on the western plains can have any idea of the amount—the number of devils that can be contained inside the skin of one horse. The bucking broncho has no eastern cousins. The mankiller and terror of eastern farms is a toy and household pet compared with the real article and woe be unto the tenderfoot who tries to get astride this bunch of terror from Sheol. The cowboys—those picturesque denizens of the boundless ranges—are fast disappearing. The wire fence and the steam cars have driven them farther and farther from the vast plains and the settlers have cut up the ranges so that their vocation will soon be no more. But they are still the honest, generous, untamed, rough yet tender lords of the saddle. They maintain a supreme contempt for the man who can't ride anything that moves on four legs. A man may win their friendship by being a good shot, by sharing their hardships and perils, but if he can't ride the worst mankiller on the plains he does not get into their inner circle.

Periodically the cowboys get together the worst examples of vicious horseflesh in the world and hold tournaments—as the men in Sir Walter Scott's novels—and then the champion of the world is selected. At Sheridan, Wyo., Cheyenne, Wyo.,

and Denver, Colo., the great championship contests are pulled off. Our photographers were at Sheridan at the last contest and they got a wonderfully good picture of Harry Brennan winning on the worst mankilling horse ever known. The picture shows every buck and twist of the fierce beast who tried to get his rider to the ground that he might stamp and kick him to death in an instant. Once he almost succeeded—the picture shows it. A dozen cowboys were around with lariats ready to lasso the beast should he get Brennan down but they were not needed. The plucky rider finally wore the horse into submission and won the day. A few weeks later he went to Cheyenne and won the championship there. Then he went to Denver and won the preliminary contest at that place and now is entered in the grand contests where he may be called the champion broncho buster of the world. How can you run a moving picture show without this film? It seems incredible that any exhibitor should overlook this. At Cheyenne when it was shown the cowboys almost mobbed the town when they learned it would be exhibited and after they had seen it once they demanded several encores, punctuating their demands with gun arguments. It's a winner.

Sheridan Contest - - 50 ft. $6.00

Code word, Brennan

Indians Charging on the Photographer

Code word, Charge

Our photographers arranged with the Indians to ride at breakneck pace toward the camera but he did'nt realize that the Indians would try to run over him. This picture is a great subject and sure to win. It shows the Reds off to great advantage and will be appreciated by any person who likes horses or clever riding.

65 ft. $7.80

Steer Roping Contest at Cheyenne, Wyo.

Code word, Roping

One of the most difficult subjects to get. The picture shows the cowboy pursuing the angry steer, swinging his lasso and finally catching the animal around a forefoot. A quick turn throws the steer. The cowboy dismounts and runs over to the prostrate animal to tie his legs together. The pony, with the end of the rope fastened around the pommel of the saddle, backs up and keeps the line taut. The steer is tied and another takes his place. At one point the cowboy mounted on his agile pony rides up in front of the camera and the audience can see in immense size just how the rope is fastened, how the horse pulls and finally, just how the steer is thrown. Charlie Irwin of Iron Mountain, Wyo., one of the most famous cowboys in the world, is seen in the picture, plainly recognized and more than life size on a large screen. This film makes a great companion for the broncho films.

125 ft. $15.00

California Limited

Code word, Junta

The Santa Fe's great transcontinental limited was photographed just out of La Junta, Colo. The picture shows, first, the "Hibernian Express" or the section men and their hand car. The car comes into the picture while the limited is still several miles away in the distance. The "express" is stopped a few hundred feet down the road, the men alight and begin work on the track. The limited with a monster mountain-climbing engine, comes rushing up amid great excitement and seems to jump out into the audience.

75 ft. $9.00

Bucking Broncho Contest

Code word, Sowder

The most exciting sport in the world and we offer an exceptionally fine film made at the recent worl's championship contest at Denver where Martin Thad Sowder was declared the best of them all. The film is made up of the very best features of three days' sport. It starts out with a dash and rush that sets an audience wild. The first rider is mounted on a fierce specimen of mankiller. The animal rears and bucks and finally falls on the rider in an effort to crush out his life. With the greatest of skill the rider manages to fall on one side and the horse tries to roll over him. But the cowboy is too quick. Getting up, he stands astride the horse and as soon as the latter arises the rider is on his back and the bucking continues. The film is full of this sort of excitement. At one place the notorious horse "Steamboat" with the champion on his back gets right in front of the camera and whirls around with fury for almost a full minute. Horse and rider are in full view and almost a full minute. Horse and rider are in full view and almost life size. In fact, the film shows about a dozen of the worst bucking horses ever exhibited in public before.

NOTE—This film was made for the Festival of Mountain and Plain Association of Denver—the givers of the championship belt. Our photographer was honored by being made the official photographer of the entire show and he alone was permitted within the enclosure. The making of the negative was attended with the greatest risks of life and limb for the animals bucked and jumped directly at the camera several times. The film was shown the festival board a few days ago and it received their unqualified indorsement with the comment that it was really the most exciting and

accurate picture of a bucking broncho contest ever made and should not be confounded with others made in inclosures and posed by riders and horses that were commonplace and tame.) **125 ft. $15**

Shoshone Indians in Scalp Dance

Code word, Shoshone

The Shoshones will never again give their great scalp dance unless they do so surreptitiously for Uncle Sam has forbidden any more of these fierce ceremonies that certainly stir up all the latent bad blood in the Red men. The picture was made at Cheyenne with the express permission of the Indian agent who stood near to call the ceremonies to a halt as soon as any excitemet should manifest itself among the dancers. First, the Indians are seen marching to the dance ground. The squaws are sent scurrying to the teepees for they are not permitted around while the dance is going on. Then, the medicine men got around the tom-tom and started the music. The dancers began their gyrations. They did not like to have the photographer around and one—the worst and most evil-looking of the band—tried to shoot an arrow into the lens. Several times he made the trial to the consternation of out photographer and was then pulled away by the agent who stopped the dance and compelled the Indians to disperse. The dance is quite the most thrilling one ever photographed and was made at great risk not only to the machine but to the photographer as well for the Indians do not relish having their sacred rites caught on film. To get an audience worked up to the highest enthusiasm means that this wonderful film must be on the program.

80ft. $9.60

Christian Endeavor Greeting

Code word, Eberman

New Years' Day witnessed the first official act in connection with the coming Christian Endeavor convention at Denver. Governor James B. Orman of Colorado met Field Secretary Dr. C. E. Eberman of the Endeavorers and warmly complimented him on the great gathering that will take place at Denver next summer. Thirty thousand persons interested in Endeavor work will be present. Gov. Orman met Dr. Eberman on the steps of the Colorado capitol. The city and state officers of the society were also present and received with cordiality. It was a most notable affair for Endeavorers. After the few minutes of pleasantries Dr. Eberman walked toward the camera and bowed to the operator. In the picture he grows more than life size and his pleasant smile and cheery face will be easily recognized for this worker in the good cause is known all over the world and his election to the office of president of the C. E. bodies will probably occur next summer. This film is a wonderful feature to add to a Colorado or church lecture set. It is not expensive but its drawing power is most phenomenal.

36 ft. $4.25

Ute Indian Snake Dance

Code word, Snakes

Never before have the Utes permitted a photographer around their teepees when they gave their snake dance. This wierd rite is performed every fall after the harvest has been good and its meaning is a tribute to the snakes who are supposed to bring plenty of rain next season. To omit paying homage to the reptiles is to invite a season of shortage of water and crop failures and famine

for the Utes. Our photographer in Colorado has known Quin-Chuck-A-Chaw, Sub-Chief of the Southern Utes, for many years. Buckskin Charlie, the main chief, never permitted the photographing of any of the Ute dances so when "Quin" was alone with the dancers at the last dance he gave permission for just two minutes of picture work. The camera was placed where the entire dance could be seen. The light was perfect and the film is one of the clearest and brightest ever made anywhere. It is a most wonderful specimen of photography aside from its interesting subject. When the dance opened the Indians had their snakes in their hands, waving them aloft and turning them with certain dexterity that always enabled them to dodge the fangs of the enraged reptiles. After dancing around once or twice the chief put his snake in his mouth. Just as the slimy head darted to sink the fangs into cheek the Indian reached up and grabbed the snake behind the head and avoided danger. Some of the Indians dropped their reptiles on the ground and teased them with feathers to get them to strike. Others twisted them up in the air and in other ways tried to annoy the reptiles. Every movement of snakes and Indians can plainly be seen and all the horrible details of the dance are shown in full and wonderful precision. From an ethnological standpoint alone the film is one that will pass into scientific circles immediately and last there for many years. As long as researches are made into Indian lore and customs, this film will stand as an authority on its subject. Its accuracy can never be questioned. To-day it forms a great addition to a motion picture show that will create more comment than any other of its class ever made.

60 ft. $7.20

Sante Fe Colorado Express

Code word, Simpson

This picture is somewhat similar to the California Limited and is an especially good example of train picture. It is well worth having in any collection and can be classed among the "thrillers" on a program.

50 ft. $6.00

The Crippled S. S. St. Louis in a Storm

Code word, Storm

The terrible hardship the S. S. St. Louis experienced in her last trip in January when she battled for 13 days with the angry seas, is still fresh in the public mind. Her boilers were in such a leaky condition that only five knots an hour were made and she came into New York seven days overdue. One of the Polyscope operators was aboard, and during the time the waves were at their highest and grave fears that the vessel might sink at any moment were felt, he stood on the bridge lashed to the rail and took the most realistic moving picture ever made of an angry sea. The waves were running mountains high and they are seen in the picture to break over the entire ship and even the salty spray is dashed over the camera and the operator.

75 ft. $9.00

Death in a Hurdle Race

Code word, Hurdle

Realism beyond expectation! A rider actually killed! A great many pictures have been made of hurdle races but they are all tame and common place compared to the one our Polyscope operator who took such a fine picture aboard the S. S. St. Louis, made in Germany of a troup of Cavalry

going through their daily drill of hurdling obstacles. Fully twenty riders are shown. Hurdle after hurdle is made in safety and as they all come up abreast for the last hurdle, one of the centre horses stumbles as he makes the high leap and rider and steed roll over and over under the hoofs of the other flying steeds. The horse rises apparently uninjured but the rider was less fortunate for his life was crushed out in the fall and his dead body is carried from the field. The camera was placed close to the last obstacle and every movement of the horse and rider as they make the fatal fall are pictured life size. Even the agony of death is pictured on the poor fellow's face.

50 ft. $6.00

Gallery Gods Watching a Funny Act

Code word, Gallery

Did you ever imagine how ludicrous you would look with your mouth stretched from ear to ear and your sides shaking with laughter watching some funny comedian like Johnny Ray or Fred Stone doing stunts? Well we have a picture here that is the most laughable hit ever photographed. During an open air matinee at a summer park a Polyscope operator placed his camera back on the stage. A small aperture was made for the lens of the taking camera and the "gallery gods" were totally oblivious of the fact that they were being photographed. An uproarously amusing knock-about act was in progress on the stage at the time and the expression on the faces of the "under roofers" is a study as deep as the Darwinian theory. In fact some of the spectators look like apes, and their grimaces and gestures make you laugh until your sides ache. It is funnier than any act on the stage.

60 ft. $7.20

Cavalry Swimming Columbia River.

Code word. Muloc

One of the most picturesque barracks in the world is located at Vancouver, Washington, on the banks of the mighty Columbia River. One of the crack cavalry companies stationed there have great sport once a week going swimming with their horses. The entire troop participated the day this picture was made and the scene is certainly an animated one. One of the horses stumbles just as it passes the camera and the rider is thrown headlong into the water. The picture is different from all other cavalry scenes for the horses are sent into the water at a full gallop.

60 ft. $7.20

Wonderful Knight

Code word, Knight

This is one of the most bewildering mysterious subjects ever photographed. The film begins with a Knight making a crayon drawing of a head on a black board. The moment the drawing is completed it takes life and the face of a beautiful girl bows and smiles from the board. From there the Knight takes the head and places it on a pedestal and during all this procedure no body is visible and nothing but the living head is seen. A sword is run through the girls neck and the trunkless head is suspended in mid-air in gory fashion. When the sword is with-drawn the girl appears in all her symmetrical glory. From this point to the finish the picture is one whirlwind of mystifying and amusing changes.

110 ft. $13.20

SPECIAL NOTICE

—o—

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Cash with order or a deposit sufficient to cover express charges and balance C. O. D. We will then ship your order C. O. D. for the balance subject to examination.

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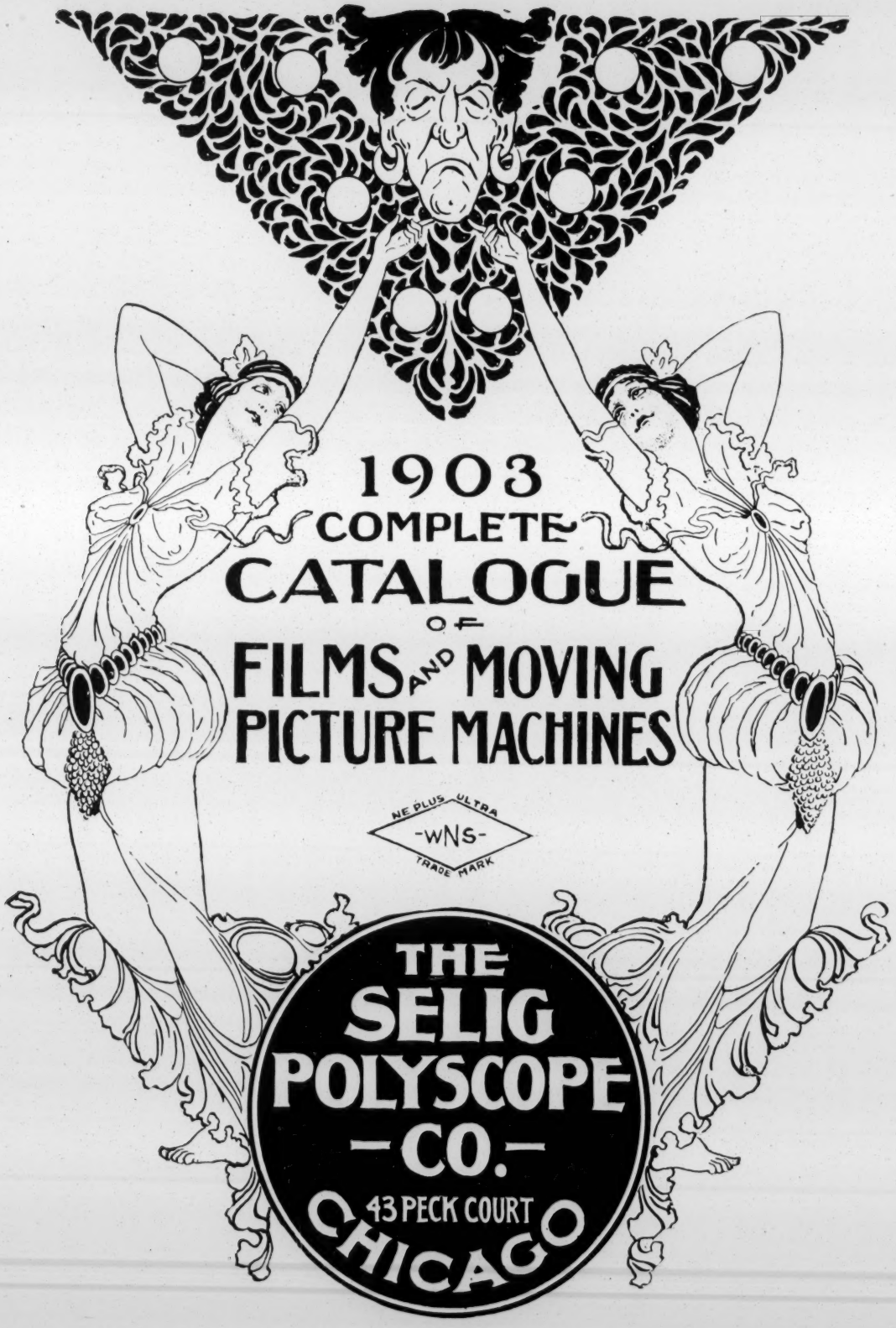
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We guarantee our goods to be exactly as represented, to work perfectly and give satisfaction. Should an error occur through defective material or inferior workmanship, advise us at once and it will be corrected.

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SPECIAL PRICE ON THESE FILMS $6.00 PER 50 FEET

To Users of Moving Picture Machines and Films

—o—

In issuing this our new Catalogue of moving pictures for the season of 1903, we do so with a feeling that our goods are absolutely the best subjects and workmanship now on the market. We pride ovrselves on the originality and durability of our films, and owing to the fact that our ideas have been extensively copied, hereafter all genuine Selig Films will have the trade mark on all films, none are genuine unless so stamped. A films are of the uniform length of 50 feet, unless otherwise specified, and will be sold at the uniform price of $6.75 per 50 feet. For clearness, originality, durability and clear definition we acknowledge no competitors. We guarantee all our goods. Thanking you for past favors and trusting to have your future patronage, we remain,

Yours truly,

Selig Polyscope Co.

SPECIAL PRICE ON THESE FILMS $6.00 PER 50 FEET.

War in Cuba and the Philippines

—o—

S001. Battle of San Juan Hill.....Arron

One of the greatest war films ever placed upon the market. The enemy is seen crouching in the underbrush at the foot of a steep hill. Suddenly our own soldier boys appear under the order of "forword by rushes" and gradually charge up the hill. The most realistic part of the subject is the explosion of bombs thrown by the enemy.

100 ft. Price $13.50

S002. Sailors Landing Under Fire.....Asen

This subject is without doubt one of the most interesting and exciting war pictures ever photographed for moving picture work. It shows a body of marines landing on the Cuban shore, the shallows prevent the boat from approaching closely, they wade ashore and are protected by the rifles of their comrades still remaining in the boat.

50 ft. Price $6.75

S003. Infantry Charge.....Abar

A familiar scene in the Philippine war where constant and harassing attacks and ambushes form the chief weapon of defense the insurgents employ against the Americans. A bugler is seen to rush from the tents sounding the call to arms, the boys rush out, pick up their arms and dash out of sight. This show of force daunts the enemy, for our force return in a short time, stack their arms and go back to their tents.

40 ft. Price $5.40

S004. Initiating, in negligee attire a New Recruit.....Abbey

This film is particularly interesting. Shows another method the soldier boys have for amusing themselves in their leisure moments. New comrades are frequently initiated by the old-fashioned sport of tossing in a blanket. The newly arrived recruit, who is the victim of their sport, enjoys himself, perhaps less than the other participants.

50 ft. Price $6.75

S005. Cavalry Horses Fording a Stream in Santiago de Cuba.....Abbott

This is an exceptionally fine subject and is hailed with delight by all who see it. The horses are ridden to the edge of stream into which they immediately plunge, and almost disappear under the water; only the horses heads and the upper part of the riders can be seen as they swim to the other bank of the river, and when they emerge with the water dripping from their sides, the applause is enthusiastic.

50 ft. Price $6.75

S006. Soldiers at Play.....Abel

Showing them in a game called "cock fight," in which they hop around on one foot with their arms folded. The whole affair is very laughable and sure to provoke a great outburst of mirth.

50 ft. Price $6.75

S007. Off for the Front.....Abend

One of the finest marching scenes ever taken by a camera; the soldier boys pass keeping accurate time and step with the mounted afficers in the van on their way from camp to board the train for the front, to take an active part in the war, from which some of them will never return. The street is lined with interested spectators and if this film can be given with orchestra marching accompnament it will prove the hit of the evening.

50 ft. Price $6.75

S008. Naval Reserves Returning from the War.....Ablin

Marching through the street, headed by platoon of police and a band. Hardships of the boys in the navy were much less than those in the infantry, as their appearance in this picture indicates. Sharp, clear and full of action.

50 ft. Price $6.75

S009. Daily March.....Abner

Life in a camp has its work and duties even when the soldiers are not engaged in actual warfare, among these the daily drill is the event of the day and sometimes considered a hardship by the soldiers themselves, although absolutely necessary to keep the men in good health and training. The soldier-like bearing of the boys on parade is especially noticeable in this film, which like the last two is an ever popular subject with any audiende in any part of the country.

50 ft. Price $6.75

S010. Soldiers Firing on Train.....Abney

(Panoramic view.) Showing soldiers firing on a train as it passes through the lines.

40 ft. $5.40

S011. Washing the Streets of Porto Rico.....Aborn

A very unique scene showing the method of washing down the streets in Porto Rico and of special interest now that this country forms part of Uncle Sam's domain. This is a particularly brilliant film, perfect in every detail and being something out of the ordinary has proved very successful.

50 ft. $6.75

S012. Steam Launch of the Olympia.....Abra

This is a perfect picture of the famous little steam launch of the Olympia, showing officers and men heading for shore. The officers aboard are easily recognizable, and the audience will have no trouble in picking out the great heroes of the battle of Manila. No fluke.

50 ft. $6.75

S013. Charge at Las Guasimas.....Abt

(Where Capron and Fish were killed.) A most realistic picture, full of life and action. The boys are seen rushing through fire and smoke in their desire to reach the enemy, who continue to retreat. A very exciting picture, and shows where Captain Capron and Sergeant Fish lost their lives. It also brings to mind the words of Colonel Wood, who, when the boys tried to appease their anger by swearing, said, "Don't swear, boys, fight!"

50 ft. $6.75

S014. Review of Officers.....Acad

Shows Col. Cavanaugh at Camp Mead reviewing officers of Seventh regiment. The Colonol stands between the American flag on one side and the regimental colors on the other. As each officer presents himself for review, salutes and steps aside for the next one.

50 ft. $6.75

S014. Battery Charge.. .....Acet

This is a very rare film showing an attillery battery charging. Unusual facilities were conceded to our artist in taking this picture which is the only one of its kind ever made. The galloping horses dragging the ponderous guns, riders urging their steeds to greater exertions and the wonderful speed at tained at the time the picture was taken render this beyond any question the most exciting and thrilling of all military films. When shown in the largest Metropolitan theatres it has never failed to create furore.

50 ft. $6.75

SPECIAL PRIC-
THESE FILMS-$6.00
PER 50 FEET

S016. The Fighting Fifth Cuban Mascot.....Achen

Cuba has presented several novelties but none more comical than the mascot which the fighting fifth regulars smuggled back with them to America, from the war; one of the native burros or donkeys which for months had been the pet of the camp, learning soldier ways and unsoldier like tricks. The little beast was brought back to Ft. Sheridan with the regiment and our film shows him in one of his favorite pursuits—engaging in an active wrestling match with one of the soldier boys, a pastime in which "Brother Burro" generally came out best. This is a very clear film and amusing beyond description

50 ft. $6.75

S017. Teaching Cavalry to Ride....Achez

The thoroughly drilled cavalry man only attains perfection by the severest schooling and constant practice. A very interesting sight to be seen in any fort is the daily drill of the young recruits in horsemanship. This film shows the sargent king of rough riders drilling a squad of recruits who will some day be turned out as finished cavalry men. The actions of the horses, the occasional blunders of the men and the constant life and motion render this a highly interesting film while the comic element adds to its acceptability.

75 ft. $10.15

S018. The American Flag.....America

"Old Glory" fluttering in the breeze never fails to rouse an audience to the highest pitch of enthusiasm, and is, of course, a splendid film with which to wind up an entertainment

50 ft. $6.75

G.A.R., Civic and Military Parades

—o—

S030. The Parade of Naval Veterans....

This picture shows the old marines who fought so nobly on the seas; they are accompanied by the more modern Spanish-American naval veterans, with Gatling gun hauled through the streets by sailors, and the parade of the U. S. life-saving crew. Good picture; very exciting and patriotic.

This film is made in three lengths:

150 ft. $20.25.....**Acker**
100 ft. 13.50.....**Achull**
50 ft. 6.75.....**Arne**

SPECIAL PRIC-
THESE FILMS-$6.00
PER 50 FEET

S031. Umbrella Brigade.....Acorn

This is a picture of the Hazelton, Penna., Post, G. A. R., every man carrying a tri-colored umbrella (red, white and blue). It makes a beautiful effect as the old soldiers march along twirling their umbrellas. It also shows them as they salute the commander-in-chief as they pass the reviewing stand. This picture will cause great outbursts of applause.

50 ft. $6.75

S032. Lafayette Post of New York...Adair
50 ft. $6.75

Columbia Post.....Adank
50 ft. $6.75

Lambs Post of Phila.....Addick
50 ft. $6.75

These three films were taken at the encampment of the G. A. R. in chicago, 1901. They can be used as one complete series or run separately. They form the three leading features of the G. A. R. parade—the first owing to the fact it held the post of honor, the second because it was the largest and best dressed, and the latter because it created a great deal of comment owing to the fact that it was headed by a little lamb led by a beautiful child in white. This was the finest G.A.R. parade ever held and pictures from it are of more than ordinary interest, for the veterans will never again congregate in such numbers or engage in such an extended parade as upon this occasion.

S033. Scenes and Incidents in the G. A. R. Encampment.....Gar

(The Court of Honor.) This film was taken taken at the great Chicago encampment of the G. A. R., 1901. All agree that outside of the veterans themselves no point of interest compared to the grand Court of Honor extending for one mile. A special permit was obtained, the street was cleared and our artist succeeded in obtaining, from rapidly moving automobile, a panorama of the entire Court on both sides of the street, presenting a picture of unsurpassed beauty, and one which will be of interest in G. A. R. circles to the end of time. This is the only picture in existence of the entire Court of Honor.

100 ft. $13.50

S034. Chicago Police Parade.....Ajax

Chicago's finest out on parade; 2,400 strong, 3 full military bands; shows all the great leaders in front; fine body of drilled men, most of whom are over six feet; all in command of that great Chief of Police, Joe Kipley. Full of action. This picture also shows the famous Police Artillery and Ambulance Corps.

200 ft. $27.00

S035. Dewey Parade.....Dewey

The finest street parade ever shown, taken at the time Admiral Dewey visited Chicago in May. The parade shows first a mounted squad of Chicago's "finest," followed by cavalry, infantry and marines, an escort of honor and finally the carriage showing the famous Admiral. A full face view is obtained as the carriage turns a corner and Dewey is seen in the act of bowing his acknowledgements to the vociferous applause which greets him from both sides of the street. The best picture of the "fighting Admiral" ever obtained.

150 ft. $20.25

S036. President McKinley at the Buffalo Exposition.....Kinley

This grand film shows President McKinley accompanied by his suite and guard of mounted police upon the occasion of his visit to the exposition at Buffalo which proved to be his last public appearance. This picture was obtained the day before the happening of a tragedy which plunged a sorrowing nation into deepest affliction. Our martyred president is plainly seen. This successful film has proved the most popular of the numerous series which have been taken in this connection. No exhibition however humble or however large can afford to omit this film from its list.

50 ft. $6.75

S037. President McKinley Laying Corner Stone.....Agar

Shows a fine view of the ceremonies of the corner stone laying of the new Chicago Postoffice on Chicago Day, October 9th. This view is a very fine picture of President McKinley and the entire Cabinet and Diplomatic Corps.

50 ft. $6.75

S038. Unveiling of Logan's Monument.....Aird

A fine picture of the unveiling of the Logan monument, showing the members of the G. A. R. passing, the waving of flags, etc., etc.; good subjects to show for lodges, G. A. R. encampments and entertainments.

50 ft. $6.75

S039. Cook County Democracy Parade.....Albier

This is the name of the most famous marching club in the United States, regardless of party, and is justly considered the finest; and we wish to say that we have the finest and best and only picture in existence of this great body of well-drilled men; great picture to create enthusiasm among Democrats, and bound to please Republicans, owing to the fact that it is a picture of a perfectly drilled body of men led by the well-known Capt. James Farrell.

150 ft. $20.25

S040. Floral Parade.....Alborn

Of all the grand sights of the famous Milwaukee Carnival this feature was the grandest and most beautiful; hundreds of landaus, buggies, spiders, phaetons, tally-hos and carriages of every kind and description literally covered with beautiful roses and other flowers This picture is grand beyond description and is sure to create a sensatlon and make a decided hit.

250 ft. $33.75

S041. Fool's Parade.....Alden

A striking subject, full of life and gayety. Shows the great Bon Ami club of Milwaukee, Wis., as they appeared in their outlandish costumes during the Milwaukee Carnival. This picture will surely make a hit.

50 ft. $6.75

S042. Uncle Tom's Cabin Parade...Alex

Showing a traveling Uncle Tom's Cabin Co. It shows Uncle Tom, Little Eva, Marks and the tallest colored man in the world, together with the blood hounds, donkeys and everything connected with a production of Uncle Tom's Cabin. This picture pleases the children and is very clear.

125 ft. $16.80

S043. Bryan at Home.....Bryan

We congratulate ourselves and also the fortunate possessors of our catalogue on the fact that we alone secured a moving picture of the Democratic Presidential candidate—the only one in existence. This film was made at Mr. Bryan's home in Lincoln, Nebr., and is a perfect and natural picture of this great man. Now is the time to obtain the benefit of this unique picture.

50 ft. $6.75

S074. Knight Templars Parade at Louisville, Ky.....Alger

This the greatest triennial conclave of the Knight Templars was held in the city of "Colonels" August, 1901, and our artist attended specially for the purpose of obtaining these pictures. The weather was all that could be desired and the result was a series of striking and beautiful pictures which have never been excelled. The parade was through the main streets of Louisville and shows the leading commanderies which took the prize for perfection in drill and acoutrement. The scene was unequalled in brilliancy and is especially interesting to masonic bodies throughout the world. Any one who has seen a drill of this famous order will readily appreciate its successful interest. The complete line of march was secured on a film 300 feet long, but we can furnish it in any of the following lengths:

300 ft. $40.50	**Alger**	**100 ft. $12.50**	**Alton**
200 ft. 27.00	**Allen**	**50 ft. 6.75**	**Amber**

S045. Knight Templars Parade Drill.....Anchor

This picture was also secured at Louisville. This body is celebrated for its drills and some of the most difficult maneuvers and complex formations were successfully and perfectly performed. Full justice is done to the scene by the picture secured at the time.

100 ft. $13.50

S046. Fancy Drill of the Woodmen of America.....Woodman

This is another scene somewhat similar to the last two, but showing instead the Woodmen of America, also justly celebrated for the accuracy and completeness of their drills and uniforms. A very brilliant film, full of motion and highly successful wherever exhibited.

100 ft. $13 50

S047. March of the Post Office Employees.....Carrier

The letter carriers in the larger cities are well drilled in civic parades. This film shows a large body of men marching in perfect time and unison, and is furnished in a shorter length than the other parades which we have listed.

50 ft. $6.75

S048. Parade of Roses.....Arcade

One of the most beautiful features at the last Fiesta held in Los Angeles, California. Carriages of every kind and description pass by, literally covered with roses and others flowers. No scene ever taken contains more beauty in such a comparatively limited space. This picture never fails to prove one of the hits of the evening wherever shown.

50 ft. 6.75

S049. Chicago Fat Stock Parade.....Archer

Parade of fat cattle.

50 ft. $6.75

S050. Parade of Horses.....Ark

50 ft. $6.75

Both of these films were taken at the Chicago Fat Stock Show, 1901. Shows the parade held at the end of the week with the prize winning animals, both cattle and horses, in the show ring.

S051. Buffalo Bill's Parade.....Cody

Circus parades are of great interest and this is the most successful film of the kind ever obtained. The parade is lead by Buffalo Bill (The Honorable Wm. Cody) himself, mounted on his famous white steed said to be the most beautiful equine ever seen in public. It may be of interest to our patrons to know the fact that every horse in this parade, with one exception, was killed shortly afterwards in a disastrous railway wreck. The parade is varied in character, showing mounted Indians, Cowboys, Arabs, English troopers, Boer cavalry and our own famous Rough Riders, the rear being brought up by the mounted Cowboy Band.

Complete film, 200 ft. $27.00

S060. Showing Indians and Band Mounted .....Mount

100 ft. $13.50

S052. Scenes at New Orleans Mardi Gras

For many years the Mardi Gras held annually at New Orleans has formed articles for numerous magazines and newspapers. The celebration is a unique—unknown to any other state—and has made the City of New Orleans famous throughout the world, as it is attended annually by thousands of spectators from all over the country and the demand for moving picture films which would fittingly portray this celebration has been universal. We obtained last year special permits from the Mayor of New Orleans which enabled our artist to reproduce the principal scenes for the benefit of our customers. Subjects, lengths and prices are as follows:

S053. Arrival of Rex.....Rex

100 ft. $13.50

S054. Turning Keys Over to Rex.....Keys

50 ft. $6.75

S055. The Continental Guards ....Arnold

50 ft. $6.75

S056. Mardi Gras Parade.....Mardi

200 ft. very (fine) $27.00

S057 Panoramic View of the French Market ....French

50 ft. $6.75

S058. Fun on the Levee (comic).....Levee

Levee boys enjoying their favorite pastime—wrestling and fighting on the cotton bales.

50 ft. $6.75

S059. Automobile Parade.....Auto

This is a new film, exhibiting a new subject. The automobile, although seldom seen in the smaller localities, has become a popular fad in the larger cities. Instead of the old style tour in-hand parades, the automobile owners unite in parading on some of the most fashionable boulevards. This film represents a scene of this description which occured recently in New York City.

50 ft. $6.75

We can also furnish this film in lengths of

100 ft. $13.50.....Arm

S061. Deadwood Coach.....Coach

You have all heard of the famous coach running through the Black Hills in the early days; this is a picture of it as it was drawn along the streets of Chicago during Buffalo Bill's Wild West barade.

50 ft. $6.75

Fire Films

S070. Life of a Fireman.....Fire

In placing this wonderful picture or series of pictures before the public it was our aim to illustrate the entire workings of a model fire department. This picture, in its complete form, shows the firemen sitting in front of a fire house, when suddenly an alarm is sounded. You see the rush and break for the inside of the fire house, to get to their respective places on the apparatus before going to the fire. The next picture shows them leaving the engine house; the mad dash out of doors, and the most realistic fire run ever shown on canvas. Twenty-eight pieces of fire fighting machines madly rushing and plunging down a thoroughfare on the way to the fire; exciting races between rival companies; the men putting on their coats and fire hats; the drivers lashing their horses. It is indeed a great and inspiring scene.

Entire series complete, 450 ft. $60.75

S071. The Alarm and Hitch.....Hitch

This is a very fine and rare picture, showing as it does an actual hitch inside the fire station and always elicits bursts of enthusiasm.

50 ft. $6.75

S072. Start from the House and the Run.....Run

150 ft. $20.25

S073. The Fire, the Leap for Life and the Rescue.....Rescue

A grand scene, beyond description, showing flames, smoke, people in the windows praying to be rescued from the great four-story building. It shows the pompier ladders being operated in the endeavor to save the lives of the people in the upper story of this great tenement building. In this picture is seen the awful leap for life, showing a woman jumping from the third-story window into the life net held by the firemen; the engines puffing and steaming; the playing of the hose; the great volumes of smoke and sheets of flame which envelope the building; the fire tug pull in and get in action. Space will not permit us to further describe this greatest of all great *real pictures*. Then comes the returning home scene, after the terrible ordeal the firemen have gone through. They like the rest of us, are glad to welcome that old familiar air, "There's No Place Like Home." You see them pull into their quarters, draw the fires from under the engine and back the apparatus into the fire house. This closes one of the greatest set of pictures ever shown, and one that has created more excitement, applause and enthusiasm than any act or set of pictures ever shown on the American stage.

200 ft. $27.00

S074. The Return to Quaters.....Return

50 ft. $6.75

S075. The Burning Stable.....Stable

Showing barn actually in flames, from which four horses are being rescued by the fireman and stable hands. The scene is exciting and full of action. Great volumes of smoke pouring from the doors make a very realistic effect.

50 ft. $6.75

S076. Going to the Fire.....Atlas

This scene shows almost the entire fire department led by the chief, responding to an alarm, the horses going at a full gallop. It is a very lively scene.

50 ft. $6.75

S077. Chicago Fire Run.....Sweeny

Shows that famous old fire fighter, Chief Sweenie, and a whole battalion of fire fighters dashing madly down Michigan Avenue. This is a good picture and a great hit wherever shown

50 ft. $6.75

S078. Fire Engines at Work.....Attic

You have all seen fire engines running to a fire, and many of them. It remained for us to produce the first moving picture of a fire engine at work right in the midst of a great fire, showing the engineer attending to his engine, the great monster puffing and snorting and emitting cinders and smoke at a great rate. This is a fine picture, because it is true to life. Try this, and please your audience.

50 ft. $6.75

S079. Chicago Fire Boat in Action.....Austin

This picture is one of the most novel ever presented in motion photography. The film shows the fire boat at work with all of the nozzles in full play and the effects of the columns of water rising from the bow of the boat is grand. The action of the wind causes the columns to spray out until they look like bunches of feathers blowing in the wind.

50 ft. $6.75

In lengths of 100 ft. $13.50.....Action

S080. Memphis Fire Run.....Aurora

Shows the fire brigade going about its business—a great picture—engines drawn by three horses, hook and ladder truck hose cart and patrol wagon all coming dashing along at a furious speed, men and boys follow, racing in the roadway. An excellent film in every respect, clear and distinct.

50 ft. $6.75

S081. Military Fire Drill.....Bach

Something new in fire films (taken at Ft. Sheridan), the brigade being specially turned out for our artist's benefit. At the alarm the well trained soldiers rush to the engine house, drag out and man the engine, making the necessary hose connections and are ready to extinguish the blaze in less time than it takes to tell about it.

100 ft. $13.50

S082. Louisville Fire Run.....Bacon

A longer film, differing somewhat from our other fire runs, inasmuch as it was taken upon the occurence of an actual fire, and one of the most disastrous from which Louisville has recently suffered. The occasion warrants the belief that every nerve is strained and every effort is made to lose no time in reaching the danger point, and this very plainly appears in the film we present to our patrons. The Louisville fire brigade has the distinction of calling the oldest fire fighter in America its chief and his portrait is readily recognized in the admirable film we here present.

100 ft. $13.50

Mythical and Mysterious Subjects

—o—

S085. Clown and Automaton..... Bade

This wonderful film belongs to the class known as mystifying or illusion films. A magician produces before the audience a small automaton figure of a clown, which he places upon a pedestal, whereupon the figure begins to grow, as he passes his hands in front of it, until it is full life size; when it at once comes to life and endeavors to quarrel with the magician. He, however, with the aid of a heavy sledge hammer, gradually reduces the figure to its original size. One of the most interesting films ever presented. **75 ft. $10.15**

S086. Astronomer's Dream.....Bear

Here is shown an observatory, with telescope, star charts and all accessories. The old Astronomer is at work over his calculations. Through the aperture in the dome the full moon is visible. First there apeears a beautiful vision of a lovely lady; who disappears again all too soon. Then follow a number of startling events in rapid succession. The moon comes down from the sky, right into the observatory. She has eyes that move and a mouth that opens and shuts. All sorts of strange things come out of the Moon's mouth, and the old Astronomer is so frightened that he throws chairs and books and instruments into the big slit. Suddenly the Moon disappears into the middle distance and takes the shape of a crescent. Perched upon one of the horns of the Moon is a lady in scanty attire. Then the old Astronomer awakes—alas! it is all a dream. **200 ft. $27.00**

We can also furnish this film in

100 ft. $13.50.....Bagby

S087. Outdoing Ching Ling Foo.. Baker

The magician enters, removes a covering from a small table, shakes it before the audience to show that there is nothing concealed inside, he then draws attention to the table to show that there is nothing behind or under it. A wash tub which the magician satisfies his audience is empty, is then produced and placed upon the table, instantly the tub becomes filled with water and upon being covered with a cloth the magician fires his pistol direct at the tub with the extraordinary result that when the cloth is removed a flock of ducks are seen swimming naturally in the tub. Once more hiding the tub from view with the table cloth the audience is gratified upon its removal by seeing the face of a beautiful lady rising like Venus from the waves. The lady jumps gracefully from the table and walks off the stage to the astonishment and disappointment of the audience. **50 ft. $6.75**

S088. The Magician.....Baily

Sleight-of-hand always pleases old and young, and this film is very successful. The conjuror removes rabbits and and other things, too numerous to mention, from an empty hat, and afterwards causes them to disappear in a manner equally mysterious.

50 ft. $6.75

S089. Hermann Looked Like Me..Baird

A true representation of the Great Hermann and his wonderful tricks. This is a film that is bound to please old and young; always creates a stir; fully up-to-date in all particulars. Now you see the litter of rabbits—and behold—now you don't see them. Buy this film; it will add greatly to your show.

100 ft. $13.50

S090. The Haunted Swing.....Barn

The magician introduces his audieuce first to an empty swing, then emphatically stamping his foot, summons Mephisto to his aid, who mysteriously produces a young and beautiful lady seated in the empty swing. The magician starts forward to embrace the young lady when to his intense surprise a repulsive dwarf appears. He turns to remonstrate with Mephisto when the dwarf vanishes and the lady again appears in the swing. The magician makes another attempt to grasp the fair one, who this time mysteriously changes to a grinning skeleton. The film terminates with the disappearance of both skeleton and Mephisto in a cloud of smoke.

60 ft. $8.10

S091. The Infernal Meal.....Bass

A gentleman having entered a room in order to partake of a matutinal repast seats himself before a table, but no sooner has he done so than to his horror he finds the table bewitched. As soon as he has found the soup tureen, he sees a spirit spring out of it, fall down and disappear through the floor. Our diner now attempts to cut the contents of the dish, but cuts the table instead, which then falls to pieces. No sooner however, are the pieces put together again than it takes itself to the other side of the room while the table cloth falls to the ground. At last the table jumps upon his back, and is evidently not satisfied until it has summarily ejected the unfortunate diner through the doorway. As soon as he is outside the table, now properly served and laid out, at once assumes its accustomed position. The mystifying spirit now reappears, leaps into the soup tureen, and finally disappears in a cloud of smoke.

65 ft. $8.75

S092. The Vanishing Burglars.....Bee

Are interrupted by policeman, who chases them all over the room, but they evade him by a series of wonderful movements. Policemen pulled in halves and thrown together again. Burglars eventually make their escape through window, leaving the policeman to make the best of matters. The funniest film of the season.

65 ft. $8.75

S093. The Rivals.....Beck

Two extremes meet and quarrel. The fat man versus the thin. Thin man blown to pieces by cannon, and fat man flattened out by hammer. Both come to life Most laughable.

65 ft. $8.75

The last three films, Nos. S091, S092 and S093, are the latest productions in mystical photographic art. They are the latest work of the most celebrated original film makers in America, who in these preparations had the assistance of a magician of world wide celebrity. They must be seen to appreciated, and exhibitors will find that films of this description create an intense interest, wonder and enthusiasm in any audience. We recommend these three films for public exhibition work as the equal, if not the superior, of anything of the kind ever produced in motion pictures.

S094. La Chimera.....Boebe

An entire evening of magical entertainment is included in the 100 feet which composes this film. Hermann himself would have been proud of the result obtained. Our friend, the magician, first steps forward and produces an ivory billiard ball from space, with the wave of his hand he changes it into a full sized bowling ball, and in order to show that there is no limit to his ability makes one more change and holds in his hand a large cloth, known in magician circles as a "foulard." From this he produces a sleek and prosperous-looking rabbit, and then, apparently from nowhere, the stage is graced by the appearance of a charming lady in fancy costume, holding the foulard in front of the lady, but allowing her head and shoulders to appear, he gradually raises the lower part of the cloth when it is seen that her "visible means of support" have entirely disappeared, leaving only the head and shoulders pendant in the atmosphere. These in turn disappear and the stage is empty until a large hoop covered with paper is seen to swing from side to side and, upon a pistol being fired, the lady makes her final appearance by jumping through the hoop as it swings and the film closes with her final bow to the audience. This also is a new film and one which in itself is an entire evening's entertainment. Don't overlook it.

125 ft. $16.80

S095. The Mysterious Trunk.... .....Beg

A very clever representation of an old stage trick. Shows the magician with his clown and mysterious trunk, from which, although apparently empty, is produced first one and then a second lady. Comic interludes between clown and lady making this a very funny film.

75 ft. $10.15

S096. Four Heads Are Better Than One.....Belt

One of the most marvelous tricks ever exhibited. The magician approaches, and after the usual bow, proceeds with the trick of taking off his own head, placing the same on a table at his side. He is immediately supplied with another head, and in order to show the audience that there is no illusion about the trick, he crawls under the table upon which is supported his first head. A second head is also removed from his shoulders, and finally a third, all being exact likenesses of the first. He is supplied with a fourth head, and converses with the three severed heads on the table. Being musically inclined he commences to play a banjo. The three severed heads are seen to sing, much to the discomfiture of the magician, who smashes the banjo over two of them, causing them to disappear. The third head is treated likewise, whereupon he throws his fourth head into the air, which again descends onto his shoulders. The magician then makes his bow and retreats from the scene. A most surprising and marvelous illusion.

75 ft. $10.15

S097 Beggar's Dream.....Belmar

A poor ragged beggar is seen stretched upon his straw in a dilapidated attic. The scene which follows illustrates the dream of a poor hungry man. A fairy suddenly makes her appearance and with her magic wand causes the attic to change into the interior of a palatial drawing room, in the center of which she introduces a table laden with a sumptuous dinner. The beggar, still in his rags, is transformed into a club swell. He is visited by a charming young lady, attired in the height of fashion, whom he greets and invites to partake of the dinner before him. As they seat themselves the chairs disappear from under them and the entire scene changes to that of the original scene—the attic—with the poor beggar kicking and rolling on the straw.

75 ft. $10.15

S098. Wrestling Extraordinary...Benda

Two footlight favorites in stage attire are seen wrestling in the foreground. Suddenly they are fully dressed, each now throwing a cloth over her head: the folds of same having scarcely had time to envelope their forms they are jerked off, and behold, in place of the two young ladies are seen two comical men, who in turn proceed to wrestle. The victor, to further show his contempt for the vanquished, pulls off his head, arms and legs, which he throws to the four corners of the room. Immediately the victim who has evidently gathered himself together, proceeds to attack his tormentor, who is in turn badly used. They give further humorous and novel exhibitions. One of the very best comic films, full of action and startling effects.

75 ft. $10.15

S099. Summoning the Spirits.....Benko

Another new trick, showing the conjurer approching the foreground with a wreath in his hand, which he hangs on a blank wall in the background. After making numerous passes with his hands, there appears in the wreath an absolute likeness of himself, succeeded by the likeness of many other personages, all of which come to life and converse with the producer of this marvelous illusion. A splendid subject full of startling surprises.

75 ft. $10.15

S100. Black Magic.....Berry

In this scene is shown a magician behind an ordinary table, upon which he suddenly and mysteriously causes to appear a large box, into which he leaps. The sides of the box fall to the ground, but instead of containing the magician a lively clown steps forth who further mystifies the audience by causing the box to disappear, and in its plase is seen a fully laid table with a smoking dinner, to which the clown applies himself. The table, however, suddenly disappears much to the astonishment of the clown, who is confronted by the magician in the garb of Mephistopheles. This he suddenly changes to that of a sculptor, and in the background is seen a pedestal with the bust of a young lady, which comes to life as the sculptor applies the mallet and chisel.

75 ft. $10.15

S101. The Philosopher's Stone.....Best

Showing interior of a laboratory of a metallurgist conducting experiments and he is endeavoring to produce gold from baser metals. In a hugh fireplace is seen a cauldron, into which he puts various chemicals. Great clouds of smoke ascend up the chimney, after this disappears is seen a counterpart of a gold coin gradually evolving into shape. This coin dissolves into a beautiful woman offering to the alchemist a huge bag of gold. As he reaches forth to grasp the same, the apparition vanishes completely.

75 ft. $10.15

S102. Sign of the Cross, or the Devil in a Convent.....Blake

Shows the interior of a convent looking onto the cloister, with the church and churchyard in the backgronnd. The effect of the moonlight throwing the shadows on the scores of columns which support the edifice adds a splendid effect to the picture. In the foreground is a baptismal font, pulpit and chairs, which are occupied by the nuns during service. A priest is seen in prayer, and upon rising turns out the gas and retires. Immediately he has gone the Devil jumps forth from the holy water font, amid a column of smoke issuing from same, and flies gently to the ground by spreading his cloak as the wings of a bat. A deformed imp of the satanic type then puts in his appearance, and both he and the devil transform themselves into a priest and a choir boy. They ring the bell summoning the nuns to service, who approach from every port of the convent, taking their seats on the chairs placed in several rows. The devil, masquerading as a priest, climbs into the pulpit and commences to preach. During the sermon he transforms his figure into that of the devil, the nuns dispersing quickly in great fright. His satanic majesty proceeds to transform the columns of the convent in succession to the most grotesque and hideous figures, until the place has a most infernal appearance. He causes to appear from a small cauldron many imps, who commence to dance around the devil. During this revel, many ghosts of nuns glide forth from the graves in the church yard and endeavor to put a stop to this sacrilege. All the monsters and demons disappear, except the devil, who is seen struggling with the specters. From the distance is seen approaching a procession of priests, nuns and choir boys, bearing a cross, for the purpose of conquering the devil, in which they have all but an easy time. Finally an apparition of St. Michael puts in his appearance and overturns his satanic majesty, who descends below amid a cloud of smoke. The object of this film is to illustrate the triumph of Christianity over Satan, and while it is quite fantastical and religious, there is not the least action in the film which would be obnoxious or shock the most sensitive audience.

Complete, 200 ft. $27.00

We can also furnish this film in three lengths, each about 75 feet long, as follows:

S103	75 ft.	$10.15	Blair
S104	"	10.15	Blatt
S105	"	10.15	Blick

S106. A Mysterious Portrait .....Black

The interior of an artist's studio; a large frame on an easel in the center foreground. The illusionist steps behind and through the frame, showing that there is no connection with the back or floor. For effect he places a black cloth in the frame and while standing in front of the same causes it to evolve from an indistinct cloud into an absolute likeness of himself, full figure, in the frame, which apparition begins a very animated discussion with the original, after which it dissolves into nothingness in as mysterious a manner. This is an entirely new and startling trick, which is most successfully accomplished.

75 ft. $10.15

Comic Subjects

S110. Tramp and Dog.....Tramp

A film which has now been on the market for about a year and has proved the greatest success of any motion picture ever shown. It has attracted thousands in every city in the United States and is now creating a furore in England, France and Germany, in each of which countries it is shown simultaneously. It is intensely comic and the brightest, clearest film ever shown. It represents the felonious action of a tramp who enters a backyard for the purpose of appropriating a pie set there to cool. The dog intervenes at the proper moment and the tramp has his own time endeavoring to escape. The bull dog tenacity of the canine is well exemplified and the scene calls forth uproarious laughter and applause and is almost invariably redemanded wherever shown. No exhibition can afford to be without this film.

100 ft. $13.50

S111 The Dull Razor.....Bogue

You shave yourself? Yes? Then you know what a dull razor can do in the hands of an awkward man. This picture is considered one of the masterpieces in laughable subjects; extremely funny for everybody but the poor fellow shaving himself. The facial contortions of this man are so funny that the lense on the taking camera itself shared the jolity and turned out a great, happy, wonderful picture. The length of this picture is 75 feet; therefore it is a full continual laugh 75 feet long.

75 ft. $10.15

S113. A Night in Blackville.....Booth

Oh, my, but this is hot stuff. Shows a "coon" dance in full swing; all the boys have their best babies; the old fiddler and orchestra are shown seated upon a raised platform; the dance is on. Six coons are shown. A bad coon starts a fight. Razor drawn, girls faint, coon with razor starts to do some fearful execution, when little coon lets fly with a large 45 gun; finale, coon seen jumping through window; big bass viola broken and dance ends in general row. The picture is simply great; one continued round of laughter.

75 ft. $10.15

S114 Comrades.....Booz

Another picture bound to draw forth applause and a hearty laugh. It is a picture that is always certain to delight the young and please the old; very, very laughable. Did you ever see the "Two Old Sports"? Then this you should have, as it is quite as funny. It is a story of old times.

77 ft. $10.15

S115. Murphy's Troubles With the Photographer .....Bopp

This is the first film of a series showing the troubles of one Mr. Murphy. It opens in the photographer's studio and Murphy is seen entering to have his picture taken. The photographer seats him in a chair and poses him ready for the picture; then ensues a comical series of misunderstood signals between Murphy and the photographer, which result in a number of most comical mishaps. The photographer loses patience, ejecting Mr. Murphy from the studio.

75 ft. $10.15

S116. Murphy and the Midget.....Bord

Murphy meets his friend, the midget, and gets the worse of the encounter. Words lead to blows and although Murphy is temporarily successful the midget finally tears him limb from limb and strews the floor with his remains.

150 ft. $20.25

S116 Murphy's Jealousy .....Borg

This is a very funny film. Mr. Murphy arriving home unexpectedly finds a stranger making love to Mrs. Murphy. Enraged at the scene Murphy attacks the stranger first with a barrel stave then in turn with pistol, cannon and seltzer water bottle; all prove ineffective against the destroyer of domestic happiness until the bottle is reached, when, in his misdirected efforts, Mr. Murphy turns the "hose" on himself instead of on his intended victim. We have found this a very successful film and never fails to bring roars of laughter.

65 ft. $8.75

S117. Murphy Has Trouble With His Wife ..... Biff

Domestic differences occur in the Murphy family which are finally obviated by the arbitrament of boxing gloves. The lady proves to be the better man and upper cuts Mr. Murphy in first-class pugilistic style, finally subduing him and throwing him out of the house. This is a fine object-lesson for young wives in the proper management of their husbands.

50 ft. $6.75

S118. Murphy Returns From a Masquerade ..... Mask

Murphy, in fancy feminine costume and in his usual "confused" condition returns late at night, accompanied by a bottle from a masquerade ball. He endeavors to combine the two feats of dancing and drinking, but succumbs and falls to the floor, when his enraged better half enters and, tearing the mask from his face, discloses the familiar "gal ways" of the abashed Mr. Murphy.

50 ft. $6.75

S119. Prize Fight in Coon Town ..... Bos

Here it is, the real thing, a coon fight in a coon neighborhood, by two bad coons. They fight, one of them gets knocked out, and the hose is played on him as a gentle restorative. A bucket of water thrown on the other combatant. Horse brushes and curry combs are used on them—and—well, they do everything in such a ridiculous manner that it is the most laughable proposition ever seen.

100 ft. $13 50

S120. How Would You Like to be the Ice Man ..... Bovey

This is a very telling comic film illustrating a familiar subject. The "queen of the kitchen" is visited in rapid succession by the butcher, baker, the post man and the ubiquitous ice man, all of whom make love to her. The butcher and the baker have poor success, the post man, however, finds great favor until the entrance of his rival, whereupon he hides behind the screen. The ice man then proceeds to make violent love to the beauty which the man of letters, from his hiding place, does not appreciate. In his excitement he falls down, bringing the screen with him and revealing his presence, when the ice man gives him a sound pummeling, and finally has the field and the lady all to himself. Very popular wherever shown.

80 ft. $10.80

S121. The Hold Up ..... Bisler

The possession of a banana in the hands of one of a party of three boys excites the cupidity of the other two who unite to deprive him of the coveted fruit. A very comic struggle ensues in the midst of which the smaller boy runs off with the prize.

35 ft. $4.75

S122. Actor's Troubles.....Burk

Oh, how are the mighty fallen. Here is a great Shakespearean actor on his uppers, actually broke; but he retains his valet and the two of them see the ghost walk. Ah, but then there is joy. What's that? It's a real ghost. Ah, what sorrow. Never mind. See this picture; something new, and we assure you if you carry our line of subjects you will never meet with the fate of this artist.

100 ft. $13.50

S123. Willie's First Smoke.....Boyd

Willie enjoys his first cigar with the usual results. The "internal trouble" consequent upon a first trial is rendered comic by the unfeeling jeers of Willie's exultant companions.

80 ft. $10.80

S124. Great Diamond Robbery....Braden

Two burglars with full kit of tools are seen attacking an office safe, but do not succeed in forcing the time lock or opening the door. While the burglars are still trying to force the lock the janitor enters and they, unperceived, hide behind the safe. Apparently the janitor knows the combination and opens the safe without difficulty, taking from it a supply of coal with which he fills the scuttle in his hand. The janitor departs and the burglars emerge and fall on the floor in a faint at the wasted labor they have bestowed upon forcing an entrance into a safe full of coal. The entire film is comical in the extreme.

100 ft. $13.50

S125. Two of a Kind.....Brace

Happy Hooligan enters through a window, and to his great satisfaction, finds a table lavishly spread and immediately sits down to make a hearty meal, not forgetting to pay plenty of attention to the wine with which the spread is liberally garnished. He eats and drinks and replenishes the inner man, after which he falls asleep and it becomes apparent that a monkey has been carefully observing his actions through the window. Mr. Monk descends to the table and faithfully copies Hooligan's performance, not forgetting a due share of the drink. He then proceeds on a tour of discovery and coming across Hooligan endeavors to assist him in making his toilet more complete.

100 ft. $13.50

S116. Barrel Fighters.....Barrel

This very humorous scene shows two negroes incased in barrels fighting according to Marquis of Queensbury rules. The funny complication consequent upon the wooden armor they are compelled to wear would make a misanthrope laugh and the film is a great success wherever shown.

100 ft. $13.50

S127. Interrupted Crap Game...Bradley

An animated game of craps is proceeding on the levee, a crowd of young darkies being engaged in the engrossing pursuit of "7 come 11." Apparently they have no eyes for anything but the game. An unfortunate stray chicken, however, comes that way and appears on the scene. The delights of craps are immediately forgotten while all engage in chasing the fowl. Feathers fly and a scene of wild confusion ensues.

60 ft. $8.10

S128. Auntie and the Bee.....Brag

An old colored aunties is trying the experiment of doing two things at once with poor success. Part of her attention is engaged in manipulating a tub full of suds and soiled clothes, while with the other hand she tries to keep off what she calls a "pestiferous bee." The film ends by Auntie upsetting the tub of suds all over herself.

50 ft. $6.75

S129. Too Cautious.....Brand

An elderly gentleman out for his daily walk in winter proves the truth of the old adage too cautious by half. In attempting to elude snowballs thrown at him by mischievous boys he drops part way into an open coal hole, and being unable to extricate himself the boys seize the opportunity to bombard him to their heart's content.

50 ft. $6.75

S130. Lover's Trouble.....Bratt

This film shows the ill effect of going courting without Mama's consent. The daughter has her weekly wash to attend to and has just placed a kettle full of water on the stove to heat. Her lover enters and soiled clothes and kettle are alike forgot until the return of Mama, who wishes to see what progress the wash is making. The girl hides lover in wash-tub and covers him with clothes. The old lady, disappointed at finding how little is done, proceeds to demonstrate her energy by pouring the boiling water over clothes and lover as well. He hurriedly arises from the tub and confusion and consternation prevails on all hands.

50 ft. $6.75

S131. Krousemeyer Kids.....Kids

Mrs. Krousemeyer has seated herself to enjoy a quiet cup of coffee and doughnuts. Her reprehensible offspring determine to have fun with Mama, and reaching through an open window remove coffee and cake while she is looking the other way. On returning to hunt for the missing articles they seize the chair from under her and with the natural result that she falls to the floor when endeavoring to sit down. Whilst bemoaning her hard luck the kids seize through the window the table and cloth, leaving the place entirely bare. Mrs. Krousemeyer, however, is equal to the emergency and finally succeeds in capturing her Tormentors and bestowing upon them their well-earned thrashing.

50 ft. $6.75

S132. Troubles of a Country Visitor..Slot

This picture shows a stranger in the city trying to stop the car by waving his umbrella, but the gripman is busy talking to a young lady and does not see him. A street Arab tells our country friend to drop a nickel in the cable slot and the car will stop; well, our friend drops his nickel, and while he is looking down in the slot a car comes along and stops—but the stranger starts, goes up in the air and then he stops. Too funny to try to describe. Send for it; it is great.

50 ft. $6.75

S133. Comic Skater.....Skate

You remember, probably, your efforts in this line when you were a boy. Oh, what a struggle it was then; but imagine a man fifty years old learning to skate on roller skates, simply because a young lady he is smitten with requests it. You know, old love is foolish, so our friend tried, and we trust his love will not meet with so many hard, hard falls; funny is no name for this.

50 ft. $6.75

S134. Who Said Watermelon.....Brisk

This shows an old negro coming along happy in his belief that he has a large, fine watermelon; but—a crowd of street arabs have made up their minds to get the melon, and the picture shows them in waiting up an alley for the old man to pass, and when he does the boys rush out and push, with the result that the melon falls on the ground, and then what a sight! Nothing to be seen but boys, melon and old man chastising them. Fine picture; great hit; absolutely

50 ft. $6.75

S135. Lightning Artist.....Brot

In the age of improvement and quick work nothing is impossible. If you doubt this statement, ask the subject of this picture what he thinks of having his picture "took" by rapid means. A farmer calls to have his "pictur' took." He is seated and asked to turn his face to cast a shadow on a light piece of paper. He is all smiles. "Look pleasant, please." He does—for a moment—when—oh, that artist don't do a thing to him. Too good to tell. Send for it. We guarantee it to be a hit; very, very funny.

50 ft. $6.75

S136. Business Rivalry.....Rivalry

Shows a man on the corner of one of Chicago's prominent streets whistling for a newsboy. Well, before he called no boys were in sight, but before he can lower his hands he wonders where they sprang from. Such pulling and tossing for the job for the paper. The poor man is sorry he needed a paper. Makes a great picture. Nothing in sight but boys and papers. Try this and make your audience smile at an everyday Chicago street merchant scene.

50 ft. $6.75

S137. Shooting Craps.....Brown

Bunch of colored gentlemen (?) engaged in an interesting and exciting dice game popularly known as "craps." These black-skinned gamblers feel quite secure within a city alley, and are so much absorbed in "rolling the bones" that they do not see the blue-coated officer of the law, who suddenly breaks in upon their speculative operations; creating a panic "on change." A most laughable scrimmage and tussle occurs about this time, resulting in a general rout of the "Monte Carlo" element.

50 ft. $6.75

S138. Down the Slide.....Slide

A number of young ladies and gentlemen are at the swimming school, when they propose the game of "Follow the Leader," and such sights and scenes will hardly be repeated again in that swimming school. They slide down the toboggan, jump, play leap-frog, and do various other things they would little dream of doing had they known the motion picture-machine was in action. This picture is suitable for any class of audience.

50 ft. $6.75

S138. A Hot Time on the Bathing Beach.....Beach

Showing the famous bathing beach near Chicago (known as Alaska Beach); for a bathing and swimming picture this is the real thing; lots of ladies and gentlemen in swimming with their real bathing suits on. Try this; it will make a hit.

50 ft. $6.75

S140. Snow Fight.....Snow

A seasonable film showing the ever mischievous boys at their old tricks with the snow; brings us back again to our boyhood days; good, clear and fine. A real old-fashioned snowball fight.

50 ft. $6.75

S141. Shooting the Chutes.....Chutes

A great picture of the famous Chutes; full of life and activity; a good picture and sure to please.

50 ft. 6.75

S142. Bathers With High Diving...Diver

This film shows a crowd of bathers at a natatorium, including high diving, somersaults in mid-air, etc., and is universally pronounced to be one of the most popular films ever shown. The most comical effect can be produced from this film by reversing and running it backwards. The bathers come up from the water feet first, and springing upwards through the air in this reversed position alight on the spring-board. An illusion which never fails to bring down the house.

50 ft. $6.75

S143. Something Good-Negro Kiss..Good

Burlesque on the John Rice and May Irwin Kiss; is making a hit.

50 ft. $6.75

S144. Rival Billposters.....Poster

A fight between two billposters, who both wish to decorate the same space with their literature. It ends in a free for-all fight, in which one of the men extinguishes the other with the paste pot. The funniest film ever shown.

50 ft.$6.75

S145. The Fake Beggar.....Fake

He wears a sign "Help the Blind," and is apparently a cripple. A cop sees through his artful dodges. The fakir discovers he is found out, and starts to run away. Policeman catches him after a very lively foot race.

50 ft. $6.75

S146. Dinner Under Difficulties..Butcher

Showing the interior of a dining room of a modest cottage, whereto enter a young couple to partake of their meal, which is being served up by the maid. Suddenly the legs of the table are extended to three times their height; the dinner being elevated to this extent; in order to reach same they climb onto the chairs. The table suddenly vanishes, but makes its appearance at another section of the room. It is practically a chase between them and the table, this finally disappearing altogether, and in its place is seen a gigantic bottle of "Scotch." Further surprising tricks are introduced, making this subject one of unusual interest.

75 ft. 10.15

S147. The Stump Speaker.....Stump

Fellow Democrats, oh, I mean fellow Republicans, or else I mean, to the users of films, see this great picture. Our orator advances to the center of the stage a meek, lowly little individual, but as he warms up to his subject he also swells up himself until at last he becomes so large and so full of hot air, which he cannot exhaust, that he is as helpless as a baby; he grows from 30 breast measure to about 60 inches breast measure.

50 ft. $6.75

S148. Winter Sports on the Lake....Lake

Winter Sports on the Lake is the title we have given one of the liveliest and most interesting subjects we have ever made. Shows the skaters, the boys, the girls, the men and the ladies all enjoying life immensely. Last, but not least, it shows a fine view of the famous Grant monument in the background.

50 ft. $6.75

S149. Two Old Sports.....Bond

This is one of the greatest comic films ever placed on the market. Two well fed and prosperous looking old gentlemen are examining, with great interest, an illustrated theatrical paper, which apparently recalls reminiscences of bygone days, and the humorous nature of their conversation, is indicated by the amused look on their faces, and their thorough enjoyment of the theme. The facial expression and gesture revealed by this film, is a most wonderful revelation of the art of moving picture photography, and the comic effect is so hearty and infectious, that your audience will laugh with you. This film is a new one and has made the greatest hit of the season.

75 ft. $10.15

Railway Scenes.

—o—

There have been many railroad scenes taken and shown, but no firm in the country has better facilities for producing these pictures than us. We strive to produce new and novel effects.

S155. Pioneer Limited.....Limited

Showing, as it does, a most wonderful train under most wonderful circumstances. It shows the fine train of the C., M. & St. P. at Morton's Grove, traveling at the rate of 78 miles per hour; you see it in the distance when suddenly, with a swish and swirl, it is past; then you see a team crossing the track, being led by teamsters, when—look out—here comes another train on the next track, going in the opposite direction; will it hit the wagon? No, it is a very narrow escape. Send for this; it is great.

75 ft. $10.15

S156. Freight Train in the Royal Gorge, Colo.....Gorge

Showing a freight train on the Denver & Rio Grande railway, passing through the Royal Gorge and over the swinging bridge.

50 ft. $6.75

S157. The Rocky Mountain Limited .....Rocky

A grand picture of a superb train of the Great Rock Island Route, showing the famous train, full vestibuled, tearing across country en route to Denver at the rate of 60 miles per hour. This train picture always makes a hit.

50 ft. $6.75

S158. Pennsylvania Limited.....Penn

The finest and most modern train running between New York, Pittsburg, Philadelphia, Washington and Chicago. This picture is truly a fine specimen of the art of motion photography. The picture was taken as this handsome train was running at a high rate of speed through the famous Fairmount Park in Philadelphia. The engine was specially built for speed and safety, and the cars are full vestibuled. The upper part of the coaches is light, while the body of the train is dark. The windows are large French plate glass, so the exhibitor can readily see this train is an innovation on the railroad picture. When colored this picture is truly the most beautiful train picture ever placed on a screen.

50 ft. $6.75

S159. Overland Flyer.....Over

Showing a scene at the depot at La Junta, Colo., upon the arrival of the famous Overland Flyer of the A., T. & S. F.; shows the people alighting, the baggage truck being loaded, the engineer leaving engine to receive orders, the people clambering aboard, the conductor's signal to start, and then—they leave—something new, fine.

50 ft. $6.75

S160. The California Limited of the Santa Fe Route.....Santa Fe

A fine view of one of the grandest and most beautifully and fully equipped trains in the world. This picture was taken near Los Angeles, Cal., and shows the foliage of that section of the country. The train is full vestibuled, electrically lighted, and is running at the high rate of 65 miles an hour. We call your attention to how steadily the cars ride, causing no jumps or flickers in the picture.

50 ft. $6.75

S161. Train on High Bridge.....High

Photographs have been taken of trains under all conditions, but it remained for us to produce a novelty. This picture shows the famous fast flyer of the Queen & Crescent Route passing over the wonderful high bridge in Kentucky. This picture is bound to create a great stir wherever shown.

50 ft. $6.75

S162. Louis & Nashville Flyer....Louis

50 ft. $6.75

S163. Illinois Central Flyer.....Buffet

75 ft. $10.15

S174. Colorado Special, Chicago & Northwestern Ry.....Buck

50 ft. $6.75

These are all fine, clear and distinct films on subjects that have proven the most lasting and popular in motion pictures. The sight of a train in rapid motion gradually coming nearer to the audiences, especially when accompanied by approaching sounds, produce a very vivid and realistic effect on the minds of the audience and proves extremely attractive. There is little choice between these films, which are all excellent; the selection is placed at our customers' disposal to enable them to show trains which would be appreciated in the localities in which they might happen to be exhibiting.

Panoramic Views.

—o—

S165. Royal Gorge.....Royal

Many people have seen pictures of the Royal Gorge, but few have ever seen the Gorge itself. Well, all is necessary to show them this picture, taken from the front end of a locomotive coming through that famous and grand spot. The hanging bridge, the streams, the mountains high up in air—all are visible. The picture is indeed grand. Picture taken through courtesy of the Denver & Rio Grande Railway, the Scenic Line.

50 ft. $6.75

S166. Harper's Ferry.....Ferry

This historic old spot has been photographed time and time again, but this is considered one of the finest. It is a panoramic view, showing the river, the mountains, the old-style house and the John Brown monument. This is one of the many interesting sights along the route of the famous Baltimore & Ohio Railway.

50 ft. $6.75

S167. Mississippi River.....Bulger

This picture was taken from the Pioneer Limited as it comes along the shores of the Mississippi river. It shows steamboats, small boats and shore line. It is indeed an interesting picture, showing the old river style of travel and the more modern railway trains.

50 ft. $6.75

S168. The Dells of Wisconsin... .....Dells

Another panoramic view full of life and action, showing the far-famed and beautiful dells of Wisconsin on the C., M. & St. P.

50 ft. $6.75

S169. Memphis & Ft. Scott Railway Bridge.....Scott

This film was taken from the front of a moving train crossing the great bridge which spans the Mississippi river at Memphis, Tenn. The bridge itself, the river and the approaches to the city as the train leaves the bridge are all shown in this film with wonderful clearness and fidelity.

150 ft. $20.25

S170. Cape Town, South Africa.....Cape

Shows entire water front with foreign vessels in docks.

75 ft. 10.15

S171. Memphis Water Front....Memphis

This view shows the entire water front of the city of Memphis. You can see them loading and unloading steamers, making a very animated scene.

75 ft. 10.15

S172. Prince Henry Flyer.....Prince

A realistic picture taken of the special train bearing the Prince and his staff while under full head of speed, valuable and interesting on account of the visit which it commemorates as well as for the wonderfully natural and realistic representation of a train in rapid motion.

40 ft $5.40

S173. Parade Through Chicago Streets.....Henry

This admirable picture was caught just as the Prince's carriage was turning in front of the Germania Club Building, where his Highness was entertained by the German citizens of Chicago. It is a wonderfully clear picture of the Prince and unquestionably the best which has been secured from any camera.

50 ft. $6.75

S174. The Prince Leaving Chicago .....Hohen

We here present what we believe to be one of the best specimens of animated photographic work ever made. The picture shows the crowd at the Grand Central depot, the train just pulling out, and the Prince on the rear platform bowing to the cheering thousands who are wishing him "bon voyage."

50 ft. $6.75

Miscellaneous Subjects.

—o—

S180. New Serpentine Dance.....Dance

In giving a description of this picture it will suffice to say that this is the latest picture of the greatest of all serpentine dancers; the one who has set the tongues of the theater-going public wagging as it never waged before, and over whom the men and women raged.

50 ft. $6.75

S181 Black Serpentine.....Buz

Same as above, by same artist, but everything is in black, making a most mysterious and weird effect.

50 ft. $6.75

S182. German Dance.....Cable

This is a picture of the very beautiful German national dance as danced by Miss Marie Shubert of the German Extravaganza Company, Berlin; it is in native costume; very catchy and sure to please.

50 ft. $6.75

S183. Oriental Dance.....Calla

The dancer executes a modified couchee couchee dance that has been aptly described by the press as refined, chaste and elegant. It is a very pretty dance.

50 ft. $6.75

S184. The Girl in Blue.....Capron

Who has not heard of this wonderful girl in blue? The girl who created more excitement in Chicago in one week with her daring dancing than any other ever attained. This is a picture of her raciest, spiciest and most fascinating dance; it is simply hot stuff.

150 ft. $20.25

S185. The Dance of the Little Texas Magnet.....Champion

This is a picture of that marvellous young dancer of Galveston, Texas, known all over the South as the greatest impersonator of Southern dancing. In the picture he does Buck and Wing dancing, Jig, Pas Ma La, Mobile Buck and various other steps full of life and action.

150 ft. $20.25

S186. Baby Lund in Lightning Change Act.....Lund

Baby Lund is admittedly the most talented child artist on the stage at the present time. She has been carefully trained and her representation is most pleasing. During the course of this dance the little lady gives six different impersonations with six different costumes, all of which are shown in this film. A most interesting and enjoyable motion picture, always favorably received by the parents in the audience, particularly clear and bright, and a winner every time.

150 ft. $20.25

S187. Birth of a Fairy.....Fairy

A very pretty film which we class among the dances, although more strictly speaking it belongs to the order of Pantomime Tableaux. It shows seven beautiful children surrounding a gigantic lily with fancy dancing. The lily suddenly unfolds, revealing a beautiful child in the midst of a most gorgeous transformation scene, which takes the spectators back to the Christmas pantomimes which they have seen in their younger days. A complete entertainment in itself.

150 ft. $20.25

S188. Nymph of the Waves.....Nymph

This dance is a beautiful and rare combination, depicting as it does the breaking of the ocean wave upon a rocky shore, while from the surf arises a beautiful maiden, who unexpectedly delights the audience with an up-to-date serpentine dance. This is surprising and mystifying as well as a most beautiful film.

65 ft. $8.80

S189. Trip Around the Union Loop .....Loop

This is a very clever film taken from the front of a train moving around the celebrated Union Loop, Chicago. In passing over the loop the elevated train portrays the principal business streets of Chicago, incidentally showing the tall buildings, the massive structures and the various objects of interest which have made Chicago the subject of conversation the world around. Short of an actual trip through the city with a guide you could not gather such a realistic and complete idea of this great city to the onlooker and the strangely real idea which the spectator feels as the train rushes around the loop would almost lead him to believe that he is in company with the photographer and is actually witnessing the scenes which are projected before him. Of all panoramic scenes this is the most realistic ever shown.

200 ft. $27.00

S191. View of State Street.....State

Showing as it does, this famous thoroughfare, as viewed from a street car, on a bright, warm; sunny day. This picture takes in both sides of the street and shows the throng going and coming, The people crossing the streets, the various sky-scrapers, teams, the immense stores, the elevated railroad and the famous dead man's curve corner State and Madison streets. This is indeed a fine picture and shows State street from Harrison to Madison, a distance of six blocks.

200 ft. $27.00

S192. Street Scene in Port Huron, Mich.....Port

This film presents a very fine scene full of life and animation. The streets are crowded with vehicles and pedestrians, and the familiar spectacle of street life is one which appeals to and always enthuses an audience.

50 ft. $6.75

S193. Launching a Steamer.....Caste

This film is one of great interest, showing the launching of one of the enormous freighters which carry the traffic of the great lakes. The picture shows one of the largest and most capacious of freight boats ever launched; words fail to describe the immensity of this wonderful "carrier" as she appears before she glides down the ways and finally strikes her native element. This is a film which represents a very unusual occurrence to nine out of ten in the audience, and will enthuse wherever shown.

50 ft .$6.75

S194. Plowing on the Old Farm.....Plow

This picture shows the old farm, under the manipulation of the twentieth century plowing system. We all remember how we used to plow—well, the picture shows us the modern idea of plowing. Both fascinating and instructive.

50 ft. $6.75

S195. The Harvesters.....Harvester

This picture shows the modern way of harvesting a field of wheat, showing a number of harvesting machines at work in the great wheat fields of Dakota. This is a very interesting and instructive subject.

100 ft. $13.50

S196. The Hay Mower.....Mower

This picture shows the improved method of mowing the hay fields, raking the hay into winrows and leaving it ready for drying and carting away. This film aptly illustrates the advance of modern science and the ease with which a formidable job of work is now accomplished in one-tenth of the time that was formerly taken by hand. This series of films are of great interest in any rural community.

50 ft. $6.75

S197. Corn Harvesting.....Corn

The wonderful machine which this film brings before the eyes of an audience performs the same function for corn as the ordinary harvester does for the grain. Owing to the greater weight the successful harvesting of corn has presented many difficulties; the latest type of machine, however, has overcome them all, and in this picture is clearly seen the almost human-like ability with which the machine cuts, gathers and binds the corn. This film is particularly interesting as showing the triumph of man's ingenuity over apparently insuperable difficulties.

100 ft. $13.50

S198. Beheading Chinese.....Behead

This film depicts a scene familiar not only during the recent Chinese Boxer uprising but at almost any time in China. The universal punishment for almost all offences, large and small, in China is the beheading of the culprits, and constant practice has made the executioner exceedingly expert in this grewsome work. Our picture shows a line of unfortunates on their knees awaiting the executioner's sword, and although it is somewhat horrible it shows truthfully the method of executing in this far-off country. In full view of the audience, and as the film progresses, the executioner is seen to approach each victim in turn and with one blow of his razor-like sword to sever the head from the body, which rolls into the basket prepared for its reception.

50 ft. $6.75

S199. The Undelivered Message.....Fail

This also is a scene from real war, the film being suggested by an incident which occurred in connection with the world famous siege of Mafeking. Gen. Baden Powell had entrusted a message of the utmost importance to a trusty Kaffir who declared his willingness and ability to make his way through the cordon drawn by the Boer sharpshooters. Poor fellow, he believed he could do it, but the Boer marksmen were too much for him, and our picture grandly shows his flight arrested by a rifle bullet and the subsequent taking of the papers from his "moocha" by the Boer soldiers.

50 ft. $6.75

SOLDIER'S DREAM.

—o—

S190.....Dream

Human nature has its differing sides of life and this trait of character is fully shared by our soldiers, and though their business is fighting the battles of our country, "the boys in blue" have a tender side to their natures. For the most part they have left happy homes and loved ones who they know are thinking of them day by day, and it is but natural that those so left should occupy a very large share in the thoughts and cares of the soldier when on duty. Our subject beautifully illustrates this dual side of soldier life. In the commencement of the film is shown the soldiers' camp, with sentry doing guard duty, camp-fires are lit and a tired soldier is seen snatching a few hours of repose in front of it. As the smoke arises from the fire pictures appear which supposedly illustrate the dreams which visit the sleeping man. Doubtless his thoughts fly across the sea as he thinks of the home and dear ones for whom he pines, and his dreams following in this course, picture of the home he has left appears with wonderful fidelity in the rising smoke. Anon, his sleeping visions change, the clang of arms, the thunder of the cannon and the shriek of shells remind him of the battles through which he has passed and the comrades he has left on the bloody field never to rise again, but as some author has remarked, "'Tis not always bullets that kill," and brave hearts that shrink from no dangers in war are tenderly touched by visions of loved ones at home. Thus in the mixed dreams of the old home, its joys and its music, and the strenuous life which he is now living at the present, the soldier boy passes his fitful night, and awakening finds that all is but a dream, and gladly hails the dawn which brings him one day nearer to his own dear land.

Appealing, as does this wonderful film, to the most patriotic and human sentiments, it is enthusiastically received wherever shown, and no exhibitor should consider his outfit complete without a copy of it.

150 ft. $20.50

S200. The Wrestlers.....Cash

Two boys who are trained athletes give an exhibition of lively wrestling; not slow as the old style of wrestling is; first you see one boy on top and as quick as lightning the other, and so on; fine, good subject, exciting and interesting.

50 ft. 6.75

S201. The Man With the Iron Jaw....Jaw

You have heard of Goliath. Well, here is his picture, swinging with his teeth a ball weighing 90 pounds as though it were a toy balloon. Very good, clear and lots of action.

50 ft. $6.75

SS02. Chicago Derby Day.....Derby

There have been many attempts at taking motion pictures of horse races, but it remained for us to take the first perfect picture of a Derby Day race showing the start, the horses at the first half, the horses at the second half and the finish; also the great, swaying and jerking mass of humanity at the finish and in honor of the Derby winner.

75 ft. 10.15

S203. A Brush in the Snow.....Snow

Lively scene on a fine metropolitan boulevard after a heavy fall of snow. We see here a test of horse flesh between two rivals. Speeding up the boulevard at break neck pace, scattering snow and slush in all directions. Full of excitement and action.

50 ft. $6.75

S204. Broad Sword Contest.....Sword

Between Mille De La Ruese and Mons. Pereiet; full of action and a fine display of broadswordsmanship.

150 ft. $20.25

S205. They're Off.....Off

This is without doubt the finest water and steamboat picture you would wish to see. It shows the famous Marching Club of Chicago on one of the great lake steamers leaving the pier for a day's outing, and to witness the boat races on the lakes. Fine, sharp, clear; bound to bring applause; a great hit wherever shown.

40 ft. $5.40

S206. The Great Whaleback Steamer, Christopher Columbus... Columbus

As it wends its way on the great lakes to the City of Milwaukee from Chicago. A great vessel bound from a great city, and the largest passenger boat in the world. This boat has a license to carry four thousand people, and carries that many almost daily.

50 ft. $6.75

S207. The Ice Breaker.....Ice

This is a fine picture of the government tug Morford breaking through the ice floes of Kooteni river, near the government headquarters at Sitka, Alaska. This picture was taken at the time that the revenue cutter Dupont was crushed and lost. This is truly a wonderful picture of a wonderful subject, taken at a wonderful place; interesting and instructive.

50 ft. $6.75

S308. A Lively Cock Fight.....Campbell

The interior of a room, showing two Bantam cocks fighting. Of the many cock fights heretofore exhibited, this is without doubt the liveliest and best, being full of action. From a photographic standpoint it is certainly perfect.

50 ft. $6.75

S209. Feeding Pigeons in the Streets of Venice.....Venice

Nothing like that antiquated picture of "Feeding the Doves," but a new, up-to-date picture, showing the natives of Venice in front of that old, famous St. Mark's church, feeding the pigeons. This is a most beautiful picture. Nothing is more beautiful in motion pictures than flying birds, and this picture is the premier of them all. This picture always produces an encore.

50 ft. $6.75

S210. The Coke Ovens of Pennsylvania.....Coke

This is without a doubt one of the most interesting subjects, showing a great commercial enterprise in existence; it shows the great ovens, the flames bursting out, the workmen, stripped to the waist, the wonderful smoke effect, the open ovens, the helpers; in fact, it is a wonderfully instructive as well as an interesting and lively picture; lots of action.

50 ft. $6.75

S211. Washing Elephants.....Elephant

A novel and very unusual film, showing a herd of menagerie elephants in their home quarters, enjoying the privilege which they greatly delight in, of a thorough wash down. The huge creatures evidently appreciate what is being done for them, and the scene is one which invariably calls forth rounds of applause.

50 ft. $6.75

S212. Cake Walk.....Cake

This film is one of the finest of its kind, portraying a number of swell darkies engaged in the popular pastime of walking for the cake. The dance is well executed by people who have a reputation in this line, and the scene is a winner, and brings applause wherever exhibited.

50 ft. $6.75

S213. The Puppies and the Little Tease.....Teaser

Nothing is as mischievous as childhood, and this picture certainly shows what a tease a healthy, lively child can be. She has taken six little puppies away from their mother and lets them play a few minutes in a can of milk, so to see what they would do. She takes can away from them; then there is trouble and lots of it. Fine action and amusing.

50 ft. $6.75

S214. Babies and Puppies.....Puppies

Four little children are sitting on edge of their bed dressed in their night robes. Three of them leave the room and in a moment appear with three fat little puppies, which they put down to a pan of milk. In their childish glee they are the picture of sweet innocence. This picture is a favorite with the public.

50 ft. $6.75

S215. Babies and Kittens.....Kittens

This is another fine picture of innocent childhood, showing two children playing with frisky kittens; a simple, plain subject, showing babyhood in the feline as well as the human race; appeals strongly to ladies and children.

50 ft. $6.75

S116. Young America Celebrating Dewey's Return.....Barber

Shows a lot of small boys of all shades and colors celebrating the return of Admiral Dewey, shooting firecrackers, cannons, etc., etc.; very fine smoke effect; very popular subject.

50 ft. $6.75

S217. The Man With the Many Faces.....Faces

As an example of possible facial expressions, this film is without an equal, or even a rival. One of the most celebrated of vaudeville artists who has made the science of facial expressions his life study has posed for this film, and the result is wonderful as well as intensely amusing and comic. Merely by change of the facial muscles and expressions the artist gives in turn a life-like representation first of a good priest enjoying his wine, then of an old-timer seeking consolation in a pinch of snuff. The next representation is entirely different, bringing before his audience a life-like characterization of the typical bowery boy; becoming more juvenile, the artist then shows the schoolboy "sneaking like a snail unwillingly to school," and this wonderful film ends with a figure of the great Napoleon so true to life that the one-time conqueror of Europe stands once more invested with life before the audience.

75 ft. $.1015

T220. Bathing Horses.....Bath

One of the finest and most interesting films ever produced. The scene is one of the most noted training stables in the East. The horses are enjoying their "morning bath." A huge tank or bath, especially adapted for the purpose, is provided into which the horses are driven for their swim. All unconscious of the camera, they are shown true to nature, and one of the most animated and enjoyable pictures ever thrown on a canvas is presented to the audience.

50 ft. $6.75

S221. Pres. Krueger.....Krueger

Very fine picture of President of South African Republic leaving the capital building at Pretoria and entering his carriage.

50 ft. $.675

S222. No Place Like Home.....Home

Even the small fox terrier puppies, shown in the picture in a lively scramble for their mother, proves that home without a mother is at best dreary. This is a cute subject.

50 ft. $6.75

S223 Streets in Cairo, Egypt.....Cairo

Remember, this is not one of those old style couchee-couchee scenes, but a perfect picture of a street in Cairo, showing camels, Bedouins, Egyptians and masked face women natives of Egypt, showing off in fine shape the beautiful and Got Me costumes worn by both male and female natives. This picture is a perfect specimen of the photographic art. Clear and distinct; life in every iuch of it.

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50 ft. $6.75

SPANISH BULL FIGHT.

—o—

S218.....Code word for all, Bull

We wish to call the attention of our customers to the fact that we are now prepared to furnish them with nine of the most vivid and life-like bull fight pictures ever produced. These pictures were taken at great expense. Do not confound them with others that show nothing but the ring. Our pictures are complete in every detail. It is not necessary to show more, as we succeed in getting the principal parts only—those that are interesting. They are in 50-foot lengths and are perfect. Order by code word.

These pictures must be seen to be appreciated; they certainly are money-makers, and at our prices can be easily purchased by any live exhibitor.

450 ft. $60.75

Lassoing Bulls for Arena.....Arena
50 ft. $6.75

Driving Bulls into Enclosure.....Enclosure
50 ft. $6.75

Early Instructions of Toreadors....Toreadors
50 ft. $6.75

Arrival Picadors and Toreadors.....Picadors
50 ft. $6.75

Bull Fighters Entering Arena .....Beauty
50 ft. $6.75

The Fight—Goring a Horse.....Goring
50 ft. $6.75

Fatiguing the Bull.....Bet
50 ft. $6.75

Death of the Bull.....Death
50 ft. $6.75

Dragging the Bull from the Arena.....Button
50 ft. $6.75

Prize Fights.

—o—

GANS-McGOVERN FIGHT.

S224.....McGovern

With the exception of this film there are absolutely no genuine moving picture films representing genuine prize fights on the market. The prize fight films, so-called, are either taken by the fight promotors and retained by them for exhibition, not on sale and cannot be procured, or else they are the boldest fake reproductions put up the day following the fight by cheap, so-called fighters, who endeavor, to the best of their ability and under the direction of the enterprising photographer, to represent or reproduce as nearly as possible the scrap which occured the evening before between the genuine principles. It is easy to see how very little real value films produced in these ways possess for the average public, which quick to see that the so called principles in the fight are not the men they are advertised to be, and the fight is not the real thing.

This is not only a genuine picture taken while the fight was in actual progress, but the only picture of the kind which can be procured, and the only film which represents the Brooklyn Terror, Terrence McGovern, actually engaged in one of his most famous fights. All of our patrons do not approve of prize fights, but all must admit that no subject shows such wonderful spirit, motion, life and action as a genuine prize fight, and the enormous popularity which these films have enjoyed justifies our patrons in investing in a set of them.

The Gans-McGovern fight took place in Chicago in the month of November, 1900. The enormous arena was brilliantly lighted by over 600 electric arcs, making the scene as bright as day, and every detail from figures to the remotest corner of the auditorium, as well as the prize ring itself, is accurately and truthfully depicted in this wonderful film. The complete set embraces 600 feet of film, shows all the preliminaries of the fight, the care of the principals by their seconds and two rounds of as fast and furious fighting as was ever seen in the prize ring. McGovern pursued his usual tactics, went in to knock out his opponent without delay, and as Gans was clever on his part, one of the most brilliant and wonderful exhibitions of sparring ever witnessed was caught by our camera and is here reproduced for the benefit of our patrons. Exhibitors who have used this complete set of films will say that they have never shown anything which has been so enthusiastically received and proved so intensely interesting and exciting as the Gans-McGovern fight.

What the Fighters Say

The pictures show the fight well—*Frank Erne.*
The best I ever saw—*McGovern.*

600 ft. $80.00

PIED PIPER OF HAMELIN.

—o—

S225..... Hamelin

In one of Browning poems with which all the world is content. Even those who fancy the great poet to be as intelligible read backward as forward, are constrained to make exception in favor of the charming ballad which sets forth, in fantastic fashion, the danger of leavings one's debt unpaid.

One hundred children take part in this production, representing Rats, Village Children, Peasants, Market Women, Mayor and Corporation, Etc.

SUBJECTS

The Jahr Market at Hamelin. Maypole Dance.

Festivities Interrupted by Rats.

Entrance of the Mayor and Common Council.

Entrance of the Pied Piper.

He Agrees to Rid the Town of Rats for a Thousand Guilders.

The Charming of the Rats.

Extinction of the Rats in the Mountain Pass.

General Rejoicing. German Peasant Dance.

Return of the Piper Demanding His Guilders.

Refusal of Mayor and Council to Pay.

Indignation of Piper.

Charming of the Children.

The Lame Boy and the Lone Rat.

Piper and Children in the Mountains.

Tableau—The Piper and the Children in the Beautiful Land of Love.

350 ft. $47.25

Our Great Special Series Subjects.

(Copyrighted by Armour & Co.)

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We have prepared some new and very special moving picture subjects which are issued in series and which *represent the highest grade of art in the consecutive exhibition af animated pictures, illustrating one entire subject.* Avove all others we direct your attention to our set of moving picture films on the subject of "*The Chicago Stock Yards—From Hoof to Market.*" *This set of films we believe will prove to be the most popular for regular exhibition work* of any ever placed upon the market. There is no subject of more general interest than this wonderful mart of commerce, which is the principal market for all the cattle bred in the vast western country and which is the principal depot of supplies of food products not only for the continent of America, but for European countries. *Everyone is interested in the means by which these enormous establishments are successful.* A set of moving pictures such as we present has never before been attempted. All these films were made with a POLYSCOPE CAMERA with the aid of powerful electric lights, and all the interior pictures are as clear and distinct as if they were made outdoors in the brightest sunlight. Obtained at an enormous expense, they are offered to our customers at exactly the same price as regular films; they are copyrighted and cannot be obtained from other dealers. We have the exclusive right and we *will furnish them either in single films or in sets at customer's option.* We have over 60 subjects, 60 different films which fully cover all the principal operations of the Stock Yards work. The films range in length from 40 to 100 feet and we give the names and lengths of them.

Stock Yards Series.

Cattle Dept.

1 Entrance to Union Stock Yards 60 ft.
2 Arrival of Train of Cattle, 80 ft.
3 Drove of Western Cattle, 75 ft.
4 Feeding Time, 50 ft.
5 Street Sweeping Brigade, 50 ft.
6 Bridge of Sighs, 50 ft.
7 Stunning Cattle, 40 ft.
8 Dumping and Lifting Cattle, 5o ft.
9 Sticking Cattle, 75 ft.
10 Koshering Cattle, (Hebrew Method of Killing) 80 ft,

11 Dressing Beef, 50 ft.
12 Beef, Sheep and Hog Killing, 100 ft.
13 Cutting Beef, 50 ft.

Hog Dept.

14 Driving Hogs to Slaughter, 25 ft.
15 Sticking Hogs, (Front View) 50 ft.
16 Hogs on the Rail, 75 ft.
17 Scalding and Scraping Hogs, 50 ft.
18 Coming Out of Scraping Machines and Cutting Off Heads, 50 ft.
19 Cutting Pork, 50 ft.
20 Cleaning Pig's Feet, 40 ft.
21 Singing Pigs Feet, 40 ft.
22 Branding Hams, 35 ft.
23 Testing Hams, 50 ft.
24 Export Packing, 75 ft.

Sheep Dept.

25 Sheep Led to Slaughter by Goat, 30 ft.
26 Killing Sheep, 30 ft.
27 Legging Sheep, 20 ft.
28 Skinning Sheep, 30 ft.
29 Weighing Mutton, 25 ft.
30 Pulling Wool, 30 ft.

Sausage Dept.

31 Trimming Room, 25 ft.
32 Cutting Meat for Sausage (side view) 50 ft.
33 Stuffing Sausage, 50 ft.
34 Lard Refinery, 30 ft.

Tin Shop.

35 Stamping Tin, 30 ft.
36 Machine and Can Tester, 35 ft.
37 3 Can Testers (side view) 40 ft.
38 Sweating Cans, 30 ft.
39 Soldering Cans, 25 ft.
40 Square Can Machine, 25 ft.

Miscellaneous.

41 Slicing Hams and Bacon, 45 ft,
42 Beef Extract Room, 40 ft.
43 Laundry and Sewing Room, 40 ft
44 Mince Meat Room, 25 ft.
45 Stuffing Cans by Machinery 30 ft
46 Testing Cans by Machinery, 30 ft.
47 Labeling Cans, 40 ft.
48 Oleo Oil Melting, 30 ft.
49 Oleo Oil Pressing, 25 ft.
50 A Busy Corner at Armour's, 50 ft.
51 Loading Cars, 60 ft.
52 Elevated Railroad, 55 ft.
53 A Ride on the Elevated R. R. (Panoramic) 80 ft.
54 Noon Time in Packing Town, (Whiskey Point) 75 ft.
55 Noon Time in Packing Town, (Panoramic View) 60 ft.
56 Interior of Armour's Power House, 25 ft.

Horse Market.

57 Testing Horses, 55 ft.
58. Bull on the Stampede, 50 ft.

Per 50 ft $6.75

S234. State and Madison Sts., Chicago .....State

There have been many interesting pictures taken of various busy spots since the advent of the discovery of animated pictures, but this certainly is the best picture yet shown of the busiest street corner in the world. Absolutely fine.

50 ft. $6.75

S235. Wash Day in Camp.....Wash

Representing soldiers in camp washing their clothing and a general cleaning up; very interesting.

50 ft. $6.75

S236. LaSavate.....Savate

You all have seen motion pictures of prize fights, but this is a novelty, a French prize fight, under whose rules kicking as well as hitting for the vital points is allowable. If it was not for the fact that this was a serious battle and a knockout (which is shown), this picture should really be classed as a funny subject.

00 ft. $54.00

SCENES FROM HUMPTY DUMPTY

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The following films were made from the great pantomine Humpty Dumpty and were posed for by one of the greatest European Pantomimist.

These films are without doubt the finest ever made and will create no end of amusement to the little folks as will as the old folks, who in these films will recognize the familiar scenes of their childhood when they witnessed Humpty Dumpty.

S240. Arrival of Humpty Dumpty.....Dumpty
65 ft. $8.75

S241. Humpty's Troubles with the Washwoman.....Woman..... ....100 ft. $13.50

S242. Humpty Dumpty and the Baby.....Baby
125 ft. $16.85

S243. Humpty and the Dude.....Dude
70 ft. $9.40

S244. Humpty's Frolics.....Frolics
70 ft. $9.40

S245. Humpty and the Piewoman.....Pie
70 ft. $9.40

S246. Humpty's Troubles with the Policeman.....Police.....115 ft. $15.50

S247. Humpty and the Demon.....Demon
60 ft. $10.

FILMS OF
THE PASSION PLAY
OR LIFE OF CHRIST

Moving Pictures of the Scenes and Incidents in the Life of Our Lord, Jesus Christ.

FROM THE COLLECTION OF
CHARLES G. CLARKE

MOVING OR LIFE PICTURES OF THE PASSION PLAY.

(25 Subjects.)

Everybody knows the effect that such a show has on all classes of people. It is always a new programme that is bound to touch the heart of the most skeptical.

We call particular attention of the public to this beautiful and complete series of Passion Play films. The whole staging has been based on strictly authentic sources, showing the birth, life, sufferings and death of our Lord; complete in every detail.

Without doubt these films represent the highest point of art in photography and the finest ever placed on the market.

They are not only suitable for church entertainments, but for the theater as well, being interesting and instructive to all who see them, regardless of denomination.

To those who are not prepared to purchase the complete set of films, we can furnish as many as they want, as all subjects are sold separately.

ANY OF THE PASSION PLAY FILMS CAN BE HAD IN 50-FOOT LENGTHS.

1—THE ANNUNCIATION.

Showing Mary seated at a table in meditation. An angel appears, slowly coming to her side with outstretched arms, announcing that she would give birth to a son whom she should call "Jesus." Then, blessing Mary, the angel with outstretched wings slowly disappears.

LENGTH, 50 FEET. **PRICE, $6.00.**
CODE, ABRAZ.

2—SHEPHERDS WATCHING THEIR FLOCKS.

This film represents the plains near the city, showing the shepherds watching their flocks. An angel appears by their side, telling them that the Messiah is born. A star appears and passes over the heavens, and the shepherds, guided by the star, start for Bethlehem.

LENGTH, 125 FEET. **PRICE, $15.00.**
CODE, ABRAZIT.

3—BIRTH OF CHRIST.

At the manger are seen Joseph and Mary. Mary is seated, with the newborn babe wrapped in swaddling clothes, in her arms. The three wise men appear from the East, worshiping the infant and offering gifts.

LENGTH, 60 FEET. **PRICE, $7.20.**
CODE, ABREWIZ.

4—FLIGHT INTO EGYPT.

In this scene we observe Joseph hurrying from the land of Herod with the infant Jesus, seeking refuge in Egypt, to find a new home. Mary, carrying the child, seats herself upon a rock by the wayside. A vision of peaceful surroundings is manifest, while Joseph is keeping watch. Finally they again resume their flight.

LENGTH, 75 FEET. **PRICE, $9.00**
CODE, ABREAST.

5—CHRIST IN THE CARPENTER SHOP.

Joseph is here seen at work with the Child Jesus, then twelve years old. Mary is seen seated in the center of the room; Jesus comes to her and she kisses him fondly and he again returns to his work.

LENGTH, 60 FEET. **PRICE, $7.20.**
CODE, ABREPT.

6—AT THE WEDDING FEAST.

This scene shows Jesus at the Wedding Feast, where his mother said to Him: "They have no wine," and Jesus said to the men: "Fill the water pots with water," and when they had been filled, the Lord said: "Draw out now and bear unto the guests," and behold the water had been turned to wine. This is a beautiful scene.

LENGTH, 75 FEET. **PRICE, $9.00.**
CODE, ABREPTION.

7—CHRIST FEEDING THE MULTITUDE.

A great throng of men, women and children seated upon a plain. Christ appears and passes through the multitude, seating himself in the center. The disciples bring forth five loaves of bread and two fish. Christ motions all to be seated. Then, blessing the bread and fish, He has them distributed to the multitude, and all eat; the scene closes with the gathering up of the remains in large baskets.

LENGTH, 90 FEET. **PRICE, $10.80**
CODE, ABREN.

8—LAZARUS RAISED TO LIFE.

The tomb of Lazarus is seen, surrounded by relatives and friends, who are mourning his death.

The group is apart from the tomb, as Jesus and His disciples are seen passing by. Mary and Martha beseech Jesus to restore Lazarus to life. Christ crosses to the tomb and bids Lazarus to "COME FORTH!" Lazarus is seen to rise from the tomb and come forth.

LENGTH, 100 FEET. **PRICE, $12.00.**
CODE, ABSTAIN.

9—ENTRANCE INTO JERUSALEM.

Christ is seen here entering into Jerusalem, followed by His disciples and a multitude of people of all ages, who are waving palms and strewing His path with flowers, etc., passing under one of the great archways to the city.

LENGTH, 55 FEET. **PRICE, $6.60.**
CODE, ABSTAINING.

10—THE LAST SUPPER.

Christ at the table with His disciples seated right and left. He blesses the bread and wine and offers them to His disciples, who partake of them. Judas is seen in the foreground, and he finally rushes from the room.

LENGTH, 75 FEET. **PRICE, $9.00.**
CODE, ABSTAINMENT.

11—AGONY IN THE GARDEN.

Jesus is seen kneeling at the foot of a large rock, praying for the sins of the world. An angel appears in the background, and, attracted by the holy light, He turns and beholds it. After gazing on each other, the angel disappears and Jesus resumes His prayers.

LENGTH, 75 FEET. **PRICE, $9.00.**
CODE, ABSTEMIOUS

12—JUDAS' BETRAYAL AND THE MESSIAH'S ARREST.

Christ is seen in the foreground with His disciples apart from Him, with the exception of those who lie upon the ground near Him as He prays. Judas appears and is seen to look about in the trees, then stride forward and kiss Jesus. Malchus, at the head of a guard of soldiers, orders them to advance. Jesus is seized. He surrenders and is dragged away.

LENGTH, 60 FEET. **PRICE, $7.20.**
CODE, ABSTENAIS.

13—CHRIST BEFORE KING HEROD.

A servant of Herod approaches his throne and, after some conversation, Herod orders Christ to be brought before him. His accusers give evidence, and on the strength of this Christ is ordered to appear before Pilate.

LENGTH, 85 FEET. **PRICE, $10.10.**
CODE, ABSTENANTE.

14—SCOURGING JESUS.

This scene shows Jesus dragged in by the infuriated mob. His clothes are torn from His body. He is then tied to a post and beaten.

LENGTH, 50 FEET. **PRICE, $6.00**
CODE, ABSTENIR.

15—CROWNING HIM WITH THORNS.

After they have beaten Him they array him in a gorgeous robe, crown Him with a crown of thorns and revile Him.

LENGTH, 50 FEET. **PRICE, $6.00.**
CODE, ABSTENTION.

16—CHRIST BEFORE PILATE, AND CONDEMNATION.

This picture shows the mob waiting for the appearance of Christ after He has been scourged and crowned with a crown of thorns. Pilate appears and Christ is dragged before this hater of Jewish leaders, who would, if possible, release Him. The action here shows that Pilate unwillingly sentences Jesus. He washes his hands, saying: "I am innocent of the blood of this righteous man; see ye to it." The populace then revile Jesus, and He is dragged off for the Crucifixion.

LENGTH, 105 FEET. **PRICE, $12.60.**
CODE, ABSTENTIOUS.

17—CARRYING THE CROSS.

This scene shows the infuriated mob on the way to the place of Crucifixion. Jesus is assisted by Simon of Cyrene, but weary and suffering from the loss of blood, staggers and falls under the burden. For this He is unduly reviled by the Jews.

LENGTH, 60 FEET. **PRICE, $7.20.**
CODE, ABSTER.

18—MIRACLE OF ST. VERONIQUE.

Loaded down with the cross and persecuted and beaten by the mob, Jesus is met by the holy woman. St. Veronique comes forward and offers the Lord her handkerchief. She places it upon His face, and, on removing same, the features of our Lord are seen imprinted upon it.

LENGTH, 60 FEET. **PRICE, $7.20.**
CODE, ABSTERED.

19—CRUCIFIXION.

This scene shows Christ on the Cross, between the other two crosses upon which are hanging the two thieves who were placed there before the Saviour had arrived.

LENGTH, 55 FEET. **PRICE, $6.60**
CODE, ABSTERGE.

20—THE DEATH OF CHRIST.

This is a very effective scene. Jesus is seen in agony as the cruel soldiers pierce His side with spears and place the sponge with vinegar to His mouth. In the end the revilers were startled with the cry: "My God, my God, why has Thou forsaken me?" Then, with a look of forgiveness, He said: "It is finished," and the end came.

LENGTH, 50 FEET. **PRICE, $6.00.**
CODE, ABSTERGED.

21—TAKING CHRIST FROM THE CROSS.

Showing Jesus as He hangs to the Cross in death. Mary, the mother of Jesus, and Mary Magdalene are weeping at the foot of the Cross. Joseph and Nicodemus are seen taking down the body of Jesus and carefully wrapping up in a white sheet for burial. The two women kneel and weep as the cortege prepares to depart.

LENGTH, 60 FEET. **PRICE, $7.20**
CODE, ABSTERY.

22—PLACING JESUS IN THE TOMB.

This scene shows the tomb. Nicodemus and Joseph are seen to enter carefully carrying the body of our Saviour. Mary, the mother of Jesus, faints and falls into the arms of Mary Magdalene. The body of Jesus is placed in the tomb and the great stone is placed before it. They then depart, leaving Him therein.

LENGTH, 75 FEET. **PRICE, $9.00**
CODE, ABSTERON.

23—RESURRECTION.

Outside of the tomb the soldiers are seen sleeping. They have been guarding the body of Jesus; an angel is seen standing on the side of the great stone. Suddenly the great stone is seen falling and Jesus is seen coming out and walking away. Mary Magdalene approaches the tomb and discovers that the body of Jesus is carried away.

LENGTH, 50 FEET. **PRICE, $6.00.**
CODE, ABSINE.

24—ASCENSION.

Jesus is leading His disciples to Mount Olivet. There He stops; His disciples gather around Him. Every eye is on Him. Stretching forth His hand He blesses those whom He has loved unto the end, and while He is blessing them He disappears from the earth and a cloud receives Him and carries Him out of their sight.

LENGTH, 100 FEET. **PRICE, $12.00.**
CODE, ABSINET.

25—THE END.

A beautiful and fitting climax. Jesus is seen sitting on a throne in Heaven surrounded by His disciples. Angels are hovering around, singing praises to our Lord.

LENGTH, 50 FEET. **PRICE, $6.00.**
CODE, ABSENT.

All these subjects are sold separately, but we have formed several sets of smaller series in order to enable our customers to have a complete set. In these sets, to make them more interesting, we tint several films.

The complete series, the finest ever made, with several films tinted, contains 1,750 feet.

CODE, ABSON. **PRICE, $210.00**

NO. 2—SERIES IN TWENTY PICTURES.

1—THE STRANGE STAR.
2—BIRTH OF CHRIST.
3—FLIGHT INTO EGYPT.
4—CHRIST IN CARPENTER SHOP.
5—AT THE WEDDING FEAST.
6—CHRIST FEEDING THE MULTITUDE.
7—ENTRANCE INTO JERUSALEM.
8—THE LAST SUPPER.
9—AGONY IN THE GARDEN.
10—JUDAS' BETRAYAL AND MESSIAH'S ARREST.
11—SCOURGING JESUS.
12—CROWNING HIM WITH THORNS.
13—CHRIST BEFORE PILATE, AND CONDEMNATION.
14—CARRYING THE CROSS.
15—CRUCIFIXION.
16—DEATH OF CHRIST.
17—TAKING DOWN FROM THE CROSS.
18—PLACING IN THE TOMB.
19—THE RESURRECTION.
20—THE ASCENSION.

Containing 1,400 feet, put together in two rolls, with several of the films tinted.

CODE, ABRAID. **PRICE, $168.00**

NO. 3—SERIES IN FIFTEEN PICTURES.

1—BIRTH OF CHRIST.
2—FLIGHT INTO EGYPT.
3—ENTRANCE INTO JERUSALEM.
4—THE LAST SUPPER.
5—AGONY IN THE GARDEN.
6—JUDAS' BETRAYAL AND MESSIAH'S ARREST.
7—CROWNING HIM WITH THORNS.
8—CHRIST BEFORE PILATE, AND CONDEMNATION.
9—CARRYING THE CROSS.
10—CRUCIFIXION.

11—DEATH OF CHRIST.
12—TAKING DOWN FROM THE CROSS.
13—PLACING JESUS IN THE TOMB.
14—THE RESURRECTION.
15—THE ASCENSION.

Series of fifteen pictures, several of them tinted and put together in one or two rolls, containing 1,042 feet.

CODE, ABRAM. **PRICE, $125.00.**

NO. 4—SERIES IN TWELVE PICTURES.

1—BIRTH OF CHRIST.
2—FLIGHT INTO EGYPT.
3—ENTRANCE INTO JERUSALEM.
4—THE LAST SUPPER.
5—JUDAS' BETRAYAL AND MESSIAH'S ARREST.
6—CHRIST BEFORE PILATE, AND CONDEMNATION.
7—CARRYING THE CROSS.
8—CRUCIFIXION.
9—DEATH OF CHRIST.
10—PLACING JESUS IN THE TOMB.
11—THE RESURRECTION.
12—THE ASCENSION.

Series of twelve pictures, several of them tinted, put together in one roll, containing 800 feet.

CODE, ALBORAM. **PRICE, $96.00.**

NO. 5.—SERIES IN NINE PICTURES.

1—BIRTH OF CHRIST.
2—ENTRANCE INTO JERUSALEM.
3—THE LAST SUPPER.
4—JUDAS' BETRAYAL AND MESSIAH'S ARREST.
5—CHRIST BEFORE PILATE, AND CONDEMNATION.
6—CRUCIFIXION.
7—PLACING JESUS IN THE TOMB.
8—THE RESURRECTION.
9—THE ASCENSION.

Series of nine pictures, several of them tinted, put together in one roll, containing 500 feet.

CODE, ALLAH. **PRICE, $60.00.**

We can also make up any series that our customers may select.

THE SELIG POLYSCOPE CO.,
WESTERN AGENTS,
43 Peck Court, CHICAGO, ILL.

NAVAL BATTLES BETWEEN THE RUSSIAN AND JAPANESE FLEETS

AT

PORT ARTHUR AND CHEMULPO.

A wonderfully accurate and realistic series showing the exciting conflicts between the Russians and Japanese.

These films will be the money earners of the century. You cannot afford to be without them.

H. W. MORLEY, PRINTER, GRANT AND WHITE CLOUD, MICH.

We are the first in the field with a wonderfully accurate and realistic series showing the highly exciting conflicts between the Russians and Japanese. These films will be the most wonderful money earners of the century. The people of America are greatly excited over the doings of the little brown fellow and the big giant with whiskers. The battles are just far enough away to make business good in this country without causing the awful hardships of war. No war series offers the highly picturesque coloring and exciting action. Both sides are fierce and desperate fighters and the background of strange huts and villages is entrancing in the extreme. It is a series of motion war pictures that will live for years after peace follows death and carnage, and the accuracy and thrilling features can not be questioned.

We are admirably situated for getting out the successive films of this series with the utmost promptness. With several correspondents in the field, arrangements for the reception of first copies of foreign made films, night-and-day arrangements here for getting out the positives, nobody can compete with us. Besides, we have on our staff a former naval expert who is thoroughly familiar with all the locations in the far East that will come under the focus of public vision during the war. His assistance and advice will be invaluable to assist in establishing the accuracy of details in our reproductions of the most thrilling and yet to-be famous films.

No series of war films has ever drawn the money that our new reproductions of the Japan-Russian struggles will.

Torpedo Attack on Port Arthur.

Code word, **Arthur.**

This, the first of the battles, is one of the fiercest engagements fought. The Japanese Torpedo Boats crept quite close to the Russian ships before they were discovered.

Each of the Japanese boats discharged torpedoes, three of which took effect, striking the Battleships "Csarevitch" and "Retvizan" and the Cruiser "Pallada."

The Russians had been surprised. Notwithstanding the continuous fire from the Russian Forts and Fleet, the Japanese Torpedo Boats escaped, but had left death and destruction behind.

This picture shows the harbor at Port Arthur, theRus-

sian Battleships, "Csarevitch" and "Retvizan" and the Cruiser Pallada at the entrance. The Japanese Torpedo Boats are seen approaching to within striking distance. Suddenly a well directed torpedo is seen to explode under the Russian Cruiser Pallada and carnage and blood fills the air. It is awful in its reality and chills pass through the frame of the spectator as it slowly sinks.

This is the first stroke of the bells of war and we are the first in the market with the film. It is wonderful in every respect.

Length 75 ft. **Price $11.25**

The attack on Port Arthur.

Code word, **Port.**

Not satisfied with their success of the day before, the Japanese returned the following day to Port Arthur, and the greatest and fiercest battle of the present war was fought. The action was commenced by the big guns of the land battery. The Japanese war ships steamed slowly past in line of battle, each vessel beginning to fire when opposite the Russian ships. The action then became general. There was no maneuvering, simply heavy, fast firing. The shells fell thick and fast. The people of the city fled to the hills. The streets were entirely deserted. During the action a number of Russian warships were destroyed. The Casualities on the Russian side were great.

This picture shows the arrival of the Japanese fleet off Port Arthur. As they approached, the land Batteries on both sides opened a fierce fire on the fleet, while the warships poured out of the harbor, the Russians were firing with great rapidity and some accuracy, and supported by the guns of the forts gave promise of getting in some deadly work. The entire Russian fleet was pouring shell after shell into the Japanese fleet. The Japanese undaunted by the fierce fire of the Russians fought as they never fought before. Gun crews stripped to the waist shoved shells into the breeches of their guns till they glowed with heat. Fiercer and fiercer grows the battle until the Russians can no longer stand the fire from the Brownies and they try to get away but are blown up or beached to keep from sinking.

This we consider a master piece, and a film without a peer.

Length 100 ft. **Price $15.00**

The Battle off Chemulpo.

Code word, **Chemulpo.**

This picture shows a wonderfully thrilling battle between the Japanese and Russian Warships at the entrance to the harbor of Chemulpo.

The Japanese fleet approaches and challenges the enemy. The Russian Warships Variag and Korietz come out and a fierce engagement follows. Reports state over 600 shots were fired, the battles lasting over two hours. The Russians knew evidently that they were going to inevitable death, for the brave Commander of the Variag, before going, sent a letter to the Russian Consul couched in the following terms, "I go out to fight, sink or swim," and under the fierce fire of the Japanese fleet is soon reduced to a wreck. They had fought until the ship was unmanageable Their Commander did well to bring the ship into harbor Shortly after reaching the harbor what was left of, once the pride of the Russian Navy, was blown up.

The rolling waves, the shells bursting in the air and the water all add to the scene. You can see the shells as they hit the Korietz and Variag, and finally as a fitting climax to all, comes the blowing up of the Variag after the return to the harbor. Words can hardly describe the scene. This film has never been, or will be, equaled.

Length 100 ft. **Price $15.00**

THE MOST SENSATIONAL FILM EVER MADE

Tracked by Bloodhounds

OR

A Lynching at Cripple Creek

Negatives Actually Made at Colorado's Great Gold Camp and of Actual Occurence.

LENGTH, 450 FEET. . . . . PRICE, $54.00.

(Copyright, 1904, by W. N. Selig.)

This is one of the most sensational pictures ever made. Our photographer was in Cripple Creek ready for business when the exciting events occurred. The negative was made in the great gold camp. Dozens of prominent miners and citizens who have since been involved in deportation troubles can easily be recognized in the picture.

This subject is one of the sensational money-makers. The advertising Cripple Creek has had during the past few months will make people extremely anxious to see a picture actually made in the Cripple Creek district.

Scene I. Coming Up to the House.

The scene opens showing a miner's cabin on Bennett avenue, Cripple Creek. A tramp approaches and knocks at the door.

Scene II. Interior of the Cabin.

The tramp enters, asks for food, which is given him. Not satisfied with it, he asks for money and is refused. He strikes the woman and chokes her until she falls dead on the floor. He then searches the cabin for money, and while doing so he hears sounds of approaching footsteps and hides behind the door. The little daughter enters, and, seeing the body of her mother lying upon the floor, falls upon her, crying and calling her. The tramp, seeing what he has done, is horror stricken and makes his escape through the door. Meantime the husband of the woman returns and finds his wife murdered. His little daughter can give no clew to the murderer, with the exception of the tramp's hat, which is found lying on the floor. The husband swears vengeance.

Scene III. Bloodhounds Taking Scent.

The husband summons help and neighbors appear from all directions. One brings up a couple of immense, savage bloodhounds (the ones used later to track the perpetrators of the dynamite explosion which killed fifteen miners). The bloodhounds are given scent from the tramp's hat, and they start on the trail, tugging strenuously at the leash.

Scene IV. Starting on the Trail.

For a hundred yards, coming toward the camera, the bloodhounds, followed by a posse of citizens, are seen coming, while in the distance Cripple Creek can plainly be seen.

SAM EHRENDT

Scene V. They're After Me.

Under a tree the tramp is sitting, pondering over the crime he has committed. Suddenly he jumps up with a start and listens. He hears the bloodhounds and makes for the woods. Soon the bloodhounds and posse appear and the chase is on.

Scene VI. On the Trail Through the Forest.

This shows the tramp running through the forest. He is plainly seen coming through the trees, jumping over obstacles. He stumbles and falls. He is up again in an instant and rushes on. The bloodhounds appear in close pursuit, and the forest seems alive with his pursuers ready to shoot at the first good sight of him.

Scene VII. In Sight of the Posse.

This thrilling scene shows the tramp coming down a long, winding road, crossing a small stream on a fallen tree. In hot pursuit, the bloodhounds and the posse follow, and it seems as if the end of the chase is near. As the pursuers get sight of him, and fearing that he will escape, they open a general firing on him. He, however, eludes them again and makes his escape.

Scene VIII. The Fight on the Mountain Side.

The tramp, thinking that he had once more eluded his pursuers, is seen appearing at the top of a bluff, carefully surveying his surroundings. Careful as he is, he does not see one of his pursuers stealthily creeping upon him, and suddenly pounce on him, and then one of the most desperate fights ever taken on a moving picture film ensues. They fall to the ground and finally, in their desperate efforts to get the best of each other, they roll over the edge and down the mountainside, where the tramp once more frees himself just as his pursuers appear and give chase again.

Scene IX. The Leap for Life.

The trail is continued and the bloodhounds again begin to close in on the tramp. He comes upon a bridge crossing a deep ravine, and as he is about half way over he sees the bloodhounds closing in on both sides of the bridge. Escape seems impossible, and one pursuer, more daring than the others, rushes forward to capture him. The tramp in desperation pulls his revolver and shoots him. As he turns he sees no way of escape. There is but one chance for him. He turns quickly and leaps over the bridge just as his pursuers were about to capture him.

Scene X. The Capture.

The tramp, in leaping over the bridge, lands in the water below. Ere he has a chance to turn one way or the other one of his pursuers leaps into the water and grapples with him. The long chase is beginning to tell on the tramp, but he makes a last desperate effort, and one of the most exciting fights here takes place in the water. The bank is lined with his pursuers watching the battle. He is finally overcome and brought to the shore, where the posse drag him out of the water and place the rope around his neck.

Scene XI. The Lynching.

The captured tramp is rushed up the side of the hill and to the tree. He is hastily arranged for hanging. The rope is thrown over the limb of a tree, where it is caught on the other side by willing hands and strung up with a howling mob of bloodthirsty miners and cowboys surrounding him. Before life is extinct bullets from their revolvers pierce the body.

Scene XII.

Life-size portrait of the bloodhounds and their keeper, making a grand finish to this highly sensational film.

Length, 450 Feet. **Price, $54.00.**

Code Word, Bloodhounds.

NOTE.

This film is rock-steady when projected, and photographically perfect in every detail. The scenery is grand, making the film one of more than usual interest.

B

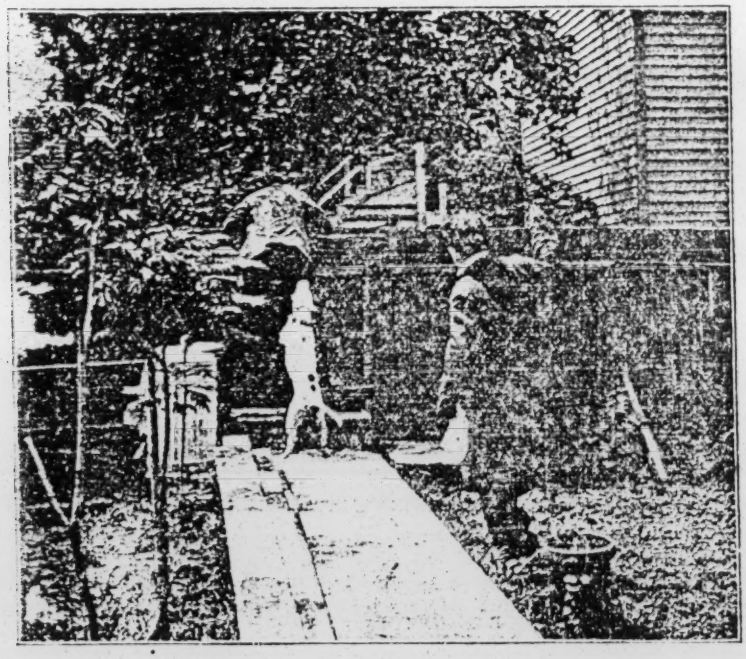
picture so excruciatingly funny that it would give an Egyptian Sphinx vulcanized palpitation of the heart

"The Serenade"

In twelve scenes of cyclonic activity and bewilderment. The picture is as full of action as a Japanese torpedo boat. It is not a case of one or two laughs but a roar at the start with spasms at the finish.

Read the synopsis and then place your order at once and be the first in the field with the most excruciating subject ever accomplished in animated photography. It is a winner; a money maker.

Length, 500 ft. Price, $60.



Warning.—"The Serenade" is a dramatic composition, the title and scenes of which are copyrighted by Wm. N. Selig.

1904

SAM BERGEN

SCENES

1.—Freddie "Romeo" serenades his Fannie "Juliet" in balcony. "Old Man" turns loose deluge of water—and the dog. Chase begins. —(A laugh.)

2.—Freddie with dog hanging to his basement terrace, takes to the "tall timber." Old man and Fannie roll down hill in attempting to follow.—(A scream.)

3.—Freddie with Nellie as a half-Nelson attachment gains streets and eludes old man by doubling tracks around telegraph pole.—(A roar.)

4.—In a mad scramble through the bushes "Dad" and Fannie fall into a deep hole.—(A yell.)

5.—Freddie attempts to scale 12-foot stone wall, but Miss Bull-Terrier is a heavy weight. An amusing struggle.—(A catniption.)

6.—The modern Romeo manages to elude canine leech long enough to get ladder and climb wall.—(Suppressed animation.)

7.—"Foxy Nellie" skirts the wall and Freddie drops into her waiting jaws. "Dad" and Fannie scale the wall and "hit the trail."—(Convulsions.)

8.—With every ray of hope and 67 per cent of his trousers gone, Freddie makes for the lake. A high parapet halts him long enough for the old man and the girl to catch up and the whole bunch roll down the sandy hill.—(Palpitation of the heart.)

9.—Excitement increases. Freddie hurdles parapet and takes a flying leap into the waters that brought Capt. Streeter to Chicago.—(Spasms.)

10.—Dad neck and neck in race. Leaps into lake and fierce struggle takes place.—(Send for a doctor.)

11.—With the dog still clinging to him, Freddie escapes the old man and a watery grave, with Fannie's aid and a fish pole and the chase is resumed up the street. Hatch arrives in the scene in an "auto" and picks up Fannie.—(Call the ambulance.)

12.—Final scene shows the tenacious old man pursuing his would-be son-in-law up the middle of the street. Hatch and Fannie race by him. Freddie is lifted into the "auto." The old man falls exhausted while the youngsters reach the wharf in time to embark for St. Joe.—(All off, 30 days in the hospital.)

and even more treasure than expected is looted from the missives. Fond letters from loving mothers to the sturdy miners in the mountains are thrown over the floor with the more hardened missives of the women of the cloud camp to others of their kind on the plains. The money is stacked up on a rude table and then the count begins. But there is a hitch. One robber tries to cheat his partner and trouble again begins. Both draw their bowie knives and hurl their forms toward each other. A desperate struggle follows. Across and around the room the fight wages. Thrust after thrust of the vicious blades is either turned or parried. With the agility of mountain animals these two brawny men try to each wipe out the other's life. At first their struggles are fearful in intensity. They gradually die down but lose not the least vigor or excitement until one savage thrust of the keen bowie knife ends the fight. With a horrible curse the defeated bandit sinks to the floor and gives up his life.

THE AVENGING HAND.

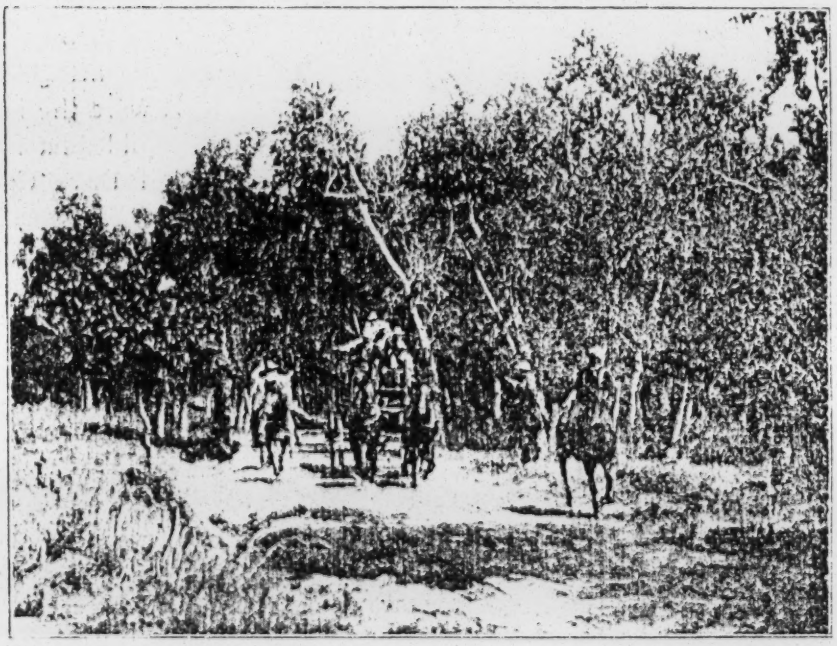
The lone robber hastily gathers up the plunder and prepares to escape. But listen! From without comes the sound of footsteps. There are intruders in the fastness that hitherto has been safe from the eyes of outsiders. The nose of the hound of the law has been to the ground and trailed the savages to their den. There are shots and yells and suddenly the doors, windows and loop holes are filled with shining musket barrels. There is a crash and the pursuers burst within and capture the robber after a desperate struggle. The picture ends with the triumphs of right over wrong and the supremacy of law over the bandits and their evil ways.

SAM BEHRENDT

THE PICTURE THAT CHILLS THE BLOOD

The Greatest Creation of Sensational Motion Picture Photogarphy

The Hold-Up of the Leadville Stage



A wonderfully realistic series of scenes and incidents actually made in Colorado and following with exceedingly fine accuracy the true events that made Colorado famous in the early days.

READ THE DESCRIPTION AND FEEL YOUR HEART STOP BEATING
SEE THE PICTURE AND FEEL THE THRILLS OF INTENSE EXCITEMENT.

The greatest feat of sensational motion photography ever attempted and one that merited full-page descriptions in the New York Journal, the Boston, Chicago, San Francisco and Los Angeles papers October 23, 1904. It is the best advertised film ever made, as a hundred columns of newspaper clippings will show.

700 feet. (Copyrighted, 1905, by W. N. Selig) Code Word, Leadville. **Price $84.00**

THE SELIG POLYSCOPE CO.

Court CHICAGO, U. S. A.

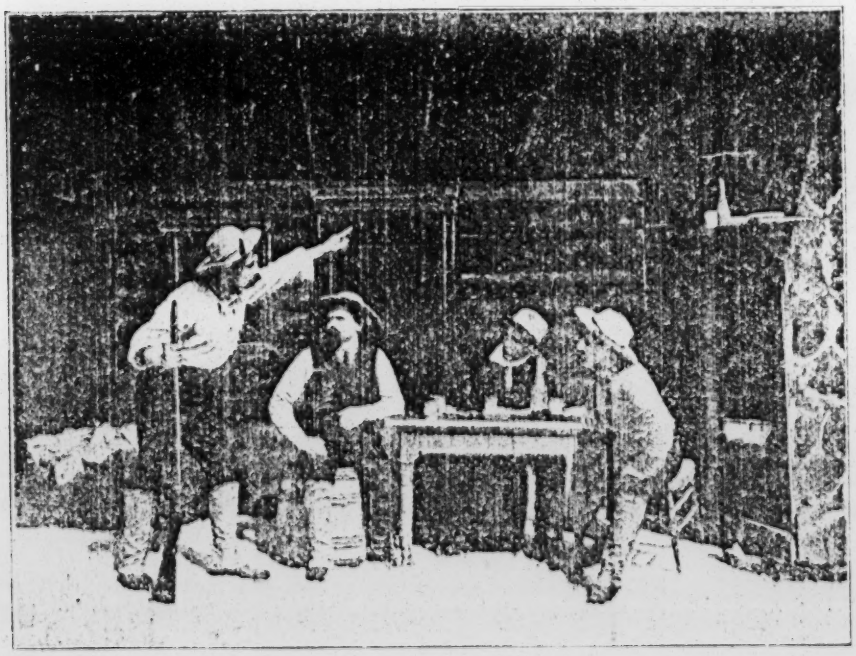
H. H. BUCKWALTER, Gen'l Western Agent, Denver, Colo.

HISTORICAL.

"The Hold Up of the Leadville Stage" is a motion picture with the most exciting and rapidly varying situations. The negatives were made in Colorado, on the old Leadville stage road through the Garden of the Gods and Ute Pass. The scene of the attack and holdup, as well as the actual stage coach and driver, were the identical ones where twenty-five years ago robberies of gold dust from the stage were of almost daily occurrence. General Dave Cook, still alive and living in Denver, was the head of the so-called "Rocky Mountain Detective Agency," and also the leading spirit in the vigilantes who gave chase to the robbers on many occasions. Colonel William F. Cody—Buffalo Bill—was also one of the leading spirits in these chases that always ended in the death of several persons. The exciting times following the robbers across the mountains, through gulches and canons and around tortuous and dangerous trails seem almost like a modernized version of the inferno. Robbers and pursuers knew not at what instant a leaden messenger of death would come and life be extinct even before the sound of the report reached the ears. It was indeed the strenuous life and this picture perpetuates the thrilling scenes. The old timers are passing away. Old Butch White, who drove the stage and was the victim of innumerable conflicts with the road agents, is nearing his grave. The old stage coach itself is gone. Its life ebbed away with the last negative made for this picture and its history, if written, would be a tale almost beyond belief. Originally costing $2,500, fitted inside with silk and brocaded velvet, its heavy leather seats and straps ornamented with the finest carving and stamping, it was a palace of luxury on wheels. A fine sheet of chilled steel was concealed between the outer finishings and many arrows of Indians as well as bullets were turned and the lives of the occupants saved. The marks are still in evidence. Buffalo Bill himself rode on the initial trip across the plains. The late Senator Tabor and other Colorado millionaires of the early days were frequent passengers, and Horace Greeley made his famous ride behind Hank Monk down the steep mountain side when he made his famous remark about going "so fast I thought the driver was going to cross Hell before it froze over."

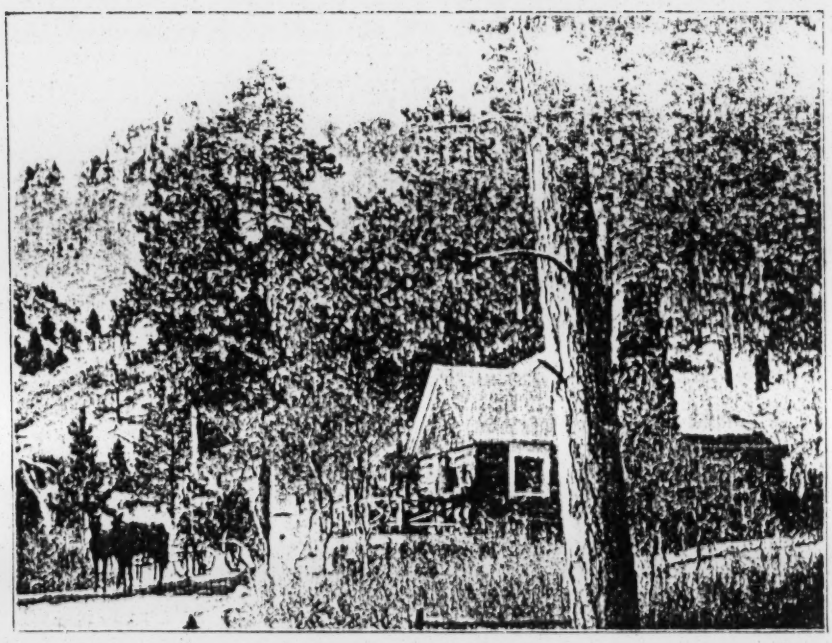
With all these appurtenances of historical interest and piquancy, the sunny crags and gloomy canons of Colorado for

ting and the actual characters who took part in the early day affairs of blood, this picture will be one to live long and to interest millions. There is nothing lacking to make it perfect. Full of action and excitement it is thrilling in the extreme. The plot is worked out with infinite care and good judgment. The mind of the spectator needs no training. He can follow the story without a thought. Blood-curdling situations and instances that almost make the heart pause in its beats follow each other with increasing intensity until the climax shows the strong hand of the law wiping out the gang that infested the mountain fastnesses and robbed, murdered and plundered until the government and Wells-Fargo companies could stand it no longer—until the people arose and braved the bullets of the buccaneers of the mountains and wiped them from the face of the earth.



THE PLOT.

The stage is seen arriving at and departing from one of the relay stations at Bruin Inn, North Cheyenne canon. The surroundings are ideal from a scenic standpoint, the inn being almost hidden in the deep gorge and surrounding mountains. The change of the relays of horses, the transfer of the mail bags, the stop of the bibulous passengers for a drink from the black bottle that is kept on tap are all interesting and lifelike. With a crack of the whip the start is made and the stage lumbers past the camera, the horses galloping and the crowd in good spirits.



ON THE ROAD.

A dozen different views are given of the stage climbing the mountain trails toward the cloud city of silver and gold. In each case the background includes some famous spot of deep significance or absorbing interest to those who have journeyed over the route. Ute Pass, North Cheyenne canon, Garden of the Gods, Pike's Peak, Cheyenne mountain, Cameron's Cone and a hundred other points are easily recognized.

SIGHTED BY THE ENEMY.

The bandits sight the stage from a vantage point far up the side of the mountains. Word had gone abroad that Senator Tabor was about to open up his bank in Leadville and a million dollars in gold was supposed to go west by this stage. The Wells-Fargo strong box was doubly sealed and locked and a guard sent out on top of the vehicle. The mails also were expected to be very heavy for it was just after the arrival of a treasure shipment from the east and the Clark-Gruber mint at Denver was busy coining gold for the miners who preferred the minted money to the handling and weighing of dust in their barter and trade.

THE CHASE FOR LIFE.

The robbers follow the stage through canon and over Trembling bridges almost give way and the poor, hard-o horses splash and pant through the chilly waters at the

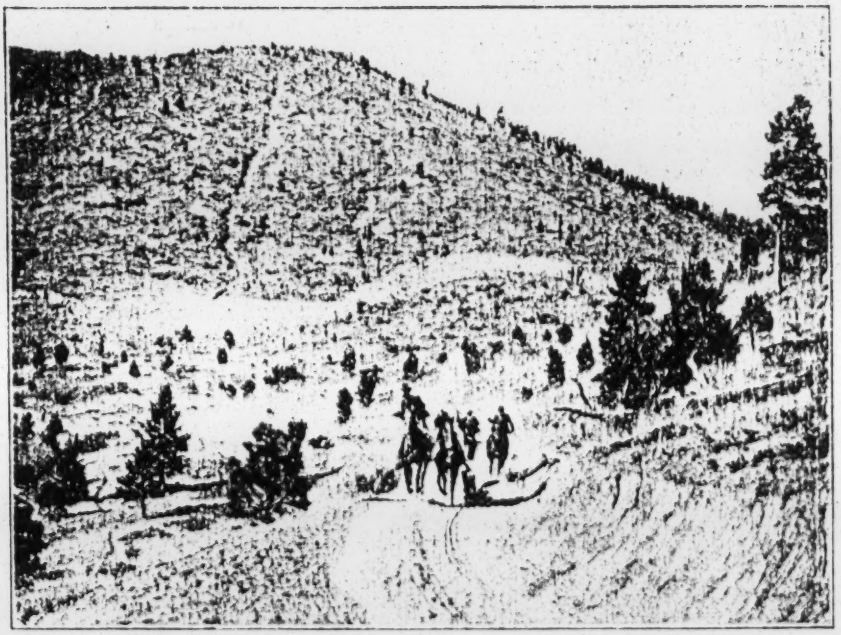
They would pause to quench their thirst, but the driver cracks his whip and shouts to push forward and elude the murderous wretches in the race. The chase quickens and the robbers approach. The guards on top of the stage prepare to begin battle and fire several shots but fail to stop the pursuers. They slowly close up the gap and begin shooting at the driver and the horses and everybody to bring the treasure stage to a halt. One of the guards received a bullet in his brain just as the stage approaches and he falls off to the ground. The robbers keep up the chase and the people in the stage try to hide their valuables where best they can. It is a moment when the grinning face of death almost touches those who are bent on errands of peace. The air seems thick with screaming shot and whistling bullets. Life seems not worth the proverbial song and it is a moment for prayers.

THE CAPTURE.

The robbers know a short cut across the mountains and they make it. The stage is reached at a wild spot that almost has the breath of death in its very air. With one or two masked men holding the struggling lead horses and another covering the driver and passengers with a murderous-looking gun the occupants of the stage are compelled to alight and stand in line. They are thoroughly searched and relieved of their valuables and the mail bags and treasure chest secured. One passenger, a little boy, tries to escape. He is shot down like a dog and one of the women faints. It is a moment of strained nerves. Of intense excitement. It seems like a terrible dream but the action continues with rapidity. The robbers take their treasure and depart and the stage trip is resumed. But the passengers decide to give chase. While the men prepare to follow the women pick up the body of the little boy and place it tenderly in the coach. The scene is heart-breaking in its intensity and reality. They mount horses and secure reinforcements from travelers who chance upon the road.

THE PURSUIT.

Across mountains, trails, rocks and through dense timber the chase is taken up. It is a chase to the death. The stake is big and the rewards offered by Uncle Sam and the express company tempt timid, and with the most reckless abandon the robbers are fol- toward their lair in the heart of the Rockies. The chases the mountains form the most wonderful and realistic series on photography ever attempted, and for wildness and thrill- citement they cannot be equalled.

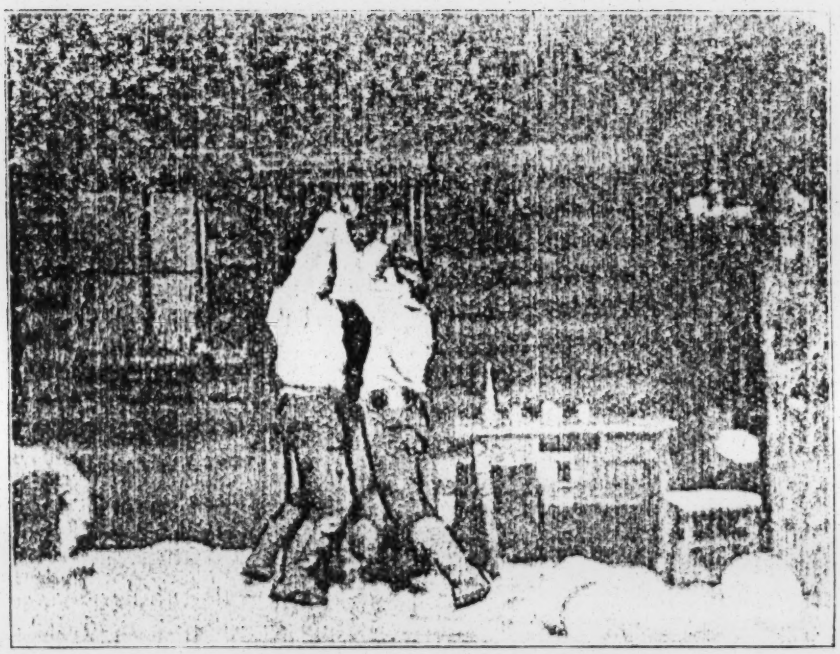


LASSOING A ROBBER.

The chase narrows down to very close quarters. With fresh horses and renewed activity the posse from the rear closes in on a narrow mountain trail. It is a stem-and-stern chase with no possible deviation for the country is too rough to leave the trails. Suddenly the foremost pursuer sends his arm aloft. The swish of the whirling lariat can almost be heard. The sinuous noose is seen trembling and swaying in the air. It shoots forward and suddenly whirls around the neck of the robber in the rear. He tries to shake it off but the noose is pulled too quickly. With a sudden swing and the planting of rigid forelegs the pursuer's horse braces himself for the strain. It comes with the tightening of the rope and the robber is jerked from his horse and tumbled headlong in the dust. There is a gasp of horror and a pause to see the result. One of the horses is seen to strike the prostrate form with his hoof and the robber moves no more.

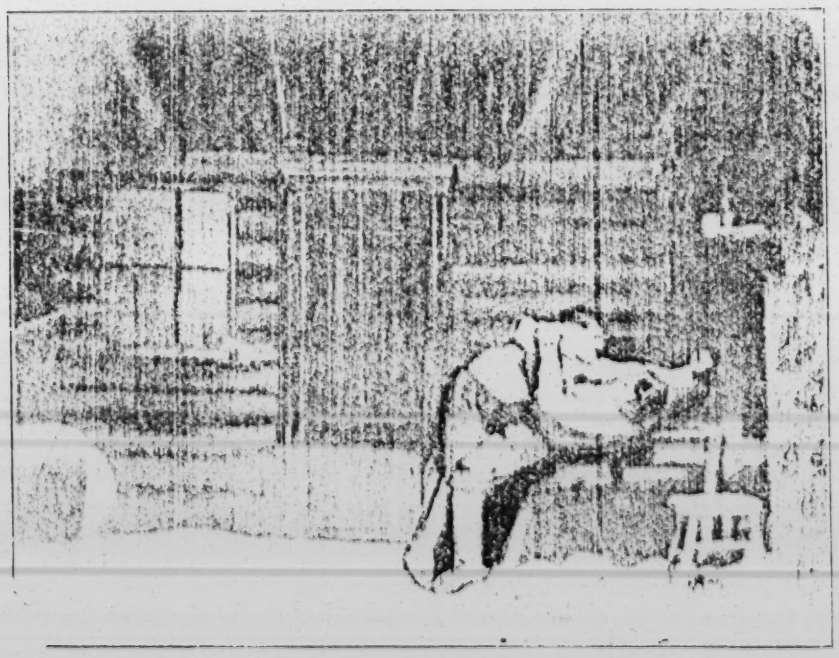
DESPERATE STRUGGLES.

But the lassoing of one robber does not end the chase by any means. The remaining ones are followed to the death. The pursuers close up like hounds after the quarry and the pace gets too hot. Exhausted horses and excited nerves can stand the strain no longer. The robbers dismount and try to escape on foot. Across rocks and around narrow ledges they go until a bullet wipes out life of another. Then the two remaining take to a little patl known to the pursuers and escape to their cabin. They carr them the mail pouches and most of the plunder, but they are 1 exhausted. Their nearness to safety, however, spurs them c they finally eude the posse in the rear.



MEETING IN THE CABIN.

After sure the hounds of the trail have been deceived the two bandits hasten to divide the spoils. The country will be too hot for them in a few hours and their safety lies in separation. They settle down to the division of the plunder, cut the mail bags and open the treasure chest.



DUEL TO THE DEATH.

The cutting and opening of the mail pouch is done hurriedly

and even more treasure than expected is looted from the missives. Fond letters from loving mothers to the sturdy miners in the mountains are thrown over the floor with the more hardened missives of the women of the cloud camp to others of their kind on the plains. The money is stacked up on a rude table and then the count begins. But there is a hitch. One robber tries to cheat his partner and trouble again begins. Both draw their bowie knives and hurl their forms toward each other. A desperate struggle follows. Across and around the room the fight wages. Thrust after thrust of the vicious blades is either turned or parried. With the agility of mountain animals these two brawny men try to each wipe out the other's life. At first their struggles are fearful in intensity. They gradually die down but lose not the least vigor or excitement until one savage thrust of the keen bowie knife ends the fight. With a horrible curse the defeated bandit sinks to the floor and gives up his life.

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SAM BEHRENDT

The Most Thrilling Picture Film of the Century.

The New Bull Fight.

Just made by our operators at the big fight in old Mexico. The film is 600 feet long, and a thriller from start to finish. It is perfect photographically, and fully protected by copyright. All the exciting events in plain sight and very close to the camera.

The Most Sensational Film Ever Shown.

H. W. MORLEY, PRINTER, GRANT AND WHITE CLOUD, MICH.

Bull Fight in Old Mexico.

(Copyrighted.)

1500 . . . . . Code Word, (Matador.)

One of the freaks of fortune that comes only once in a life time, was responsible for our getting the most wonderful and vivid bull fight ever made on a motion picture film. Our operator was in Mexico, where he received the most flattering attentions from dignitaries of all sorts.

When the big bull fight was announced for the week before Christmas he was invited to be the especial guest of the leading fighters and manager, and a substantial platform was erected from which a clear view of the entire ring was obtained Every possible facility was offered for getting the finest picture ever made, and the result fully justified the elaborate preparations. The fight was the most exciting ever held on this continent and the most famous fighters under Castilian emblems were in the ring, fully alive to their opportunities. They maneuvered the fights so that all the exciting and bloody encounters were very close to the camera. They took chances in teasing and nagging the bulls that were foolhardy in the extreme. Everybody connected with the affair was spurred to the highest pitch to make the day one that will be talked about for years and years. And all for our benefit—for your benefit, if you please.

Just think of it! Three of the fiercest and most vicious bulls ever taken into a bull ring, killed right before your eyes. Five or six horses disembowled and killed in almost as many instants of time. Murderous charges and assaults of men and beasts by the enraged horned beasts. Nothing so fierce ever seen before. And all this caught on six hundred feet of film—just enough to make the most exciting and popular film ever thrown on a screen. You simply must have it, for the new bull fight will draw dollars for any exhibitor.

This film absolutely shows with most wonderful fidelity even the expressions on the faces of the fighters, the snorts of rage of the bulls, the wild eyed rushes of the horses to get out of danger and the final thrust of the sword that ended the lives of the vicious, man-killing animals. Thrilling from start to finish and blood curdling enough for anybody. Just the thing for a show that needs a "thriller" to set people talking. A brand new subject and a perfect film. One that will get press notices enough to fill any theatre and one that will not disappoint. Don't waste time. This film will create a wonderful amount of talk. Get it before the rush and be one of the first in the field to coin easy money.

Length . . . . 600 ft. **Price $72.00**

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H. H. Buckwalter,
Western Agent,
Denver, Colo.

SPECIAL SERIES OF THE COLUMBIA RIVER.

Through the courtesy of the O. R. & N. R'y., who granted us special permissions and facilities, this excellent series of pictures was obtained by our photographer on his trip along the Columbia River.

H. W. MORLEY, PRINTER, GRANT AND WHITE CLOUD, MICH.

1501. Panoramic View of Spokane Falls.

~~Code word~~, **Dabb.**

This scene shows the lower of the several falls in the Spokane River. Racing, tumbling waters, the sound of their own dashings are drowned by the many mills and factories that cover the island and dot the banks (which can be plainly seen in the picture.). Their power is obtained from the rushing waters shown in this scene. A very good and interesting subject.

Lenght 85 ft.

Price $10.20

1502. Panoramic View of Multnomah Falls.

~~Code word~~, **Dack.**

Who has not heard of Multnomah Falls, the most interesting point along the Columbia River, occupying a fern lined gorge of marvelous beauty. They are 850 feet high, and when the heavy mountain snows are converted into water by the early summer sun, they bear a worthy companion to the famous falls of Yosemite Valley.

The channel at the very summit is only thirty feet wide, but the water spreads out in the first leap it makes (800 feet) and after pausing for an instant in a foam lashed pool, a further drop of fifty feet is made in its final descent.

Through the courtesy of the O.R.& N. R'y., our photographer obtained a view of these beautiful falls, such as has never been taken before, in fact as a motion picture it has never been equalled. It is so perfect that in looking at it when projected upon the screen it seems Stereoscopic, something heretofore never produced in a motion picture. No exhibitor looking for a panoramic scene can be without this grand film. Words cannot describe it; it must be seen.

Lenght 150 ft.

Price $18.00

1503. Panoramic View of the Columbia River.

~~Code word~~, **Dane.**

This beautiful scene was taken along the Columbia River and shows the saucy old river on a rampage at the Dalles and then winds its way around towards the ocean, through tunnels, past Cape Horn, where the wind howls and whistles around their base even in the most quiet days in summer; then on, passing interesting points in rapid succession. We come to The Needles or Pillars of Hercules, then to Rooster Rock, where close to the bank can be noticed the dwellings of the fishermen, etc., etc., making this another gem our expert photographer secured along this wonderful river.

Lenght 200 ft. **Price $24.00**

1504. Fish Traps Columbia River.

~~Code word~~, **Dagg.**

Fish traps along the Columbia River. Poles are driven, a twine net is dropped into the water and raised sufficiently high on the sides so the fish cannot jump out during high tide. Then a lead, as it is called, is built out for a number of rods from the opening of the traps. When the fish strike this lead, which is also made of twine netting, they feel along for a clear passage, raising higher from the bottom until finally they drop into the mouth of the trap and are prisoners, until they are finally boated away to the canneries.

This scene shows the fishermen taking them out of the traps into the boat. The salmon can be seen in the water as the fishermen gather them in. A most interesting subject.

Lenght 75 ft **Price $9.00**

1505. Hauling in a big Catch.

~~Code word~~, **Dahl.**

This scene "Hauling in a Big Catch" or "Seining Salmon with Horses" is one of the most interesting subjects

ever made. The Columbia River is the home of the king of all food fish (The Royal Chinook Salmon) and is found nowhere else.

Here is shown a scene where they are using horses to drag in the heavy seines filled with salmon. The tide rises and falls and you see the horses along one of these bars up to their girth, splashing in the water, throwing the spray in every direction, thus making it a subject of more than usual interest. Very sharp and clear.

Lenght 50 ft. **Price $6.00**

1506. Hauling in Seines and Pulling Seines into Boat. ~~Code-word~~ Daily.

A scene never to be forgotten is one where the fishermen are hauling in the huge seines loaded with fish. An amusing incident occured while the operator was taking this scene, and one that perhaps would not occur again in a hundred years. A large Chinook Salmon escaped by leaping out of the seine. Just as the fish was about to disappear, a dog jumped into the water, grabs the fish and then the tussle begins. The dog gets the best of the fish and drags him ashore in full view of everybody, after the seines have been hauled in. The climax is reached when the men remove the squirming fish from the seines to the boat. The animation is one that can hardly be described.

Finally, after the fish have been taken out of the seines. One of the most interesting scenes on the Columbia River is the hauling in of the seines into the boats, and one never to be forgotten by those who have watched the fishermen pulling them in.

Our photographer was fortunate in catching this just right, at the right time. so that we are able to give the exhibitor an exact reproduction of one of the most interesting scenes ever taken.

Lenght 100 ft. **Price $12.00**

1507. Unloading Fish at Cannery.

~~Code word~~, **Dainty.**

This most interesting scene shows the fishermen arriving at the cannery with the boats loaded with their day's catch. The unloading at the cannery, hauling of the fish out of the boats into the canneries, making this a very annimated scene, which to the Easterner seems incredible as to the amount of fish is daily brought to the canneries.

Lenght 75 ft. **Price $9.00**

1508. Mending Seines on the Columbia River.

~~Code word~~, **Dalk.**

A very interesting scene is to watch the fishermen after their days work, overhauling their seines to see if they need mending, so as to be ready for the next day's catch. Here we show them at work mending them, also giving an idea of their great size, showing them fully strung out. This scene is one that will be fully appreciated by any audience.

Length 30 ft. **Price $3.60.**

1509. Surf Scene on The Pacific.

~~Code word~~, **Dame.**

This scene taken on the Pacific Ocean shows the angry sea far out towards the horizon, an unbroken expanse of surging billows. The waves come in gradually, flecked with floating foam, throwing a shining spray of marvelous beauty over the rocks, a scene once seen never to be forgotten. One to bring forth the applause of any audience.

Length ~~75~~ ft. 50 **Price ~~$9.00~~** 6.00

1510 Chicago Portland Special.

~~Code word~~, **Damb.**

This scene showing the fast flyer, The Chicago Portland Special, on the O. R. N. R'y.as it passes Rooster Rock on the Columbia River. It is one of the best train scenes ever made, sharp and clear, the train can be seen as it passes between the rocks in the distance, and as it emerges from Rooster Rocks the reflection can be plainly seen in the water, making this a scene of more than special interest to the exhibitor.

Length 40 ft. **Price 4.80**

Special Series on the Southern Pacific R'y in Texas.

The following scenes were taken by our special photographers at different places on the Southern Pacific Railway System in Texas. To the officials we are greatly indebted, who afforded us every opportunity to obtain these splendid series of Moving Pictures.

1511. Sour Lake Oil Fields.

Code word, **Damon.**

This Panorama of a part of the newest and most productive Oil Fields in the United States, situated at Sour Lake, Texas. There are nearly 1000 oil derricks and wells in this field. The Sour Lake Oil Field is just twenty miles from the famous "Spindle Top" of Beaumont. This film gives an excellent view of Wells.

Length 60 ft. **Price $7.20**

1904

Supplement No. 17

THE MOST SENSATIONAL FILM EVER MADE

Tracked by Bloodhounds

OR

A Lynching at Cripple Creek.

LENGTH, 450 FEET. . . . . PRICE, $54.00.

NEGATIVE ACTUALLY MADE AT
COLORADO'S GREAT GOLD CAMP
AND OF ACTUAL OCCURRENCE.

The Film to Get Big Money.

Rogers & Hall Co. Press, Chicago.

1-3-5

FROM THE COLLECTION OF
CHARLES G. CLARKE

REMEMBER THIS!

Our aim is to insure our customers that they are up to date and have constant information concerning the latest and newest Films just as soon as they are produced.

Our Permanent Mailing List

insures this whether you are in the market at the present time or not. Send us your name and permanent address. We will then send you from time to time as issued, postage prepaid and free of charge, all our latest film lists, new stereopticon and illustrated song sets, and all information of interest to the exhibitor. **Have your name on our mailing list and keep posted.**

Tracked by Bloodhounds

—— OR ——

A Lynching at Cripple Creek.

(Copyright, 1904, by W. N. Selig.)

This is one of the most sensational pictures ever made. Our photographer was in Cripple Creek ready for business when the exciting events occurred. The negative was made in the great gold camp. Dozens of prominent miners and citizens who have since been involved in deportation troubles can easily be recognized in the picture.

This subject is one of the sensational money-makers. The advertising Cripple Creek has had during the past few months will make people extremely anxious to see a picture actually made in the Cripple Creek district.

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SCENE I.

Coming Up to the House.

The scene opens showing a miner's cabin on Bennett avenue, Cripple Creek. A tramp approaches and knocks at the door.

SCENE II.

Interior of the Cabin.

The tramp enters, asks for food, which is given him. Not satisfied with it, he asks for money and is refused. He strikes the woman and chokes her until she falls dead on the floor. He then searches the cabin for money, and while doing so he hears sounds of approaching footsteps and hides behind the door. The little daughter enters, and, seeing the body of her mother lying upon the floor, falls upon her, crying and calling her. The tramp, seeing what he has done, is horror-stricken and makes his escape through the door. Meantime the husband of the woman returns and finds his wife murdered. His little daughter can give no clew to the murderer, with the exception of the tramp's hat, which is found lying on the floor. The husband swears vengeance.

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SCENE III.

Bloodhounds Taking Scent.

The husband summons help and neighbors appear from all directions. One brings up a couple of immense, savage bloodhounds (the ones used later to track the perpetrators of the dynamite explosion, which killed fifteen miners). The bloodhounds are given scent from the tramp's hat, and they start on the trail, tugging strenuously at the leash.

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SCENE IV.

Starting on the Trail.

For a hundred yards, coming toward the camera, the bloodhounds, followed by a posse of citizens, are seen coming, while in the distance Cripple Creek can plainly be seen.

SCENE V.

They're After Me.

Under a tree the tramp is sitting, pondering over the crime he has committed. Suddenly he jumps up with a start and listens. He hears the bloodhounds and makes for the woods. Soon the bloodhounds and posse appear and the chase is on.

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SCENE VI.

On the Trail Through the Forest.

This shows the tramp running through the forest. He is plainly seen coming through the trees, jumping over obstacles. He stumbles and falls. He is up again in an instant and rushes on. The bloodhounds appear in close pursuit, and the forest seems alive with his pursuers ready to shoot at the first good sight of him.

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SCENE VII.

In Sight of the Posse.

This thrilling scene shows the tramp coming down a long winding road, crossing a small stream on a fallen tree. In hot pursuit, the bloodhounds and the posse follow, and it seems as if the end of the chase is near. As the pursuers get sight of him, and fearing that he will escape, they open a general firing on him. He, however, eludes them again and makes his escape.

SCENE VIII.

The Fight on the Mountain Side.

The tramp, thinking that he had once more eluded his pursuers, is seen appearing at the top of a bluff, carefully surveying his surroundings. Careful as he is, he does not see one of his pursuers stealthily creeping upon him, and suddenly pounce on him, and then one of the most desperate fights ever taken on a moving picture film ensues. They fall to the ground and finally, in their desperate efforts to get the best of each other, they roll over the edge and down the mountainside, where the tramp once more frees himself just as his pursuers appear and give chase again.

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SCENE IX.

The Leap for Life.

The trail is continued and the bloodhounds again begin to close in on the tramp. He comes upon a bridge crossing a deep ravine, and as he is about half way over he sees the bloodhounds closing in on both sides of the bridge. Escape seems impossible, and one pursuer, more daring than the others, rushes forward to capture him. The tramp in desperation pulls his revolver and shoots him. As he turns he sees no way of escape. There is but one chance for him. He turns quickly and leaps over the bridge just as his pursuers were about to capture him.

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SCENE X.

The Capture.

The tramp, in leaping over the bridge, lands in the water below. Ere he has a chance to turn one way or the other one of his pur-

suers leaps into the water and grapples with him. The long chase is beginning to tell on the tramp, but he makes a last desperate effort, and one of the most exciting fights here takes place in the water. The bank is lined with his pursuers watching the battle. He is finally overcome and brought to the shore, where the posse drag him out of the water and place the rope around his neck.

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SCENE XI.

The Lynching.

The captured tramp is rushed up the side of the hill and to the tree. He is hastily arranged for hanging. The rope is thrown over the limb of a tree, where it is caught on the other side by willing hands and strung up with a howling mob of bloodthirsty miners and cowboys surrounding him. Before life is extinct bullets from their revolvers pierce the body.

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SCENE XII.

Life-size picture of the bloodhounds and their keeper, making a grand finish to this highly sensational film.

Length, 450 Feet. **Price, $54.00.**

Code Word, Bloodhounds.

NOTE.

This film is rock-steady when projected, and photographically perfect in every detail. The scenery is grand, making the film one of more than usual interest.

(taken with small cam)

THE ONLY MOVING PICTURES EVER TAKEN OF

SAMOA
AND THE FIJI ISLANDS

Copyright 1905, by William N. Selig

Ceremonial Procession and Food Offering.

The following films constitute the most magnificent and *only* series of Moving Pictures ever taken of Samoa and the Fiji Islands. The photographing was carried out under exceptional difficulties owing to the extreme heat and the aversion of the natives to being photographed. However, our operator succeeded in obtaining a series of films that are perfect in every detail, showing the beautiful tropical foliage and the habits and customs of this remarkable people.

The Selig Polyscope Co.

43 Peck Court, *CHICAGO, U. S. A.*

H. H. BUCKWALTER, Gen'l Western Agent, Denver, Colo.

1601

SAMOAN CHILD DANCE

This beautiful child dance was taken at one of the remote mountain villages on the Island of Tutuila. A sprightly little girl of nine years, inspired by the hand music of a dozen of her youthful playmates, goes through a unique and graceful dance.

The "Hand Orchestra," which occupies a native mat, just behind a dancer, consists entirely of children who clap their hands and enter into the swing of the dance with great enthusiasm.

CODE, ABERN. **LENGTH, 75 FEET.** **PRICE, $9.00.**

Samoan Child Dance

1602

CANOE RACE

SAMOAN BOYS, TAKEN ON THE ISLAND OF TUTUILA

A party of four young athletes in native outrigger canoes (dugouts) start out at sea and race toward the camera. To state that the finish is exciting is drawing it mild, and when the canoes touch the white sand, just in front of the camera, each canoeist drags his hollow log or outrigger out of the water and passes close to the camera. A very good subject.

CODE, ABE. **LENGTH, 40 FEET.** **PRICE, $4.80.**

Canoe Race

1603

FIJIAN BAYONET DRILL

The Fijian standing army consists of about 100 men, all told, and the private soldiers receive the princely salary of $1.75 a month and board.

The commander placed his army at the disposal of our operator, who obtained a most excellent reproduction of the troops in their bayonet drill.

Near the close of the picture one awkward soldier drops his gun during the action, and is obliged to take several steps out of the ranks to pick it up.

The expression of surprise and disgust on the poor fellow's face is funny in the extreme.

CODE, ABELBOD. **LENGTH, 55 FEET.** **PRICE, $6.60.**

Fijian Bayonet Drill

1604

MAORI DANCE, NEW ZEALAND

A party of ten young men and women, in all their savage splendor, dressed in leaves and flowers, go through a spirited dance to the accompaniment of drums and weird songs.

The dance consists of rhythmical and graceful swaying of the arms and body and clapping of the hands.

In the first half of the picture the dancers are sitting, but the finish is a lively climax in the standing position, when jolly girls dance to their fantastic shadows which play upon the ground.

CODE, ABERD. **LENGTH, 60 FEET.** **PRICE, $7.20.**

Maori Dance, New Zealand

1605

SAMOAN DANCE

A party of fifteen or twenty young men and women go through a lively "Siva Siva," or native dance, for the edification of our camera.

Without doubt, this is one of the best dance films ever made; with a background of tropical shrubbery, such as can only be seen in Samoa, combined with the exceptionally rapid and graceful movements of the pretty young Samoan women, make this a film par excellence.

CODE, ABLEPSY. **LENGTH, 50 FEET.** **PRICE, $6.00.**

1606

FIJIAN FIRE WALK OR FIRE DANCE

Fire dance taken on Island of Viti Levu. Walking on burning hot stones in the bare feet seems incredulous, but the Fiji islander knows how to do this, and claims to possess superhuman power to resist fire, as though his feet were made of iron instead of flesh and blood.

The film shows the fire dancers and the exciting scene which follows the fire walking, when the almost naked attendants run wildly about, piling leaves on top of the hot stones, from which great clouds of smoke curl skyward and around which the curious mob of spectators surge and crowd.

The smoke effects as well as the general activity which characterize this film are very fine.

CODE, ABLETS. **LENGTH, 40 FEET.** **PRICE, $4.80.**

1607 Ceremonial Procession and Food Offering

Ceremonial procession attending a "food offering" at Mulinuu, near Apia, Samoa. A Talolo, or food offering, is one of the most interesting of native customs, and is given only when high honor is to be shown some distinguished guest.

The procession is headed by four young men, bearing on their shoulders the roast pig, which is the joint gift of the men following, who also bear individual gifts of food, and later present them to the guest of honor.

Following the roast pig, the chief's daughter and son dance forward and backward in the front of the approaching procession, swinging battle clubs and indulging in movements and war whoops which are most barbarous.

The latter part of the film shows the procession as it reaches its destination, where, at the feet of the guest of honor, each individual deposits his gift of food, consisting largely of cocoanuts, bananas and breadfruit. The roadway along which the procession passes is arched with cocoanut palms, and is most beautiful. The composition of the view is artistic, and the film is photographically perfect.

CODE. ABERRANT. LENGTH, 115 FEET. PRICE, $13.80.

1698 FIJIAN WAR DANCE OR MEKE

About two hundred warriors, armed with ponderous war clubs and dressed in the traditional costumes of their forefathers, go through a swift drill or dance, executing some intricate and elaborate foot movements and bringing fans and war clubs into surprising climaxes.

Such functions as this always accompanied the cannibal feasts of the old days, when humans were roasted and eaten.

Many of these dancers are sons of men who have eaten human flesh many times. These dances are now strictly forbidden, and this film was secured not only at a great expenditure of money and time, but the greatest secrecy had to be observed to obtain it. Another perhaps will never be taken.

CODE, ABLAZE. LENGTH, 55 FEET. PRICE, $6.60.

Fijian War Dance or Meke

Fijian Fire Walk or Fire Dance

1609

FIRING GUN

ON BOARD U. S. GUNBOAT "WHEELING"

A very interesting scene showing the loading and firing of a gun on board the U. S. gunboat "Wheeling," near Pago Pago, Samoa, commanded by Captain Seebre.

CODE, ABEQUE. **LENGTH, 40 FEET.** **PRICE, $4.80**

Ceremonial Procession and Food Offering

1610

SOLOMON ISLAND DANCE

Over in the Solomon Islands, which lie off the north coast of Australia, is a race of one-time cannibals, who were as depraved as the Fijians.

Only eight or ten years ago a party of missionaries were murdered and eaten by them.

This shows about fifty men carrying idols and crude ornaments, as they execute a wild and jerky dance which has the cannibalistic touch in every step.

As we watch this wild performance we can almost fancy a cannibal affair in full sway.

CODE, ABLOCATE. **LENGTH, 40 FEET.** **PRICE, $4.80.**

Solomon Island Dance

1611

DIVING SCENE

BY 35 SAMOAN BOYS AT APIA

It is said that the Samoan babe is taught to swim before it can walk. But, be this true or not, the Samoan is very fond of the water, and he is a bold and expert swimmer and diver. From a high spring-board the leader dives into the pool, and then the air is filled with a steady line of his fellows, who dive, leap or turn somersaults as they go down; and once in the water they splash and churn the water into whitest foam while their bright faces express the fun they are having.

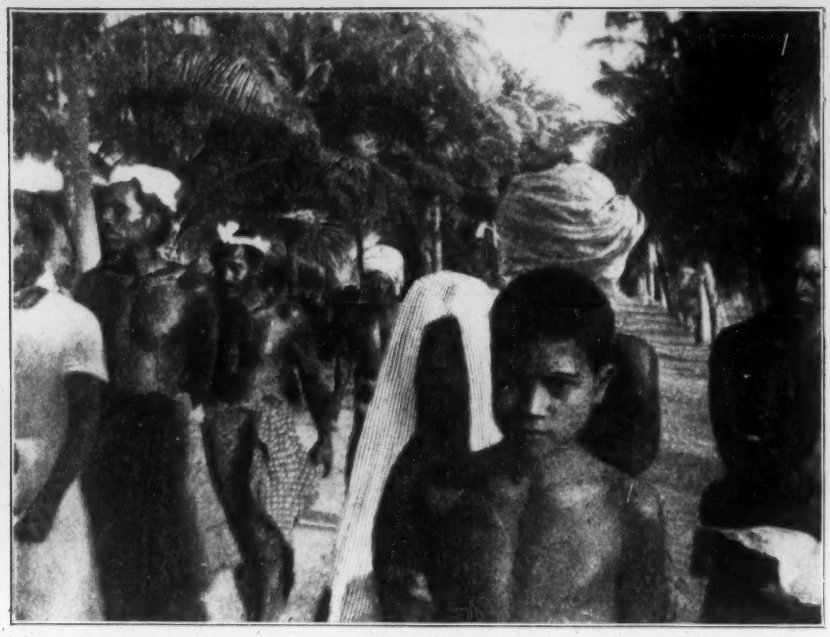
CODE, ABLOC. **LENGTH, 55 FEET.** **PRICE, $6.60.**

1612

SURF SCENE, FIJI

This picture opens with the great waves dashing against the huge black rocks, beating itself into a white foam at the bottom, producing a soul-inspiring effect, and also giving a grand idea of the rocky coast of these islands. Without doubt one of the best surf scenes ever taken.

CODE, ABLING. **LENGTH, 50 FEET.** **PRICE, $6.00**



1613 **WATERFALL, SAMOA**

This scene shows one of the many pretty falls in the small streams of Samoa, giving a fair idea of the scenery in that country.

CODE, ABORDER. **LENGTH, 35 FEET.** **PRICE, $4.20.**

1614 **HAWAIIAN DANCE**

The Hawaiians are noted for their love of music and dances. This shows a party of young men and women going through graceful movements in one of their native dances.

CODE, ABORD. **LENGTH, 65 FEET.** **PRICE, $7.80.**

1615 **HAWAIIAN DANCE No. 2**

This is similar to the above only that they are seated upon the ground at the opening, and stand up towards the end.

CODE, ABORDANT. **LENGTH, 55 FEET.** **PRICE, $6.60.**

1616 **A Trip Through Samoa and the Fiji Islands.**

This series is made up from the following named films, and they cover all of the principal points of interest through these wonderful islands.

CANOE RACE. SAMOAN CHILD DANCE. MAORI DANCE.
DIVING SCENE. CEREMONIAL PROCESSION AND FOOD OFFERING
FIJIAN WAR DANCE. BAYONET DRILL. FIRE WALK.
SOLOMON ISLAND DANCE. SURF SCENE.

CODE, SAMOA. **LENGTH, 600 FEET.** **PRICE, $72.00**

SPECIAL FILMS OF THE

Inauguration Ceremonies

at Washington, D. C., March 4, 1905.

1651 **President-elect Roosevelt, Vice-President-elect Fairbanks and escort going to the Capitol.** (Code Acrisy

Length 130 feet . . . . . Price, **$15.60**

1652 **Taking the Oath of Office.** (Code Acrim.)

President-elect Roosevelt and Vice-President-elect Fairbanks arriving at the Capitol escorted by Fort Hamilton Artillery Band; Grand Marshall Lieut. Gen. Chaffee and staff; and the Congressional Committee.

Chief Justice Fuller administering the oath of office and the President delivering the inaugural address.

President Roosevelt entering his carriage in front of the Capitol and receiving a great ovation while standing bare-headed. Also a splendid likeness of Vice-President Fairbanks entering his carriage and saluting the crowd. These are the ONLY MOVING PICTURES obtained of the ceremonies at the Capitol and are a magnificent and faithful portrayal of this great national event.

Length, 215 feet . . . . . Price, **$25.80**

1653 **Leaving the Capitol.** (Code Acrit.)

President Roosevelt, escorted by Troop A, and a detachment of Rough Riders, proceeding along Pennsylvania Avenue, standing in his carriage and bowing to the assembled multitude. A splendid and inspiring picture.

Length, 130 feet . . . . . Price, **$15.60**

Dedication Ceremonies

at the St. Louis Exposition.

THE ONLY OFFICIAL MOVING PICTURES TAKEN.

1654 **The Arrival of President Roosevelt and Ex-President Cleveland.** (Code Velt.)

This picture shows the carriage containing President Roosevelt, Ex-Pres. Cleveland and Ex-Gov. Francis, Pres. of the St. Louis Exposition, arriving at the exposition grounds, followed by the carriages of the foreign diplomats.

President Roosevelt and Ex. Pres. Cleveland escorted to the reviewing stand. This film is unusually fine being very sharp and clear; owing to special permits granted us, our stand was directly opposite the reviewing stand thus enabling us to obtain an absolutely perfect film of the exercises.

Length, 200 feet . . . . . Price, **$24.00**

1655 **President Roosevelt and Ex-President Cleveland reviewing the Parade.** (Code Francis.)

This picture shows the parade as it passed the reviewing stand. First the Marine Band, followed by Maj. General Corbin and staff, Troop of Cavalry, the Marines from the Monitor Arkansas. Heavy Artillery. The Mountain Battery concluding with the Governors of different states and their staff. One of the finest ever taken.

Length, 200 feet . . . . . Price, **$24.00**

1656 **President Roosevelt at Portland.** The complete film. (Code Acritan.)

Nowhere on his western trip was President Roosevelt received with greater enthusiasm than at Portland. The parade was unique; large number of school-children were dressed to represent the American flag, and as they marched along they presented a pretty appearance.

Whilst there the greatest moving picture ever made of the President was taken during a rain storm. The President was there to preside at the ceremonies pertaining to the laying of the corner stone of the Lewis and Clark monument in Portland's picturesque city park. Just as the President began his speech rain came down in torrents. A rubber blanket was thrown around the President's shoulders and he talked for thirty minutes through the pelting rain. In addition to getting all the incidents of the President's speech the taking camera swept over the vast umbrella covered assembly with the result that it is the most unique moving picture ever made. The film is clear and bright as a bell.

Length, 150 feet . . . . . Price, **$18.00**

1657 **The Parade.** Code Acritude.)

Length, 100 feet . . . . . Price, **12.00**

1658 **Laying the Corner Stone.** (Code Acrob.)

Length, 50 feet . . . . . Price, **6.00**

1659 **President Roosevelt at Seattle.** (Code Acroth.)

Taken at Seattle when President Roosevelt was making his trip across the continent. This picture shows him in a carriage passing through the gayly decorated streets of Seattle.

Length, 45 feet . . . . . Price, **$5.40**

1660 **President Roosevelt at Walla Walla.** (Code Acrogen.)

This we believe to be one of the best films ever made of President Roosevelt. The scene shows the beautiful arch built by the citizens of Walla Walla in honor of President Roosevelt. The parade is seen passing through the arch and in the end the carriage containing President Roosevelt. As it approaches President Roosevelt is plainly seen standing up in the carriage smiling, waving his hat and bowing to the people. An exceptionally fine film.

Length, 75 feet . . . . . Price, **$9.00**

1661 **President Roosevelt at Tacoma.** (Code Acrohite.)

Another scene of President Roosevelt taken at Tacoma. It first shows the President and escort passing through the streets on their way to the water front where the steamer is waiting to carry him to Seattle. The next scene shows the arrival of President Roosevelt. At the wharf he leaves his carriage and goes on board the steamer waving his hands to the crowds of people on the wharf as the boat steams away.

Length, 160 feet . . . . . Price, **$19.20**

1662 **President Roosevelt at Tacoma Parade.** (Code Acrog.)

Length, 60 feet . . . . . Price, **$7.20**

1663 **President Roosevelt at Tacoma. Departure on Boat.** (Code Acrolith.)

Length, 100 feet . . . . . Price, **$12.00**

1664 **Vice-President Fairbanks.** (Code Aromin.)

Vice-President Fairbanks is the most reserved and bashful man in public life to-day in America, with the result that we have the only moving picture made of Indiana's favorite son. By the request of the Republican National Committee, we sent our operator to Indianapolis and secured an excellent likeness of Vice-President Fairbanks coming out of his home.

Length, 50 feet . . . . . Price, **$6.00**

"The Gay Deceivers"

A somewhat different comedy production, based on the unfaithfulness of two husbands to their wives.

Lenght 775 feet. **Price $93.00.**

Photographically Perfect Throughout.

The Gay Deceivers---Dramatic composition and scenes copyrighted by Wm. N. Selig.

In the Gay Deceivers we have a production in which the scenes are varied. Having used careful judgment the scenes are all interesting and beautiful. The film throughout is sharp, clear and without a flaw to mar its beauty.

The Selig Polyscope Co

43 PECK COURT, CHICAGO, U. S. A.

H. H. Buckwalter, General Western Agent, Denver, Colorado.

SCENES

1.—The opening scene shows the happy home, the wife busy sewing. The husband arrives home, makes himself comfortable, and tells his wife that Mr. and Mrs. Smith will call to spend the evening. Mr. and Mrs. Smith arrive, the two husbands get busy on the quiet, scheming to get away from their wives to keep an engagement they had previously made with a couple of young ladies.

2.—To do this they have sent a fake message to themselves, asking them to go on a fishing trip with a couple of old friends in the country. In due time the messenger arrives with the message, the husbands show it to their wives, who are pleased with the idea, so much so that they prepare a nice luncheon for them to take along. The husbands are so elated to think they had worked their scheme so easily that in their haste to change their coats they do not notice a letter which has dropped from one of their pockets, but hastily kissing their wives good-bye, depart.

3.—After the departure the wives discover the letter which they have dropped. They open it and read the contents, which tells the tale of the meeting place of the girls. They vow revenge, and to follow them to the end.

4.—The next scene shows the husbands meeting the girls and their departure to take a trip across the lake.

5.—The scene then changes to the pier where all is ready for the departure of the steamer, The Christopher Columbus. The husbands arrive with the girls and board the boat. All is ready. The gang plank is hauled in, the great steamer starts on its trip. Just as the start is made the two wives arrive, running down the pier to catch the boat, but they have arrived too late.

6.—Again the scene changes to the seashore where the two husbands are enjoying themselves with the girls on the beach, finally departing to take a boat ride. A kodak fiend sees them in the boat and takes snap shots of them. Evidently this does not seem to satisfy him for he drops his kodak, and taking out his field glasses so as to get a closer view of them (which it does, as it is plainly shown in the picture). The two wives arrive upon the scene, and noticing the queer antics of the kodak fiend, stop to see the cause of it.

7.—The kodak fiend points to the boat and laughs, then passes his glasses to one of the ladies, who sees her husband and the girls in the boat making love. Her rage cannot be concealed as she passes the glasses to her friend to "Have a look." They request the kodak fiend to take a picture of them for future references, passing on, vowing dire vengeance when they get them home.

8.—Two young men appear on the scene. The kodak fiend attracts their attention to the boat and to "Have a look." To their surprise they see their sweethearts in the boat with the two husbands; they immediately put out in a boat and give chase; they overtake them and then a lively fight, such as has never been seen, takes place in the water; in the tussel the boat is overturned and all the occupants are turned into the water. The woe-begone set, rescued by bathers, land on the beach with the men fighting; they keep this up, the lovers pursuing the two husbands along the beach, then into the woods, the kodak fiend bringing up the rear. They are finally overtaken by the lovers, then a desperate fight ensues and finally they escape from the clutches of the lovers.

9.—We next see them seated on a log, bedraggled and wet, thinking of the time they have had and what they will have to say to their wives when they arrive home. A boy passes with a string of fish; it dawns upon their minds that they must have fish ere they go home and they purchase the string of fish from the boy, and in better spirits they start for home.

10.—The scene now reverts to the home again, showing the arrival of the wives with blood in their eyes, waiting for their husbands to return. They have not long to wait for they soon appear, their faces wreathed in smiles, showing the string of fish they have caught (bought). They are received very coldly; they try to explain, but all in vain; they are confronted with the photos as proof of their infidelity, and the climax is reached when both wives pitch into them and give them a sound thrashing.

Throughout the picture the action is exceedingly exciting. The composition and arrangement are far above the average.

HALES' TOURS FILMS

These Films are made expressly for the use of
HALES' TOURS CARS OF THE WORLD

They are beautiful scenic productions taken from all parts of the world. Each set has a Comedy Fi m interspersed, suitable for the Tour.

ALL ARE OF THE VERY BEST QUALITY

1802—The Leadville Sleeper. Code Absalom.

Consisting of a trip through Red Rock Canon, then a hold-up of the sleeper, finishing with a trip over the famous Georgetown Loop.
Length 615 feet . . . . . Price $73.80

1806—Trip Through Colorado. Code Academe.

Opening up with a trip through the beautiful Royal Gorge, then a trip following the Ute Pass Express, stopping at Glenwood Springs to see the fun and winding up with a run through Ute Pass. Length 600 feet . . . 595 . . Price $72.00

1810—Trip Up Pike's Peak. Code Acaleph. # 71.40

A trip through Hell Gate, the old method of climbing Pike's Peak. Train leaving Manitou, the Cog Road, a trip on the Cog Road, arriving at the summit, leaving the summit, Toboggan on the Cog Road. Completing the trip with a run through the Black Canon. Length 575 feet . . . . . Price $69.00

1821—Trip Over Cripple Creek Short Line. Code Acanthine.

This is one of the most wonderful and realistic views of Mountain railroading ever made. A special train over the famous Cripple Creek Short Line is in the picture constantly and on the rear platform is a group of pretty girls in summer dress. Their smiling faces and actions add much to the picture and give a touch of novelty never before attempted. The engine ahead is seen to puff and pant up

the heavy grades and around the short curves, dashing into black tunnels and along narrow shelves hewn out of the solid rock. Snowcapped mountains, grassy valleys and monster rock formations are seen. The start is made at Cripple Creek where the greatest mines are quickly seen in a short panorama of the richest part of the district. Then the climb over Hoosier Pass, through Cathedral Park, and down the Eastern Slope of the Rockies until Point Sublime and the great view of the plains is seen. Words cannot describe the beauty of this film.
Length 600 feet.....Price $72.00

1825—Ute Pass From Freight Train. Code Accentual.

This subject also departs from the conventional. The first section shows a locomotive just ahead and gives a wonderful idea of the busy life of the fireman and engineer. The rolling and pitching of the engine and tender are very realistic. The scene starts at Divide on the Colorado Midland and runs down the pass until Pike's Peak, covered with snow, is seen just ahead. Then the camera is taken to the caboose and the freight train is seen ahead winding around the tortuous curves into tunnels and rounding steep crags. The background is sublime. The entire picture is filled with hypnotic views that make the beholder steady himself to catch the motion of rounding curves. It is impossible not to imagine that you are actually on the train. The scene closes at Manitou. Length 600 feet.....Price $72.00

1829—Trip to Denver and Vicinity. Code Accordant.

Consisting of a trip through the business portion of Denver from a trolley car, part of residence section. Seeing a fire run from a trolley car. Finishing with a trip of the Colorado Southern. Length 600 feet.....Price $72.00

1834—Trip Along the Columbia River. Code Acme.

Consisting of a trip along the Columbia River, showing the river and scenery. Then Spokane Falls, Rays Dam, stopping for a few minutes to view the Salmon fishing and for the Chicago-Portland Special to pass. Then continuing the trip Closing with a run to the Multnomah Falls. One of the prettiest films ever made.
Length 625 feet.....Price $75.00

1841—Trip to Niagara Falls. Code Accumbent.

Consisting of a run to Niagara Falls, a beautiful view of the Niagara Falls. Closing with a run over the Gorge Railway. Very fine.
Length 625 feet.....Price $75.00

1849—Trip to Switzerland. Code Accustom.

Consisting of a trip up Mt. Blanc, giving a fine view of the Alps showing the Glaciers in the distance, passing over bridges, then a trip through beautiful snow covered valleys. Moonlight emerging on the other side of the mountain. Descending the Alps at a great speed into the town of Chamonix, where it stops at the station. Very fine. Length 635 feet.....Price $76.20

1854 Trip to Borneo and Celon. Code acerate.

Consisting of a trip through the Jungles of Borneo, showing the dense foliage, then a stop to see the natives bathing and at work. Closing with a beautiful trip through Ceylon. Length 600 feet.....Price $72.00

1861—Trip Through Ireland. Code Ascescent.

Consisting of a trip from Glenbrook to Monkstown, giving a very pretty view of the country on one side and the water on the other, a short stop is made showing

a splendid panoramic view of the Giants Causeway with hundreds of tourists arriving at the station, clambering over the irregular heights of the Columnar Bassalt. Then closing the journey in the lovely little railway from Glenwood to Drake's Pool. Length 615 feet.....Price $73.80

1866—Trip to England. Code Acolyte.

Opening with a trip through Conway on the London and Northwestern Ry., passing through country rich with scenery, also showing Conway Castle, next a trip through London, showing views of typical London life and closing with another trip on the London and Northwestern Railway. A very fine trip.
Length 565 feet.....Price $67.80

1871—Making Up of a Train in England. Code Acquaint.

This trip is a genuine novelty in the way of a car tour, as it shows the making up of a train between Rugby Crewe and Preston, England. The train arriving and leaving stations. Showing the panorama of scenery and train under full headway. General views of the interior of signal boxes, the great junctions, Irish mail picking up water at 50 miles an hour. Picking up mail at full speed. The Irish mail overtaking the Scotch Express. All of these scenes are panorama scenes as they were taken from another train following the one above mentioned.
Length 575 feet.....Price $69.00

1876—Trip Through Chicago and Vicinity. Code Acquire.

Showing a trip from a trolley car of State Street on one of the busiest days. Then a trip over the Union Loop. What happened on a street corner. Then closing with a trip through the residence section.
Length 550 feet.....Price $66.00

1881—Trip to Chattanooga and Lookout Mt. Code Acquit.

Consisting of a trip to Chattanooga Trolley ride, Chattanooga at the top panoramic view from top showing Sunset Rock. Closing with a trolley ride in Chattanooga. Length 600 feet.....Price $72.00

1891—A Trip to St. Augustine, Fla. Code Acrostic.

St. Augustine, Fla., the oldest city in the United States, situated on the Florida and East Coast Ry. This trip consists of a ride on the East Coast Ry., then a trip through St. Augustine on St. George's street, the oldest street in the city where all the curio shops are situated, then through the old Gateway of the town. The trip is then continued on the East Coast Ry. Very fine.
Length 600 feet.....Price $72.00

1896—Trip to Jacksonville Fla. Code Actuary.

Jacksonville is the largest city in the state of Florida. All Northern and Western lines here connect with the Florida East Coast Line, after a delightful trip on the railroad the city is entered and a trip through the main streets showing the beautiful palm trees is shown. The trip is completed with a ride on the East Coast Ry. Length 555 feet.....445.....Price ~~$66.00~~ $53.40

1904—Trip to Tampa, Fla. Code Adage.

This trip consists of a ride on the Seaboard Air Line Ry., then a ride trip through the most interesting sights in Tampa. Then continuing the trip on the Seaboard Air Line. Length 600 feet.....Price $72.00

1912—From North to South. Code Adequate.
A trip From Cincinnati to Palm Beach.

The opening scene is taken in Cincinnati in the winter. The trees are covered with ice and snow presenting a beautiful appearance. Then a railroad trip and a side trip showing Palm Beach, closing with a ride through Palm Groves and Pine Apple fields on the Florida East Coast Ry. Length 600 feet. . . . . Price $72.00

1917—From Tacoma to Seattle. Code Adjacent.

This is one of the finest trips that we have, leaving Tacoma passing through the beautiful scenery along the line and winding up in Seattle. Very fine.
Length 600 feet. . . . . Price $72.00

1925 —Through Utah. Code Adjure.

Another very fine trip through Platte Canon showing the Rocky Gorges and the rushing river along side of the tracks. Then follows a comic scene too funny to describe. Closing with a panoramic scene down the Alpine Pass. The prettiest of all Rocky Mountain scenery. Length 620 feet. . . . . Price $74.40

1931—Trip Through the Coeur D. Alene Mts. Code Admix.

A very fine trip consisting of a ride through Canons. So sharp are the turns and so abrupt the walls that a hundred times the locomotive seems about to dash into the solid walls of rock, only to make a quick turn round an unseen point. Then continuing over bridges on through the country then into the most picturesque portion of the wonderful Gorges of the Rockies, through the massive granite walls and awe inspiring scenery. This trip is photographically perfect and gives an excellent idea of the peculiar difficulties encountered in building a road through a narrow Canon. Length 600 feet. . . . . Price $72.00

1937—Trip Through Black Hills. Code Adonic.

A very fine trip and one that every car show should have. It starts with the train leaving the station, then a panorama with a double leader ahead. Panorama climbing the Mountains, stopping for a comic scene showing the difficulties of trying to dress in a Pullman berth, closing the trip by arriving in a station.
Length 615 feet. . . . . Price $73.80

1945—Trip Through Arkansas. Code Adrian.

Opening with a trip over the Memphis and Ft. Scott Ry. bridge, Panorama of Memphis, Street scene, with a side spliting comedy film followed by a panorama through White River Valley, closing with a panorama on the Iron Mountain Ry.
Length 600 feet. . . . . Price $72.00

1951 A trip over the Argentine Central Code Aghast.

This trip is different from all others. In the first place, it is the highest railroad in the world, most of the scenes are taken above timber line. The scenery is grand and several panoramas taken from the highest point, showing the numerous snow capped peaks. The comedy features of the trip consist of a tourist party of young lady teachers engaging in a snow fight. Sliding down a snow bank, etc., concluding with another panoramic view of grand scenery down the opposite side. As a trip this is without an equal, and photographically perfect.
Lenght 600 feet. . . . . Price $72.00

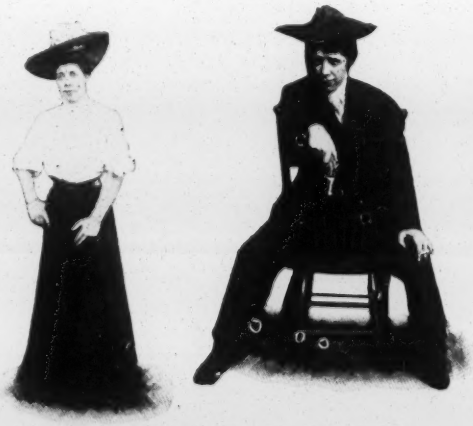
THE SELIG POLYSCOPE CO.

43-45 Peck Court - - - CHICAGO, ILL

Western Agent, H. H. BUCKWALTER, Denver, Colo.

THE
FEMALE HIGHWAYMAN

2375-2390



Copyright 1906, by The Selig Polyscope Co.

Length 910 ft. Price $109.20

Code: APPEND

THE SELIG POLYSCOPE CO.

43-45 Peck Court CHICAGO, U. S. A.

H. H. BUCKWALTER, Gen'l Western Agent
DENVER, COLORADO

"The Female Highwayman"

Since the advent of our "Tomboys" on the market we have issued several other feature films, not one of which has failed to gain a conspicuous place in the film world; but, not content with this success, we have surpassed our previous efforts and are able to offer to the exhibitor the greatest sensational novelty feature film ever produced, "The Female Highwayman."

This picture is praiseworthy not alone for its dramatic construction and intensity but the photography and steadiness are excellent throughout.

To attempt to describe this picture in detail would be futile and only afford scant opportunity to judge its great merit. The originality of the film is the acme of motion photography achievement, which could only emanate from the brains of those who have made this art a close study. Novel effects and astounding situations abound throughout; the audience, no matter where they sit, gallery or box, will be rapt in interest watching the escapades of this young girl.

Starting with a carefully mapped out robbery of the various guests at a party to which she has been invited, the way she skillfully removes the valuables of her friends' persons and pocketbooks and diverts suspicion to the poor innocent maid while neatly exonerating herself would do justice to the ingenious methods of Sherlock Holmes.

This is followed by her planning a great diamond robbery, which is noteworthy for its execution. Passing a jewelry store her attention is attracted to some very large diamonds of great value. Their brilliancy completely fascinates her, and she plans a scheme whereby to obtain one of the gems. Leaving the jewelry store she buys some gum with which to carry out her scheme. By the time she arrives at the store again she has chewed the gum, which is now ready for use. She enters the store and asks to see the diamonds in the window. After counting them, the clerk hands her the tray for her inspection. She now takes the gum from her mouth, puts one diamond into it, then secretes it under the rim of the counter, handing back the tray, saying she has changed her mind about buying. Of course, the clerk finds a diamond missing and has her searched by a policeman, but, no diamond being found, she is set free.

She now hurries to her apartment and changes to man's attire (which is done in full view of the audience) and reenters the jewelry store, and under pretense of wanting to buy a watch she awaits her chance and removes the diamond, which has been unmolested while she is away.

Her next venture is one requiring great courage. While wandering about in man's attire looking for something to turn up by which she can re-

plenish her pocket, she espies an automobile. Her mind is quickly made up. She induces the chaffeur to leave his seat and when he is in a convenient spot, she knocks him senseless with the butt of the gun, dons his goggles, coat, and hat, and impersonates him; and when the owners get into the auto, she takes them to a lonely spot and at point of gun she relieves them of their valuables and escapes in the machine, while her woman victim lies fainting in her husband's arms.

Her next exploit unfortunately is her undoing. Being made bold by success in her various adventures, she attempts one of a more hazardous nature. She is seen walking alone with a bank messenger whom she knows and who happens to be going in her direction. When they reach her home, she bids him good bye, but not before she has found out what his valise contains and what

route he is taking. She enters the house and gets her masculine attire and stealthily follows him until, finding a convenient place, she lies in wait for him, putting on her male clothes. The hold-up then occurs. She relieves him of his personal valuables, also of the precious valise. While she is enacting the robbery a policeman comes into view. Quickly she turns gun on him, holding them both at bay while she makes a get away, but they quickly chase, and she only eludes them by changing back to the woman, and this would have carried her through if she had not accidentally dropped her wig, which is found by the policemen, who have given up the chase. They again get upon her trail and follow her to her home.

The final scene is then enacted. The Female Highwayman, thinking she has completely eluded them, comes into her room and starts unloading the valuables which she has hidden on her person. While doing this, she hears the noise of her

pursuers. Quickly locking her door and getting her gun, she awaits them, as there is no means whereby she can now escape; but the brave woman makes up her mind that they will not take her alive, and, getting a bottle of poison, she puts it where it will be ready for the emergency. By this time the police have battered down the door and are entering the room. A shot is fired by the girl and one drops, seriously wounded, but the number is too many to withstand and she is finally overpowered. It is now evident that she will be led off to prison, when suddenly bending her body forward she grasps between her teeth the bottle of poison that is on the table. It is done so quickly that the captors little think that this calculating girl has cheated justice and preferred death to a long term of imprisonment.

Have you had any of these? They are popular "hits," every one of them, and the best feature films to-day on the market:

Dolly's Papa	385 ft.
The Tomboys	525 "
Trapped by Pinkertons	750 "
Sights In a Great City	475 "
The Serenade	500 "
The Gay Deceivers	775 "
Hold Up of the Leadville Stage	700 "
The Girls in the Overalls	350 "
Tracked by Bloodhounds	450 "

THE

FEMALE HIGHWAYMAN

2375-2390

Copyright 1906, by The Selig Polyscope Co.

Length 910 ft. Price $109.20

Code: APPEND

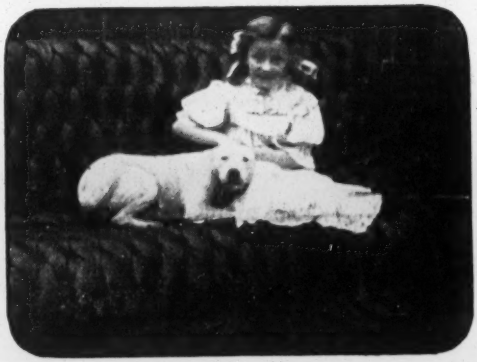
THE SELIG POLYSCOPE CO.

43-45 Peck Court CHICAGO, U. S. A.

H. H. BUCKWALTER, Gen'l Western Agent
DENVER, COLORADO

THE TRAMP DOG

2403-2410



Copyright 1906, by The Selig Polyscope Co.

Length 550 ft. **Price $66.00**

Code: ADVENTUAL

THE SELIG POLYSCOPE CO.

43-45 Peck Court **CHICAGO, U. S. A.**

H. H. BUCKWALTER, Gen'l Western Agent
DENVER, COLORADO

FROM THE COLLECTION OF
CHARLES G. CLARKE

"THE TRAMP DOG."

This is not one of the usual every-day pictures that are getting a trifle stereotyped in the everlasting recurrence of impossible situations, but something out of the common run, brimful of real incidents, natural humor, pathetic happenings and a happy ending brought about by the instrumentality of the once despised tramp dog.

A poor dog wandering through the city streets and by-ways in search of a home, a friend, sympathy or kindness from any source, and showing plainly by his drooping tail and general listless demeanor that he is without a friend in fact, a homeless cur of no value to anyone, first takes our attention as he pursues his apparently fruitless quest, receiving here a kick and there a curse, but never even so much as a kind word, until exhausted from lack of food, discouraged and at the end of his resources, he lays down in a corner of a nearby alley to await what fate may send him, and fate appears, as it often does to homeless dogs, in the shape of a gang of boys, the "terrors of the ward," and a convenient tin can, which they proceed to tie to the canine's tail and start him on his way to the dog pound. But at the critical moment his rescuer appears in the form of a sweet little girl, who persuades the boys to abandon their cruel intention. She removes the can and her pats and caresses soon restore the dog's confidence and he gladly follows her home.

The child, accompanied by her new found friend, is seen to arrive at her home and proudly introduces the dog to her father and mother and declares her intention of adopting it for her own pet. To her bitter surprise, however, her father appears unwilling to entertain the stranger and another case of "forcible eviction" seems about to take place—our little friend's powers of persuasion are again brought to bear and papa finally consents to receive the dog as a permanent addition to the family. The dog evidently appreciates the situation and makes himself thoroughly at home.

The little girl is allowed to enjoy herself by playing in front of the home, but receives strict injunctions not to stray away. While she

amuses herself an Italian organ grinder arrives with his "monk" and proceeds to play. The monkey dances and performs many playful antics, much to the delight of the child, who gives it money; and finally when the Italian moves on with his monkey she follows and, unable to resist the temptation, continues to do so until the organ grinder ascends to the elevated train, leaving her alone, when she realizes for the first time that not only is she alone but in a part of the city where she has never been before and which is perfectly unfamiliar to her. What is she to do, where is she to go to, to whom can she apply for help? Alas, poor child, she is lost in a great city; and realizing her forlorn position she wanders about, until thoroughly broken-hearted she sinks to the ground with despairing sobs.

Meantime the distress of her fond parents can be better imagined than described, and although the most thorough search is made in every direction, no trace can be found of the little one who has disappeared so completely.

The dog plainly understands the trouble that his friends are involved in and noticing the absence of his little mistress the first time that the door is opened he rushes out and disappears on his quest for the missing child.

We see the dog leave the house, and a most interesting scene shows him at work with an intelligence almost surpassing that of a human being. Taking up the scent he follows in the footsteps of the missing child with faultless and unswerving sagacity; in and out, now here and now there, rushes the faithful animal, and though oftentimes losing the trail where other footsteps have obliterated it, he carefully works along until his patience is at last rewarded by the discovery of the little girl, far from all aid, as she supposes, and almost abandoned to despair. She starts in glad surprise, and the pleasure which the dog exhibits on finding his former playmate is faithfully brought out, and makes a very delightful and interesting picture.

Now the dog, proud of his well performed duty, proceeds to conduct his little charge back to her home and sorrowing parents and they are soon happily on their way. But yet another adventure awaits our heroine, and the hero of this little drama is given a still further opportunity of showing his bravery.

A repulsive looking tramp is attracted by the sight of the well-dressed child, and succeeds in directing the attention of the dog to something else, having done which he immediately seizes her and makes off as quickly as he can, no doubt intending to hold her until he has succeeded in extorting a large ransom. But fortunately or unfortunately for him, he reckoned without tak-

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ing our canine friend into consideration, and very soon has reason to repent of his error. The dog quickly misses his child friend, and seeing what is amiss makes a rush for Mr. Tramp, causing him to drop the child more quickly than he picked her up and defend himself against the savage onslaught of the thoroughly enraged animal. His struggles are of no avail, however, and the dog soon has him down and gives him a well-earned mauling. The tramp being satisfactorily disposed of the dog conducts his little charge in the homeward way, where she soon arrives weary and footsore, but glad indeed to be back again.

The last scene shows the grief-striken father and mother sitting together at home and longing for news of their little one; when suddenly the door flies open and the child and dog rush in together. The former is instantly clasped in her father's arms, while the dog, full of joy himself at the family reunion, testifies in every way possible short of speech his pleasure at the happy termination of an apparently serious adventure.

For an appropriate close the film shows the reunited friends—child and dog—the latter no longer a tramp dog.

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H. H. BUCKWALTER, Gen'l Western Agent

DENVER COLORADO

Supplement No. 49, December, 1906

THE TRAMP DOG

2403-2410

Copyright 1906, by The Selig Polyscope Co.

Length 550 ft. Price $66.00

Code: ADVENTUAL

THE SELIG POLYSCOPE CO.

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H. H. BUCKWALTER, Gen'l Western Agent

DENVER, COLORADO

FROM THE COLLECTION OF
CHARLES G. CLARKE

THE GIRL FROM MONTANA

2433-2440

Copyright 1907, by The Selig Polyscope Co.

Length 900 ft. **Price $108.00**

Code: AFFECTIONATE

THE SELIG POLYSCOPE CO.

43-45 Peck Court **CHICAGO, U. S. A.**

H. H. BUCKWALTER, Gen'l Western Agent
DENVER, COLORADO

The Girl from Montana

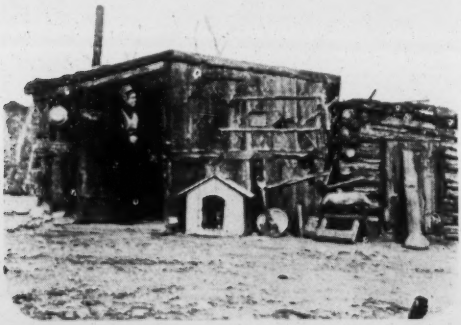
The Girl from Montana will prove the success of the year in our estimation and will certainly excite greater interest and prove more popular than anything which has been produced in the line of moving pictures. The scene is laid in some of the wildest and most beautiful scenery of the golden West and every element of human interest is combined to make up a thrilling, romantic and most dramatic story. Love, jealousy, treachery, adventure and daring courage all play a part on the stage of this story, and when it is considered that the scenic background is the wildest and most romantic in the world, it can be easily understood why we believe that the interest in this intensely realistic story will reach a point never before attained.

The story opens with a picture of a beautiful girl caressing her favorite horse with which she appears to be on the very best of terms and changes now to the comfortable ranch house where she lives with her father and the entrance of a handsome cowpuncher whose attentions to her are evidently quite acceptable. A rival for her hand, apparently an Easterner, is also laying siege to the affections of this handsome lady but upon being turned down seems to take his rejection in somewhat bad part and is mean enough to inform the girl's father of the love affair which meets with very strenuous objection on the part of the wealthy rancher who possibly objects to a son-in-law of such humble means. The girl's father and his informant both start out and overtake the lovers. The father orders the girl home and the cowpuncher off his premises never to return.

Our little western girl next appears riding through scenery which at this point is very fine. She meets the Easterner who takes advantage of her being alone and unprotected to rudely press his attentions and would have further insulted her but that the cowboy ap-

pears on the scene in the nick of time, and knocking him down gives him the thrashing he deserves. He then escorts the girl away and the other man is left vowing vengeance on his rival and is next seen at the "dobe" hut of a Mexican Greaser with whom he enters into a plot to ruin the cowboy and thus put an end to his suit. The plot evolved being that the Mexican shall steal a horse from the rancher's house and conceal it on the cowboy's premises. The villain, of course, agrees to pay the Mexican for his treachery and the two ride off together to put it in operation.

The ranchman (father of the girl) rides up to his barn and turns his horse over to the care of a negro servant, but no sooner has the horse been placed in the barn than the



Mexican sneaks up and awaiting his opportunity leads off the horse, but before he can escape with it, is discovered by the darkey and in order to get away knocks him down and leaves him for dead. The saddle horse is taken by the Mexican to the cowboy's home and left there, while the Easterner completes his part of the plot by informing the ranchman that his horse has been stolen by his rival and arouses the country side to go in pursuit of the animal and punish the perpetrator of the theft. The mob of self-ap-

pointed judges ride up to the cowpuncher's place and, of course, find the stolen horse. They immediately seize and hurry him off with the intention of hanging him, the usual punishment for horse stealing in the early western days.

In the meantime the negro, desperately wounded but still alive, has made his way to the ranchman's house, finds the girl and tells her the story as he understands it and the fact that the horse in reality was taken by the Mexican. Seeing that not a moment should be lost and riding like the wind she arrives upon the scene just as the would-be lynchers have strung up the man of her heart and by a gallant and clever piece of revolver shooting she cuts the rope and her hero falls to the ground and makes his escape while she holds the mob at bay at the point of her pistol.

The girl and her lover are next seen galloping their horses to the nearest town to secure the services of a minister and arriving at the church the Reverend gentleman proceeds to make them one with as little delay as possible. While the ceremony is still proceeding the mob of lynchers ride up and try to disturb the service. The girl's ready pistol is once more pointed at the ring leaders and the ceremony proceeds which makes them man and wife and at the opportune moment the negro once more appears and makes it plain to the father of the girl that the Mexican and the Easterner are at the bottom of the plot and that his newly made son-in-law is entirely innocent. The lynchers go off in pursuit of the real criminals. Further explanations and reconciliations take place and the horse-back parade of the newly married couple through the streets of the town is completed by the mob of would-be lynchers and the two criminals who ignominiously bring up the rear. The story ending with this practical demonstration of the old saying "*All's well that ends well.*"

THE MASHER

2473-2480

Copyright 1907, by The Selig Polyscope Co.

Length 440 ft. **Price $52.80**

Code Word: ADDRESSER

FROM THE COLLECTION OF
CHARLES G. CLARKE

THE MASHER

The "Masher" is a product of no particular time or place, but known everywhere, and least thought of where best known. The adventures and misadventures of one of this type as presented in this film make a very laughable comedy subject.

The usual line of front-window dudes are enjoying themselves in a big down town hotel and following their regular practice are carefully scrutinizing each pretty face that passes by with a view to making the much desired "mash." Some of the Young Lady Passers appear unconscious of the "admiration" they inspire, while others seem not unwilling for a little flirtation themselves, and finally one of the mashers, thinking he is "on," leaves the hotel followed by the others, all pursuing the disappearing female.

We next encounter one of these sporty fellows in a city park. He is certainly arrayed for conquest and on the look out for chances. The combination of a park bench and a pretty nurse maid seem to afford the desired opportunity and our friend loses no time in entering into conversation with the fair one who is by no means averse, but when his attentions become too pressing, repulses him and leaves him in the lurch to look for other opportunities.

Another nurse maid, but this time with two babies instead of one, appears and taking the other end of the seat proceeds to give the infants what they need from a large nursing bottle. Mr. Masher has been getting near

the scene of operation in order to ingratiate himself with the lady, but she slyly directs the contents of the bottle and the unfortunate fellow gets it "in the neck" and is only too glad to be rid of the "heavenly twins" as quickly as possible.

Another charmer appears on the scene apparently with every grace of form and figure but heavily veiled, and this time the masher appears to make a good impression and is soon carrying on a vigorous flirtation with the veiled stranger. The love making getting warmer, the lady is persuaded to remove the veil which hides her charms, but horrible to relate it transpires that the dude has been pressing his ardent attentions on a lady of very decided color and he makes a get-away seeming to have had enough of flirtation for a time at least.

The Animal House is the next scene of Mr. Masher's adventures where he is seen lingering, Caruso like, and dividing his attention between the caged animals and the ladies who come to inspect them, when by a strange coincidence, he encounters his various lady friends whose acquaintance he made on the Park seat and from whom he endeavors to escape. They pursue him and a lively chase is on. Out of the Animal House and through the Park, running, jumping, rolling and all but flying, now on foot, now in a pony carriage which he "borrows" for the occasion and for some time evading all pursuers, but at last his wild career is brought to a full stop by a Cop, who arrests him and who after listening to the various accusations of the pursuing ladies leads him off to durance vile, there to reflect at his leisure on the undesirability of "Mashing in Lincoln Park."

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WESTERN JUSTICE

2483-2490

Copyright 1907, by The Selig Polyscope Co.

Length 700 ft. **Price $84.00**

Code Word: ADJACENCY

The SELIG POLYSCOPE CO. Inc.

43-45 Peck Court CHICAGO, U. S. A.

H. H. BUCKWALTER, Gen'l Western Agent

DENVER COLORADO

WESTERN JUSTICE

When the real old-fashioned Bad Man of the West cuts loose there are likely to be some pretty sultry doings, and Tenderfeet and other unfortunate bystanders would do well to make for the tall timbers until the terror of the Bad Lands has been shot or disposed of in some equally satisfactory way.

The saloon usually furnishes the motive which inspires the "doings" in cases of this kind. After filling himself up with devilment, he leaves the thirst parlor and starting up the street with a gun in each hand proceeds to shoot up the town in approved fashion.

An Eastern Tenderfoot who has just struck the town is arranging a patent churn for exhibition on a prominent corner of the main street and does not understand the meaning of the fusillade that he hears coming down the street nor the sudden disappearance of every one who is wise to the situation. To his cost he is soon to discover the cause, and our hilarious friend appearing around the corner compels him to dance to the music of his six-shooters without leaving breathing space or time for one false step.

These comparatively innocent actions are soon to give way to tragedy of a deeper and darker hue in which the Bad Man appears in his really sinister and vengeful character. Coming out of yet another saloon in which he has been taking more tangle-foot on board, he encounters the Town Marshal who has been looking for him, and places him under arrest. But watching his chance, the villain suddenly shoots the officer of the law dead in his tracks, and realizing that this is a serious matter, escapes leaving his victim lying in the main street of the little town.

Partly sobered by the death of the Marshal, the murderer makes his way to the outskirts of the camp where his broncho is standing, saddled and waiting for him, and mounting in hot haste spurs madly for the foothills, hoping to gain a safe hiding place there

before the pursuit, which he knows will speedily follow, can overtake him.

The dead Marshal's pretty daughter, a daisy of the foothills, has heard in the meantime that her father has gone out to corral the Bad Man, and as he does not return at the usual noon hour, becomes frightened and getting her horse goes out to look for him. She finds him at last in the street where he was left. Vengeance on the accursed murderer naturally takes full possession of her, and having first had her father's body reverently placed in shelter, she saddles her horse and riding as only a Western girl can ride calls her friends and neighbors to avenge the crime, and enlisting the assistance of the County Sheriff, the pursuit is on, and the most wildly exciting chase ever produced by animated photography is clearly and distinctly delineated and an unsurpassed triumph in the moving picture art is achieved.

With a good start, the murderer first fears no pursuit and thinks complacently of the near approaching hills affording numerous places for "hiding up" until all trouble is over. But the avengers of blood are well on his trail and closer than he would believe at all possible, realizing which terror lends speed to his flight and occasionally firing behind to deter his pursuers he prepares for the race of his life.

A rocky and precipitous trail presenting some of the wildest and most beautiful scenery that can be found in the foothill country gives an opportunity for a marvelously sensational and stirring chase; the riders are men who have practically lived in the saddle for years and to whom every trick of horsemanship is an open book. The most difficult and dangerous passes are negotiated with masterful ease and through all the girl herself, who inspired the chase, keeps well in the forefront and gives an exhibition of horsemanship which words cannot fairly portray.

Nearer and nearer draw the pursuers and seeing that he must soon be overtaken, the

villain resorts to strategy to cover his tracks and halting an approaching carriage filled with tourists and turning loose his own horse, compels the driver to proceed while he lies hidden under the seat. Almost at once they meet the sheriff's band of horsemen who stop the carriage, but are told that the man they are pursuing has gone on, and as soon as they are safely passed the murderer leaves the carriage and secretes himself in the underbrush at the roadside congratulating himself that all danger for him is now past.

But one of the tourists is quick to see the opportunity and immediately jumps from the carriage and running back manages to attract the attention of the sheriff's party and indicate the fugitive's hiding place. Horses are abandoned to pursue the criminal over still more hazardous trails and a chase on foot begins once more.

At length he is at bay. A single member of the company has finally cornered him and this time it is man to man, but again he makes his escape to leave behind him another blood-stained victim, although still pursued by the remainder of the sheriff's party still more enraged by the discovery of the dead body of their comrade on the trail.

The Bad Man makes his last stand, availing himself of the shelter afforded by the deserted shepherd's hut on the side of the mountain, a desperate fight ensues in which the murderer finally gets his deserts and is shot through the heart. The last scene showing the dead body tied securely across his horse's back and being taken down the mountain side for burial, while the poor girl follows with her companions having at least the satisfaction of knowing that she has brought her father's murderer to quick and adequate punishment for his crime.

This picture is particularly interesting not only on account of its dramatic features, the exciting incidents, and the beautiful scenery in which the scene is laid but the perfect photographic results which have been attained.

THE BOOKWORM

2493-2500

Copyright 1907, by The Selig Polyscope Co.

Length 445 ft. **Price $53.40**

Code Word: ADMEASURE

The SELIG POLYSCOPE CO. Inc.

43-45 Peck Court CHICAGO, U. S. A.

H. H. BUCKWALTER, Gen'l Western Agent
DENVER COLORADO

FROM THE COLLECTION OF
CHARLES G. CLARKE

The Bookworm.

A little knowledge is a dangerous thing and the acquisition of knowledge under such circumstances as our picture shows is difficult as well as dangerous and has been made productive of some very funny situations; in fact, there is not a dull moment in any part of this film.

A gentleman is seated in his library engaged in study when he is interrupted by a messenger boy who delivers a note which apparently calls him away for a time. Evidently much annoyed by the interruption, he seems to debate whether he shall comply with the message and leave his books or not, but at last hits on a compromise, and putting on his hat and gloves and taking with him the book he was reading he leaves the room to keep his appointment.

Our student friend is seen coming down the steps of his apartment, and open book in hand is reading while he walks so as to lose no time unnecessarily; the "domestic worker" is sweeping the steps and a boy with a basket of groceries on his shoulder is going up; engrossed in his reading and entirely oblivious to his surroundings, he stumbles onto the boy and overturns him, the steps becoming a mixture of boy, maid and mixed groceries, through all of which he pursues his way unmindful of the damage he has caused.

A janitor has set out his pail and mop to clean the sidewalk. Into the pail walks our literary friend, still reading and all unheeding; but as he unconsciously takes the pail away with him he is chased by the irate janitor and gets decidedly the worst of the chase which ensues.

A photographer is taking a street scene and has just arranged his camera to his liking when the bookworm, still reading, appears round the corner. In a moment nothing is seen but a confused heap of camera, tripod

and photographer from which the bookworm emerges book in hand and with his eyes riveted on the pages, fails to notice some bricklayers who are mixing mortar into which he plunges head over heels to their disgust and his discomfiture.

The copper on the beat is having a little flirtation with his lady friend in front of the house where she lives, when the unlucky reader comes in sight and blunders into them, upsetting both girl and policeman, for which the cop seems disposed to arrest him, but lets him go, warning him very emphatically of what will happen if he catches him again. The warning does him little good and he continues his course still reading, with the result that he encounters an Italian image seller, whose tray is knocked off his head and the sidewalk covered with broken images. The Dago demands pay, but not getting it pelts the bookworm with the fragments.

Nothing can cure our student of his habit, nd still reading he bumps into a negro wench with a pail of water, a company of boys playing leap-frog, some girls engaged at blind man's buff on the sidewalk and a couple of Irishmen who are enjoying a can of beer in the interval of their work; but at last his career is at an end; engrossed in his book, he fails to notice an open coal hole which yawns at his feet, but steps into it and precipitately disappears from view. Misfortunes never happen singly and he has hardly fallen when a coal wagon backs up to the sidewalk and begins to discharge its load down the coal hole and right on the head of our unfortunate friend.

Ouch! Hully gee!! Help!!! Police!!!! . . . . and the bookworm is dragged forth blackened and bruised and hardly recognizable, but his call for police has brought to the spot the copper on the beat whom he had offended before and who promptly takes him into custody so that he may have time to read at leisure without inconveniencing other people.

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MATINEE IDOL

2503-2510

Copyright 1907, by The Selig Polyscope Co.

Length 480 ft. **Price $57.60**

Code Word: AFFLICTION

The SELIG POLYSCOPE CO. Inc.

43-45 Peck Court CHICAGO, U. S. A.

H. H. BUCKWALTER, Gen'l Western Agent

DENVER COLORADO

FROM THE COLLECTION OF
CHARLES G. CLARKE

The Matinee Idol

A fine piece of natural comedy full of genuine fun, and the kind of scenes which compel laughter, satirizes the attraction the ordinary theatrical hero possesses for his too impressionable female audiences who under the name of "matinee girls" have provided material for comic newspapers since time and theaters were known.

A good looking and well dressed young actor emerges from the stage door of the theater after his performance is over and there finds awaiting him a bevy of pretty girls who have been part of his afternoon audience and are anxious to make his personal acquaintance and show him how sincerely they admire his many graces of mind and manner. They surround him with every expression of admiration and almost affec ion, but strange to say, he seems more embarrassed thar pleased at his altogether unexpected reception, and more than anxious to make his escape and relieve himself from the too enthusiastic attentions of his lady admirers, so bowing to one, shaking hands with another and pushing others aside, he breaks away from the bunch and thinks that he has eluded the girls, at any rate until another matinee gives them a second chance at him.

But it seems that our Matinee Idol has underrated his own attractions, or at any rate the persistency of the young women who are determined to enjoy more of his society, now that they have caught him; and while he considers that having gained the sidewalk and walking off rapidly, he is now safe they are determined to convince him to the contrary and all start off after the unfortunate actor helter skelter, each bound to be the first one to catch up with him. A very funny

chase takes place, but the girls have more speed or perhaps less dignity and overtake and surround their Idol again before he has really had time to make a fair start. A nearby park gate seems to afford a refuge and through it he bolts with the girls behind him, short and tall, old and young, pretty and plain, wise and otherwise, and through the wooded scenes and pretty by-paths, the pursuers and pursued are seen in a genuine old-fashioned chase which will produce shouts of laughter in any audience.

A waiting automobile seems to offer the hunted actor a chance of escape and he jumps in and persuades the driver to make a flying start; not quite in time, however, a few of the foremost maidens are in time to sieze the flying machine and pile in, while others pursue on foot, and one more enterprising than the others appropriates a nearby bicycle and follows "awheel." Meanwhile the girls in the auto are having a good time, the matinee favorite being entirely at their mercy, and they carress him so openly that they call down the wrath of a Park Policeman who orders them to stop the auto. This is not complied with and the Policeman and his companions give chase in another machine, and a most exciting chase it proves to be. Finally the auto which contains the actor and his friends gives out and it looks as they would be captured at once. Leaving the auto they all "take to the timber" with the Police close after them, but a short time is all that is necessary to end the chase. The poor Matinee Idol catches his foot and falls down "all in." The Police come up and capture him and he is arrested and led away to explain his conduct, and thus pays the penalty for his too great popularity.

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THE ONION FIEND

2513-2520

Copyright 1907, by The Selig Polyscope Co.

Length 425 ft. **Price $51.00**

Code Word: AGGRESSOR

The SELIG POLYSCOPE CO. Inc.

43-45 Peck Court CHICAGO, U. S. A.

H. H. BUCKWALTER, Gen'l Western Agent

DENVER COLORADO

THE ONION FIEND

The most commonplace incidents are often those which are capable of affording the greatest amount of merriment when properly handled and in "The Onion Fiend" our Artist has taken up an everyday nuisance and with the assistance of the most excrutiatingly funny surroundings, and photography which has never been excelled, has worked up a story which is one continued laugh from beginning to end, and will surely prove one of the best short comedy subjects produced this year.

Our drama of "tears and laughter" opens with the purchase by a young man, who essays to enact the part of it's hero, of a large supply of succulent and odiferious onions with which he immediately regales himself reckless of consequences and indifferent to the fact hat he is making a living and breathing nuisance of himself to his friends and, indeed, to all who come into contact with him.

His first appearance in public after he has feasted to his heart's content is at a pleasant evening party where the ladies and gentlemen are engaged in a progressive card game and apparently passing an agreeable evening. The Onion Fiend being politely received by his hostess is placed at one of the numerous card tables and at once enters into an animated conversation with his associates, but alas something seems to be wrong, smiles fade, and disgust takes their place on the pretty faces of the ladies, and only the close of the game affords relief when the "fragrant" one and his partner, having won their game "progress" up to another table to the great satisfaction of those left behind and corresponding discontent of those who are now to enjoy his peculiar aroma.

From bad to worse and the victims at the new tables are perhaps less patient than those at the other one, at any rate they soon decline to remain in his company and leave the room in a body, in fact so potent is the smell that the entire room is soon emptied leaving the subject of our sketch

alone to speculate upon what was responsible for the sudden disappearance of his friends

Undeterred by his previous experience we again see our onion loving friend purchasing a fresh supply of his favorite vegetable, which he consumes greedily as he walks down the street on his way to the park where he looks for a seat on which he may enjoy his leisure and his paper at the same time. The only bench he finds is pretty fully occupied, but he takes his seat after some discussion and makes himself comfortable and the other occupants most uncomfortable, as one by one they appreciate his proximity and leave hurriedly to seek a sweeter atmosphere. When he has the bench to himself he stretches on it full length and appears to enjoy the consternation which his presence causes.

A familiar scene in a Palm Garden is next presented with the guests seated at tables and enjoying themselves enter the Onion Fiend, who makes his way to a table at which he sees some of his acquaintances and is kindly welcomed by them. But Alas! the same old story is enacted and one by one his friends are overpowered by the odor and stand, not upon the order of their going, but go at once. The same thing happens at the next table he visits, whose occupants leave their untasted refreshments to escape this pest of society.

The last act is reached when the yourg man tries to ingratiate himself with a pretty nursemaid who is giving baby an airing in the Park.

He presses his attentions upon her, but for the same old reason, she don't seem to appreciate them and as he will not desist she finally hands him over to a Park Policeman on a charge of "mashing."

And now the Onion Fiend's fate would seem to be settled for the cop runs his victim along and tightly holding his nose to mitigate the smell, proceeds to walk him off to the Patrol Wagon, but human endurance is limited and the poor cop finds that he cannot stand for it even with his nose closed, and despairing of being able to endure it any longer, delivers one mighty kick where it will do most good and lets the eater of onions go to afflict other victims with his nefarious habits.

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ALL'S WELL THAT ENDS WELL

2533-2540

Copyright 1907, by The Selig Polyscope Co.

Length 760 ft. **Price $91.20**

Code Word: ALLSWELL

The SELIG POLYSCOPE CO. Inc.

43-45 Peck Court CHICAGO, U. S. A.

H. H. BUCKWALTER, Gen'l Western Agent

DENVER COLORADO

All's Well That Ends Well

Under this very familiar title we produce an "altogether different" subject, strongly dramatic, of excellent photographic character and appealing directly to human impulses which will render it one of the most popular features presented this year.

A young man and woman meeting by chance are mutually attracted and make each other's acquaintance. This ripens into friendship, and friendship into love, until they decide to link their fortunes and travel over the old matrimonial highway. The girl's father does not approve and sternly forbids any further intercouse between the young people. It is proverbial, however, that "Love Laughs at Locksmiths" and as our picture shows, the father's wishes are disregarded, and the lovers find ways and means of communicating without the old man's knowledge, and finally arrange to elope; the girl leaving a note behind to inform her mother that she is going away to be married to George. After the marriage the "newly weds" return to the girl's home to gain her father's consent and approval to the hurried ceremony, but this is refused; the old man proving obdurate, and ordering his daughter and her husband from his house, never

to pass the threshold again. The mother bitterly deplores his harshness, but it is of no use and the couple sorrowfully leave the house, apparently to return no more.

Three years elapse and the old couple are still alienated from their daughter and have heard nothing from her since the marriage. While they sit together, solitary but for their own companionship, a vision of their lost daughter appears to them and so strong is the impression on their minds that the girl seems once more to be with them as she was years ago. The mother's heart yearns over her daughter and she writes a letter to the last known address, hoping it may have the desired effect and bring back their child to her sorrowing parents.

The scene changes and the home of the young people is seen with a child playing at its father's knee. The postman arrives bringing grandma's letter, which immediately decides the young mother to go to her, and accompanied by the child she bids her husband adieu and presently arrives at her old home. She decides to send in the baby first to announce her coming and a very pretty scene is enacted, exemplifying in a practical way the force of the expression "And a Little Child Shall Lead Them." For the winsome ways of the baby make such an impression on the sternness of her grandfather that he at last relents and consents to receive his daughter and son-in-law when a complete reconciliation is effected.

A natural and wholesome subject cleverly worked up and full of dramatic life and action.

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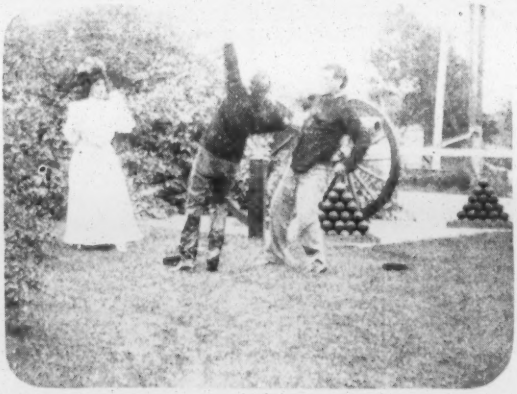
Spacing Film per foot	.05
Film Cement per bottle	.15

Selig Polyscope Co.

43-45 Peck Court, Chicago, Ill.

A LIFE FOR A LIFE

2553-2560



Copyright 1907, by The Selig Polyscope Co.

Length 725 ft. **Price $87.00**

Code Word: ALIFE

The SELIG POLYSCOPE CO. Inc.

43-45 Peck Court CHICAGO, U. S. A.

H. H. BUCKWALTER, Gen'l Western Agent

DENVER COLORADO

A LIFE FOR A LIFE

A military story of intensely dramatic interest and a production which comes at a most seasonable time, when military life and all military scenes and events possess a peculiar fascination for the theater going public and nothing which can be offered meets with such universal favor as incidents of this description.

A life for a life or death by the hand of God opens in most realistic fashion with "Guard Mount" at the Military prison of Yuma on the arid plains of Arizona.

The relief is marshalled in front of the military barracks; the usual close inspection of arms and accoutrements is made and right about face the guard marches off to the prison to relieve their comrades on duty.

The military introduction is, however, simply a preface to the love story which follows: which opens with a meeting between the Lieutenant of the Troop and his sweetheart, the cannon and general surroundings in the background maintaining the military character of the story. It seems, however, that the girl has already attracted the observation of one of the enlisted men who appears on the scene and with insulting language reproaches the Lieutenant. This is bitterly resented and a fight ensues between them, when the soldier who has been knocked down realizing that in striking an officer on duty he has incurred the penalty of a disgraceful dismissal from the service and desparately anxious to avoid this, draws a knife and stabbing the officer to the heart, makes his escape leaving the poor girl lamenting and heart broken over the body of her lover.

The young lady's cries bring a number of the officer's Troop to her aid and enraged at the death of their Lieutenant they immediately start in pursuit of the murderer, who in endeavoring to effect his escape leads his pursuers through scenery which is alternately wild and picturesque. At first it seems that he must succeed in eluding them, and at one time being more closely pressed by the swiftest of his fellow soldiers he gains temporary safety by dealing him a murderous blow, but finally, exhausted and disheartened, he is captured and led off to the Military Prison to await his Court Martial and trial for murder and desertion.

The prisoner being confined in his cell, the scene changes to the exterior of the prison where the interesting evolution of relief and guard mount outside the prison is seen, giving the audience a glimpse of real soldier life in barrack such as can seldom be obtained, and never presented before in a moving picture.

The interior of the prison is shown with a realistic fidelity and attention to detail which is the acme of moving picture art, and the villain seated in his cell broods over the probable consequence of his crime.

The prison guard enters, and leading him out he is next arraigned before a Court Martial and tried for his crime. The ceremonies and surroundings of a military trial have been carefully followed and an accurate reproduction of a scene seldom open to civilian observation, depicted. The evidence is carefully gone over and considered, the testimony of the young lady is taken, and after grave deliberation the court unani-

mously reaches a verdict of guilty and imposes the penalty of solitary confinement in the Yuma prison for life. The unfortunate man pleads wildly for a mitigation of his sentence, but without avail, and being led away is once more seen seated in his cell in dreary solitude. But "hope springs eternal in the human breast," and the condemned man has procured a file with which he is slowly filing his shackles apart, and when the turnkey enters his cell he strikes him down and while he lies unconscious strips him of his clothes and securing his keys gains the wall which he scales and finds himself once more a free man but alone in the sandy and desolate waste of the desert.

Impelled by fear of recapture, he makes his way across the desert, hoping for some place however humble, at which he can obtain rest and refreshment, but finding none. Water! water! is his cry, but none can he find, and sinks exhausted to the ground. What does he see? A green spot, an oasis, towards which he crawls painfully, for he can stand no longer, and to his unutterable joy finds a small supply of brackish water, enough at least to prolong his life for a few hours, and slightly refreshed he rises once more to his feet and staggers on.

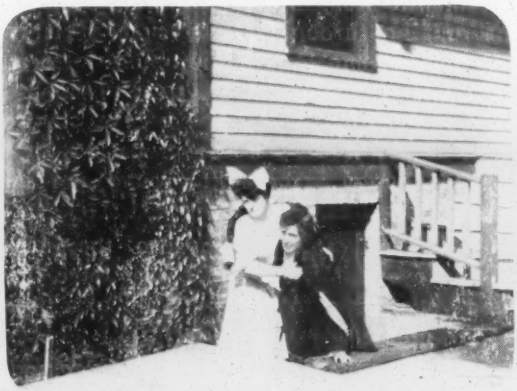
But the hand of God is upon him and the murder of the young Lieutenant will be avenged. Still seeking vainly for water, but this time unsuccessfully and at last exhausted, nature succumbs and the poor fellow falls exhausted to the ground to rise no more, and once again the tragedy of the desert is repeated and the erring man passes away to a mightier court than the Military one before which he recently stood.

The Girl and the Judge

2573-2580

Length 835 Ft. Price $100.20

Code Word: AGIRL



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AND

Motoring Under Difficulties

2583-2590

Length 450 ft. Price $54.00

Code Word: AUTOMOBILE

The SELIG POLYSCOPE CO. Inc.

43-45 Peck Court CHICAGO, U. S. A.

H. H. BUCKWALTER, Gen'l Western Agent

DENVER COLORADO

THE GIRL AND THE JUDGE

is a romantic story with a strong comedy element running through it, just such a picture as at once compels attention and interests and amuses an audience from start to finish.

A country girl, the heroine of the picture, is seen at her father's house preparing for a drive; the buggy is brought around and she drives away.

Meantime we catch a glimpse of the Judge presiding over his court and see at once that he is a young man to have attained to a position so dignified.

The Judge is next seen on a motoring tour through the country and in passing the young lady's house, catches sight of her on the veranda. The attraction appears to be mutual and something like a flirtation takes place between the Girl and the Judge.

The young lady has evidently made an impression on the legal gentleman as his auto with suspicious quickness returns, and a pretended break-down gives him an opportunity of making the acquaintance of the girl. The Judge goes toward the house, but she evidently does not recognize him at first or pretends not to, and throws a pan of water out of the window, which unfortunately falls on the Judge, so startling him that he falls into a cellar and sprains his ankle severely.

Then the natural good nature of the girl asserts itself and she invites the Judge into the house, but in his pain he sits down on the edge of the table without noticing that it is set with dishes, and causes a bad smash-up of crockery. The farmer enters at this moment and, enraged at the destruction, throws the Judge out of the house without knowing who he is, but his daughter explaining the situation to him, he helps the Judge into the house again, and furnishes him with a suit of his own clothes.

The Judge now proposes to return home and the young lady endeavors to assist him with the automobile but unfortunately a more serious accident occurs and the young man is thrown from the auto just as it is starting and rendered unconscious. He is again carried into the house and the family unite in efforts to revive him, and he leaves the city, having first obtained a copy of the girl's photo.

"The Girl" left alone solaces herself with a letter from the Judge, but is discovered by her father, who reads the letter and obtains a clue. The farmer visits the city and going first to the Judge's chambers obtains his home address, when mutual explanations follow, resulting in an invitation to the girl's home and the happiness of the young couple follows as a matter of course.

A big success and ready for immediate delivery.

MOTORING UNDER DIFFICULTIES.

The adventures and troubles of a long distance "motorist," while not an entirely new subject, presents a comic aspect which can easily be taken advantage of by the Moving Picture Man and are shown in a series of the funniest comic situations yet produced.

Our picture shows all that happened to a party of automobilists on a long distance run; the rough and muddy roads which the tourists encounter, the brute force occasionally necessary to extract the machine from an unpleasant situation and eventually the employment of a team of the much-despised "hosses" to rescue the automobile from utter oblivion.

Other adventures serve to render this film a chapter of accidents and incidents from start to finish and reproduced as a moving picture is strictly in line with the present fad and will interest all, whether automobilists or not.

A Southern Romance.

2583-2590

Copyright 1907, by The Selig Polyscope Co.

Length 590 ft. **Price $70.80**

Code Word: AROMANCE

A SOUTHERN ROMANCE.

A subject of the finest dramatic interest happily combined with plantation scenes and negro eccentricities supplying the comedy element essential in a popular romantic drama.

The entire film is beautifully mono-tinted, is original in conception and full of action and perfect from a photographic standpoint.

The story opens with a view of an old-fashioned southern mansion. The daughter of the house is seated on the veranda, when her lover appears and a very interesting love scene occurs between the two young people, interrupted by the entrance of papa who evidently does not approve of the intimacy. He orders the young man from the place never to return.

Driven to desperation, the hero sends the girl a letter asking her to be at the old meeting place. She changes her dress for a riding habit and quickly rides off to meet her lover, when she consents to elope with him.

Making her hurried preparations to leave, the young lady writes a note explaining that she is going to be married to the man of her choice and drives away with her lover, leaving her parents, whose sorrow at finding her letter is heartbreaking.

Time flys, and two years later the young couple are seen in their humble home, but fortune apparently has not smiled upon them. A baby lies in the cradle, but the furniture is

scant and old, while meager preparations for a meal await the coming of the husband with the means for purchasing it. He comes in but is again compelled to tell her that he has been unsuccessful in finding work, but gives her his last nickel to go out and buy bread. While his wife is out, the young man resolves in desperation to leave his wife and child and goes away, first writing a note urging her to take the child and go back to her parents, leaving him free to go out and look for a fortune for both of them.

On the wife's return she finds the note, and, having no alternative, takes her child and is next seen entering her old home, where she is affectionately received by the old folks who are overjoyed to see her again.

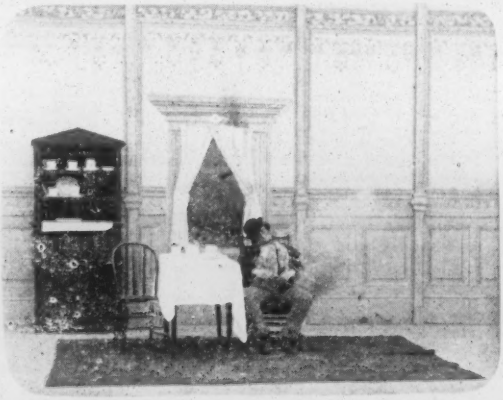
Grandparents, daughter and grandchild are again together on the porch of the old home after a considerable interval from the last scene, when a prosperous-looking man approaches and is recognized as the son-in-law whom unmerited failure had driven away from the side of his wife and babe. Explanations follow and all is forgiven. The re-united family enjoy being together once more, and finally the old gentleman, in a burst of true southern hospitality, dispatches a messenger to the "quarters" to bring up the negroes and have them contribute to the general rejoicing.

A very realistic scene next shows the negroes enjoying themselves in front of their cabins in their own characteristic fashion, when the messenger from the great house arrives and tells them all to hurry up to the Jubilee.

The story ends with a scene of general festivity, the negroes vying with each other in contributing to the general merriment.

What A Pipe Did

2593-2600



Copyright 1907, by The Selig Polyscope Co.

Length 465 ft. **Price $55.80**

Code Word: APIPE

The SELIG POLYSCOPE CO. Inc.

43-45 Peck Court CHICAGO, U. S. A.

H. H. BUCKWALTER, Gen'l Western Agent

DENVER COLORADO

WHAT A PIPE DID

For mirth-making possibilities the subject, "What A Pipe Did" sets a new record, and the film itself is so entirely different from the ordinary comic chase production that it cannot fail to prove a comedy success superior in interest to anything of the kind produced this year.

The story opens with a venerable German much addicted to pipes of strong quality, and the German House Frau seems to object very seriously to the odor of the pipe that her husband is smoking, and taking it from him in a very forcible manner throws it out of the window and forbids him to smoke any more.

Not at all deterred, our Teutonic friend walks deliberately over to the rack and selects another pipe, lights it and puffs quietly away again, but unfortunately, he is too comfortable, and the combined influence of his pipe and a good dinner proving too much, he falls fast asleep and his pipe falling from his mouth sets his clothing on fire and he awakens to find himself a mass of flames and smoke, and fully realizing his unfortunate dilemma, this victim of involuntary conflagration frantically endeavors to extinguish himself with the tablecloth but without having very much success, and rendered distracted, makes his exit through the window and rushes out to

find some other way of extinguishing the flames which are making matters exceedingly hot for him.

A pretty housemaid who is dusting a rug sees the fleeing German and does what she can to "put him out" by beating him heartily with the carpet duster, but all to no purpose, and he rushes on still smoking to encounter a number of incidents each more funny than the preceding one.

An Italian leading a goat is run into and overturned, a manhole full of water and yawning for his reception fails to quench the flames, an alledged blind man who can see well enough to perceive what is coming his way, and a fake cripple who can run away very vigorously when necessity arises: help to fill out the comic situations until the harrassed man runs into a Fire Work's Store and setting light to the entire Pyrotechnical outfit soon produces a Fourth of July that is more realistic than respected.

A charitable milkman and a Fire Engine Company with nothing better to do, next try to extinguish the unfortunate German, but without effect, and it really seems that the flames started by his pipe are unquenchable, but he finally sights a small lake which affords a desired opportunity, and rushing into it at last manages to extinguish the fire and become his normal self once more.

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43-45 PECK COURT

CHICAGO, - - - ILL.

Wooing and Wedding of A Coon

2603-2610

Copyright 1907, by The Selig Polyscope Co.

Length 885 ft. (about) Price $106.20

Code Word: ACOON

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43-45 Peck Court CHICAGO, U. S. A.

H. H. BUCKWALTER, Gen'l Western Agent

DENVER COLORADO

FROM THE COLLECTION OF
CHARLES G. CLARKE

Wooing and Wedding of a Coon

In The Wooing and Wedding of a Coon we present a comedy subject replete with humor and one hilarious laugh from start to finish. A feature that will make good wherever it is shown, being full of clean, wholesome, legitimate comedy, and abounding in humorous situations and incidents from the first to the last foot

The opening shows a colored nursemaid in the park with baby carriage, and seated on a bench receives the attention of several smart colored men who admire her greatly and endeavor to make her acquaintance. But the dusky belle is coy and declines to make the acquaintance of any of them until one more fortunate than the rest is invited to a seat on the bench with her, and a most pronounced flirtation takes place between the lady and her beau.

The course of true love seems to run smoothly, and we are next introduced to the lady's home where the young man is paying a visit and is introduced by the girl to her father and mother, typical old darkies of before the war time, and several funny scenes follow in which the kid brother plays a prominent part. The coon favors his girl with many presents and lavishes attentions upon her although it cannot be said that the courtship proceeds altogether without incident. A rival appears on the scene, razors are drawn and finally a duel is arranged at which both suitors, accompanied by their seconds, appear on the field of honor and exchange shots at thirty paces.

One of the combatants is carried off the field while our original hero remains the master of the situation and the girl arriving at the moment is so pleased with his valor that arrangements for the wedding are made at once. The happy climax is reached at last and the marriage ceremony makes the two coons one and ends the "wooing" in a wedding.

Next is seen the home of the young couple, but quite a change has taken place. No longer does the colored gallant overwhelm his lady with presents and similar attention, but the familar sign of "Washing Done Here" is apparent, and while the woman toils at the wash tub the married coon smokes, drinks and enjoys himself at his leisure until he decides to go out and enjoy the sights and pleasures of the town.

In turn he visits a crap game and several other gambling scenes, not forgetting various saloons at which he accumulates a very preceptible package. His gambling experience has been unsuccessful and he loses not only his money but his clothes as well, and finally is compelled to rob a scarecrow in order to get clothes enough to get home again at all, which he finally gains in a very disheveled and ragged condition.

The unfortunate coon has not been home long before he is attacked by imaginary foes as the result of his drinking bout, seizing a broom he gives battle wildly but is surprised by his wife, who, disgusted with the condition in which her husband has returned, attacks him viciously and gives him the beating he so richly deserves and ends by throwing a tub of suds and dirty water all over him.

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43-45 PECK COURT

CHICAGO, - - - ILL.

THE TIN WEDDING

2613-2620

Copyright 1907, by The Selig Polyscope Co.

Length 810 ft. (about) **Price $97.20**

Code Word: ATIN

The SELIG POLYSCOPE CO. Inc.

43-45 Peck Court CHICAGO, U. S. A.

H. H. BUCKWALTER, Gen'l Western Agent

DENVER COLORADO

FROM THE COLLECTION OF
CHARLES G. CLARKE

THE TIN WEDDING.

Married life has its pleasures and frolics as well as its trials, and a good old country couple having been many years married, their friends and neighbors decide to celebrate the return of the day with a surprise party and shower of tin ware in good old-fashioned country style.

Like most all "surprise parties" the recipients are well aware beforehand of what is coming, and the scene opens with preparations to receive and welcome the "unexpected guests." Very funny incidents and situations transpire. The old lady, who is not as slim as she used to be, insists upon mounting a ladder, and personally superintending the preparations, while th old gentleman gets busy with a new stove pipe which he is trying to fix, but which, after the manner of stove pipes from time immemorial, obstinately refuses to be fixed, and the usual scene of confusion follows.

When order has been brought from chaos the presents begin to arrive, and many laughs follow the undoing of the several packages. But the guests are arriving and a very animated scene is depicted as one after another the friends make their appearance Some confusion is caused at first by the pranks of two boys, sons of the house, but being detected the old man orders them upstairs to their room and follows to inflict deserved punishment

Unfortunately the boys' room is directly over that where the guests are assembled and an

open stove pipe hole communicating with the room below affords them just the opportunity they need to continue their mischievous operations, and to still further annoy their parents and the inoffensive people below them, while the arrival of additional guests and the beginning of festivities give them a much desired opportunity of annoying their elders, and every attempt to celebrate the occasion down stairs with the usual festivities is met by some interference from above.

More guests arrive, refreshments are served, and the health of the old couple is drank with great enthusiasm. Then the fiddler mounts his rostrum and to the inspiring strains of his music young and old join in the measures of the dance. But in the meantime the boys have not been idle and various misadventures satisfy the folks below that there is something in the air. Directly under the stove pipe hole stands a table and on the table a jug which does not contain syrup. A fish hook at the end of a string secures the jug and it is safely drawn up to the room above, nor does pursuit solve the mystery, as when the irate "Dad" rushes up he finds nothing but two innocent boys, apparently fast asleep.

The company down stairs are next entertained by a vocal duett, one of the parties to which is an "old young" lady very elaborately gotten up. While she is in the midst of one of her finest Cadenzas the fish hook again descends and unperceived snatches from her head a wig which is a marvel of high tonsorial art. She soon discovers her loss and the entire party rushes up stairs to apprehend the disturbers of the peace,

who this time are found hidden underneath the bed, and evidence of their guilt, the missing jug and the lady's wig, easily show who are responsible for the disturbance.

Justice is about to overtake the young urchins, but at the critical moment they execute a masterly backward movement and rush down the stairs with every one helter skelter in pursuit, the stairs are reached and successfully negotiated by every one except the lady whose wedding is being celebrated, and who is a heavyweight of considerable caliber, she misses her footing and falling to the ground finds herself unable to rise.

And now a great scene ensues. Every effort is made to "hoist" the unfortunate woman to a sitting position, but all in vain, and finally it is found necessary to adjust a block and tackle to accomplish the desired result to her portly frame. Still all to no purpose as even with mechanical aid nothing can be done with this exceedingly heavyweight until at last a gentleman of almost equal proportions hooks on to the tackle and the victim of "adipose deposit" is at last raised to her feet and bows her thanks equally to the audience and to her rescuer.

MIKE, THE MODEL

2623-2630

Copyright 1907, by The Selig Polyscope Co.

Length 600 ft. (about) **Price $72.00**

Code Word: AMODE

The SELIG POLYSCOPE CO. Inc.

43-45 Peck Court CHICAGO, U. S. A.

H. H. BUCKWALTER, Gen'l Western Agent

DENVER COLORADO

MIKE, THE MODEL.

Weird, mysterious and comical by turns, Mike, the Model, is one of the happiest combinations ever shown as a moving picture, and will elicit roars of laughter whenever shown.

A sculptor is seen in his studio admiring his works of art, and instructs his assistant to hang out a sign "Models Wanted" The sign soon produces results and an engaging young lady is attracted to the studio, but on being informed that the subject for which she is required to pose is that of the "Diver" and the somewhat scanty costume shown to her, she declines the job and leaves the studio indignantly.

In the meantime "Mike," a typical Irishman looking for a job, has been attracted by the the same sign and decides to offer his services for the encouragement of art. Arriving at the studio he is met by the sculptor and engaged to impersonate the character of Julius Caeser, appropriate costume is provided and Mike retires to assume the appearance of this hero of ancient history. While he is robing himself the sculptor decides to steady his hand by indulging in a drink of Bourbon and imprudently leaves the bottle in sight after he has done so. His assistant enters and takes one for himself after which he introduces a very potent powder into the bottle and leaves it for the next comer. Mike enters in all his glory, arrayed as the Roman General, he also sees the bottle and loses no time in taking not one, but two or three drinks, and the combined

potency of the liquor and powder is so great that he becomes pugnacious and violently assaults a clay model standing on a near by table after which he sinks soundly to sleep.

And now the curtains which conceal the sculptor's completed work, one female and two male figures are mysteriously withdrawn, and the statues, imbued with life, step gracefully from their pedestals and contemplate the sleeping Irishman. A few passes by the hands of the female image thoroughly awakens the sleeper, who is naturally surprised to see the change in position of each statue and carefully replaces them each on its own pedestal, but no sooner has he placed one in position than it again steps down and still further increases his bewilderment. Enraged and puzzled at these continual changes, Mike obtains an axe with which he demolishes the female statue, and is about to destroy the other two when they change instantaneously to demons armed with tridents with which they most effectively punish the unhappy Mike and finally disappear in a cloud of fire and smoke to reappear once more in their original characters as statues.

Mike concludes that the best thing that he can do is to arrange himself on the vacant pedestal. He does so, and the sculptor enters, and finding this grotesque object in the place of his beautiful statue, falls to the ground in a faint, and the picture ends.

Fun and laughter characterize every foot of this film, and as a comedy subject it has never been surpassed, while the mysterious element baffles any ordinary understanding.

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43-45 PECK COURT

CHICAGO, - - - ILL.

THE EVICTION

2643-2650

Copyright 1907, by The Selig Polyscope Co.

Length 585 ft. (about) **Price $70.20**

Code Word: ATLAW

The SELIG POLYSCOPE CO. Inc.

43-45 Peck Court CHICAGO, U. S. A.

H. H. BUCKWALTER, Gen'l Western Agent

DENVER COLORADO

THE EVICTION.

A drama from real life, carefully presented in every detail and depicting scenes of thrilling interest which will enthrall an audience wherever shown. "One touch of nature makes the whole world kin." A truth that has been so often demonstrated that it is unnecessary to repeat it here, and incidents of the kind shown in this film prove the truth of the saying.

A poorly dressed woman is seen waiting with her little girl outside the factory from which workmen are emerging. Her husband is among the number and is eagerly greeted by his wife and child who try to induce him to go home with them, but ineffectually, as he prefers the society of his comrades and leaves with them, notwithstanding his wife's entreaties to the contrary.

The men are seen entering a saloon and go up to the bar. The man who we have just seen with his wife seems to be troubled and to know that he is not doing right. He hesitates as he is pouring out a glass for himself, and his gaze wandering to the large mirror he sees therein an apparition of a satanic face, "the demon of drink," smiling on him, which so works upon his mind that he leaves his glass untasted. He tries to leave, but his

friends persuade him, and to show them that he fears nothing he swallows the liquor, when the face of the apparition is again seen in the mirror smiling triumphantly.

And now the men sit down to play cards, and at first he whose fortunes we are following, wins and orders more drinks, but his luck does not last and his losses begin to overwhelm him. Once more he sees a vision in the mirror, not the demon this time, but the picture of his wife and child in front of a pawn shop, which she enters; and, removing her wedding ring, deposits it with the pawnbroker in return for a small sum of money. Conscience stricken, the man endeavors to return to his home, and is actually outside of the saloon when his companions rally him on his want of courage and induce him to once more resume the card game. His luck returns and he wins once more, but it does not last and again his conscience forces him to look into the tell-tale mirror.

He beholds another vision and again a different one. This time it is his poor home, the landlord sternly demanding his rent which his wife is unable to pay. The landlord calls men to remove the furniture and evict his wife and child. Maddened at this last apparition, the unfortunate man tries to fight with his quondam friends. Being overcome with drink his

head falls to the table in uneasy slumber, and another vision appears to him. He dreams that he has murdered one of the companions of his orgy and is under arrest for the murder, and is almost paralyzed with fear at the horrible thought. Awaking, he is somewhat relieved to find that it is only a dream, and bathing his face with water seems to become calmer and partially returns to his senses.

Another change of scene takes place. The husband is seen returning to his home, and in front of the poor tenement house we see on the pavement a few articles of furniture while the men are still bringing down the remainder, and his little daughter is watching on the sidewalk what is left of her home. As soon as the husband and father appears the little girl runs to him and their mutual distress is so great that it attracts the attention of the passers-by. Being apprised of the situation their charitable feelings are aroused and they give the repentant man sufficient money to settle the rent and the good wife is so affected that she kisses and pardons him, and the now reunited family return to their home, the furniture is restored to its place and it is hoped that genuine repentance and a new life has begun for the hero of this pathetic picture story.

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THE TWO ORPHANS

"The Story That Never Grows Old" as presented in every civilized country under the sun.

THE TWO ORPHANS

(THE STORY THAT NEVER GROWS OLD)

Presented with elaborate attention to detail, costume, scenery and dramatic cast

IN SIX ACTS

Length (about) 1035 Feet Code Word, Orphans

THE SELIG POLYSCOPE CO. Inc.

43-45 Peck Court, Chicago, U.S.A.

THE TWO ORPHANS

We inaugurate a series of gorgeous scenic reproductions of popular plays and dramas with the "Story That Never Grows Old"

THE TWO ORPHANS

presented with the most elaborate attention to detail, magnificent costumes, beautiful scenery, and a strong dramatic cast. The "Two Orphans," originally a French production, has been acclaimed with triumphant success in every civilized country under the sun as one of the most successful and heart-stirring dramas ever staged, but the attempt to reproduce it by the moving picture art has never before been made and marks a departure which will undoubtedly strengthen and develop popular interest in animated pictures to an extent which cannot be overestimated.

Our picture follows the original play with absolute fidelity and presents all the original dramatic characters and events in six acts. The costumes of the times as well as the appropriate scenery have been accurately reproduced, and everything possible done to render this a genuine triumph of animated pictorial art.

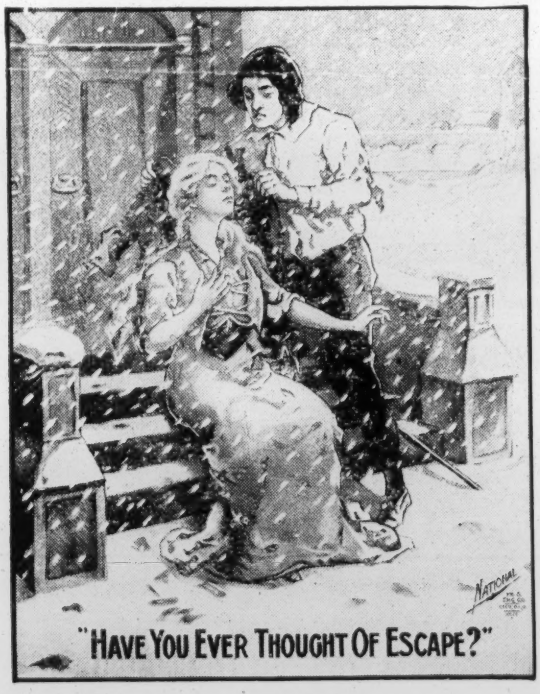
The story of the play is too well-known to necessitate any extended description; it deals with the fortunes and misfortunes of the two orphans girls, one of whom is blind, who come to Paris with the idea of making their fortunes.

ACT 1. Opens with a beautiful view of the River Seine in the background and shows the arrival of the blind girl and her sister. They encounter an old hag who makes her living by begging and worse practices, and who has two sons, one a cripple who makes a poor living as a scissor grinder, the other a vagabond who lives on what he can steal. The girl who has her sight attracts the attention of a libertine nobleman who causes her abduction, leaving the unfortunate blind girl at the mercy of the hag, who persuades her to accompany her to her lodging with a view of compelling her to sing and beg on the streets.

ACT 2. Introduces a gay scene. Nobles and ladies of the French Court are enjoying themselves when one of the men boasts

of his capture of the girl who has been abducted. She is brought in and appears greatly frightened by her surroundings. One of the noblemen objects to the manner in which the girl has been treated, and high words ensue which lead to a duel, resulting in the death of her abductor.

ACT 3. A street in Paris during a severe snow storm. The hag is seen compelling the girl to beg from passers-by. Whatever money is obtained in this way is at once appropriated by her Task mistress who departs with her youngest son, leaving the cripple and



"HAVE YOU EVER THOUGHT OF ESCAPE?"

the blind girl together, between whom an affecting scene takes place, each offering words of comfort for the other's affliction.

ACT 4. The girl who had been abducted and rescued is seen at work in her humble lodging. She is visited by her deliverer and one of the elder court ladies, but while conversing with them she fancies she hears in the street her sister's voice and sees her pass through the snowy street before her mental vision, accompanied by the hag and her two sons. She attempts to rush out to join her sister but is stopped at the door by the gendarmes, and being arrested for a supposed crime is conveyed to the prison of St. Sulpice.

ACT 5. A most realistic presentation of the interior of the female prison in which the girl just arrested appears with others in the garb of the inmates of St. Sulpice. Through the generosity of one of the other inmates and the kindness of the Lady Superior in charge, she obtains her pardon and at once leaves to renew her search for her sister.

ACT 6. The interior of a garret, where are lodged the hag, her victim and her two sons. The hag abuses the unfortunate blind girl and drives her from the room before the entrance of her sister, who has been traced to the place. The sister sinks onto a rude bed and, overcome by weariness and grief, falls into an uneasy sleep. The hag and her son leave, and the blind girl re-enters the room. By some mysterious attraction she recognizes her sleep-

ing sister and the two are joyfully reunited. The woman and her son again enter and try to separate the girls. A fight ensues between the cripple and his brother, the former trying to champion the cause of the girl, in the midst of which the gendarmes arrive on the scene, accompanying the nobleman who rescued the elder girl, and the court lady. The hag and her villainous son are placed under arrest and the other characters are made happy as is their due.

READY FOR DELIVERY DECEMBER 24, 1907

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WIRE ORDERS

The Four Footed Hero

2643-2650

Copyright 1907, by The Selig Polyscope Co.

Length (about) 610 ft. Price $73.20

Code Word: CANINE

The SELIG POLYSCOPE CO. Inc.

43-45 Peck Court CHICAGO, U. S. A.

H. H. BUCKWALTER, Gen'l Western Agent

DENVER COLORADO

The Four-Footed Hero.

Nature fakes and nature fakers have given rise to much acrimonius discussion of late. But the instance of animal sagacity, courage and devotion shown in this film should satisfy the most skeptical that all extraordinary animal stories are not fakes, and all will agree that the intelligence displayed by our four-footed friend reaches almost beyond the realm of instinct, and very nearly approaches reasoning power. Animal and child pictures are always popular, and the combination secured in this with the intensely exciting interest engendered by the rescue of the child from the burning building will make this picture successful beyond all previous records and cause a widespread demand for it throughout all parts of the country.

The opening scene is a pretty interior, showing the home of the little girl where she is playing with her four-footed companion and friend, an immense St. Bernard dog. Her nurse dresses her for the street and she goes out accompanied by the dog, who walks beside her carrying in his mouth a basket intended to hold the little girl's purchases at the store to which she is going. They visit the store together, the dog carrying the basket in his mouth, and return home to be affectionately welcomed by Papa and Mamma.

We next see our little friend being tucked into bed by "Nursey," an affectionate farewell is given to the dog, and next her parents, who

are going out to spend the evening, come in to bid her good night. They are seen to leave the house and the little girl is left alone save for her nurse and the ever faithful dog.

In the meantime the nurse receives a visit from her young man and has a "lovely time" entertaining him. His cigar apparently does not draw well and he takes another, throwing away the "stub" without the precaution of extinguishing the light. After this, following the example set by the child's parents and apparently quite oblivious of her duties, nurse leaves the house with her lover to spend an evening at the theatre, and only the dog remains to guard the now sleeping child.

Slowly it is seen that the lighted cigar carelessly thrown away is doing its deadly work, smoke is seen to be working its way through the house in gradually increasing volumes, and now the dog becomes aware of it and is plainly very distressed and uneasy. He runs up stairs to the sleeping apartments and tries hard to effect an entrance into the child's room, but without success, and seeing it is useless to waste further time he tears down stairs and out on the street, where he finds a policeman. Almost speaking, he induces the policeman to follow him to the nearest fire alarm box and plainly urges him to call the fire department. This is done and the firemen are soon on the scene with the dog in attendance, who contrives to direct them to the window of the apartment in which the child is sleeping, and none too soon, for the flames and smoke are already pouring from the build-

ing. A ladder is put in position, which the fire laddies quickly scale, followed by the dog, whose excitement enables him to perform feats which he could not otherwise accomplish. Knowing the way the dog rushes into the child's room who, awakened and terrified by the smoke, has hidden her head under the bed clothes and is on the point of suffocation.

The dog seizes the child by the night robe and contrives to drag her from the bed, next across the room with all care and gentleness, and finally down the stairs through clouds of smoke which would stifle and overcome many a man. At length the bottom of the stairs is reached; in the meantime the firemen have broken down the door and the child is brought out to the street and restored to the arms of her parents, who have hurriedly returned home on hearing the alarm of fire and are almost distracted with grief at the probable fate of their little daughter.

A beautiful tableau of the little girl and her dog ends the scene, which combines more real excitement and intense emotion than has been produced by the moving picture art for a long time.

Selig Polyscope Co.

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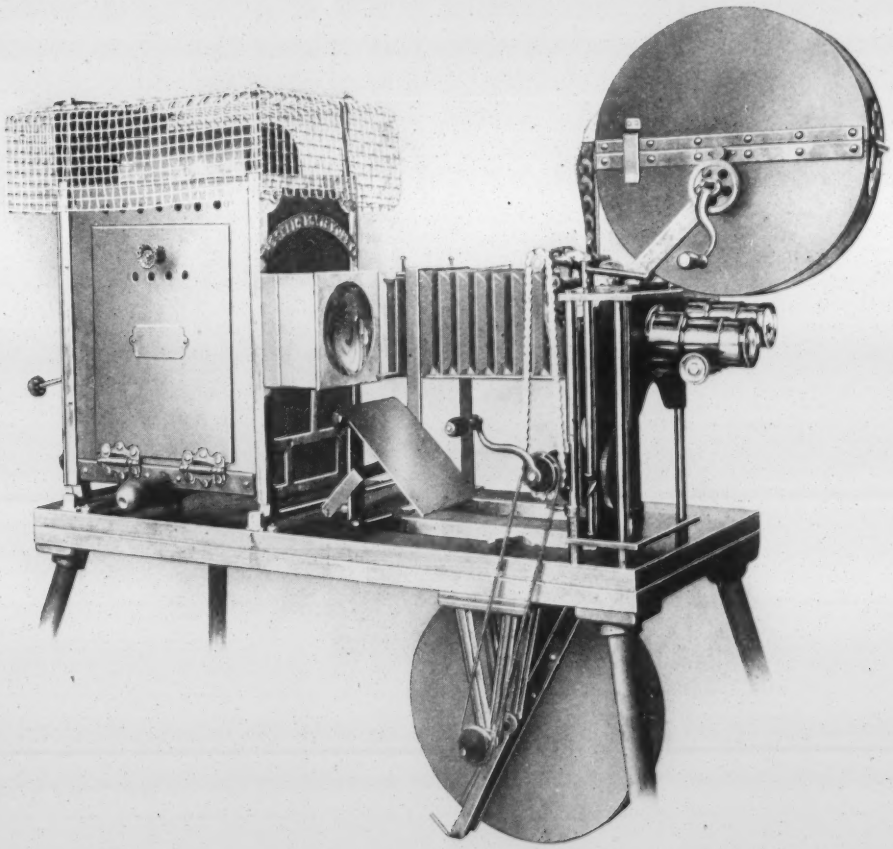
THE 1907 MODEL POLYSCOPE.

(See page 5 for full description.)

THE ACME OF STRENGTH AND DURABLE CONSTRUCTION
THE EMBODIMENT OF SIMPLICITY IN OPERATION, AND
THE CLEAREST, STEADIEST PICTURE PRODUCED.



FULL FIREPROOF EQUIPMENT.

1720—1907 Improved New Model Polyscope, with stereopticon and moving picture lenses, fireproof magazines top and bottom, air-cooled lamp house and all latest fireproof devices. Price.....$150.00

1721—Same as No. 1720, with special box magazine into which film falls instead of circular magazine. Price..... 150.00

(See illustration on page 6.)

1727—Polyscope with stereopticon and Moving Picture lenses, but without fireproof equipment. Price..... 100.00

1907 POLYSCOPE.

The illustration on the opposite page gives a good general idea of the New Model Polyscope equipped with the latest devices to insure safety in operation and perfection in picture production. As at present equipped, the Polyscope is the finality of improved construction, optical and mechanical skill and fully justifies the claim that it is the most practical, durable and economical moving picture machine made.

The new Polyscope is a better moving picture machine than any other yet offered for sale.

It is easier to understand, because its construction is simple, free from eccentric bearings, difficult adjustments and similar devices.

It is easier to maintain, because its simple and durable mechanism is constructed of tool steel and hard brass and all parts are interchangeable.

It is easier to operate, because it is light running, readily adjusted, quickly understood and is not liable to get out of repair.

It is economical, because it involves practically no repair bills and does not scratch, wear or tear the films.

It is satisfactory, because it projects a perfectly clear, bright, and steady picture on the screen without vibration or flicker.

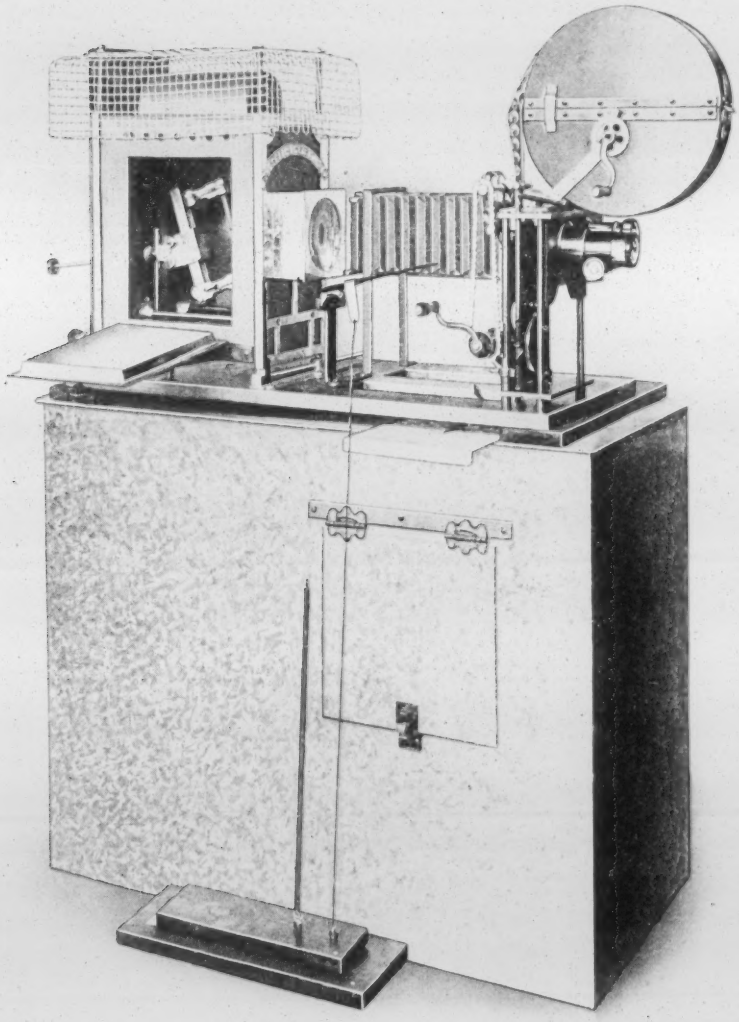
It is practical, because it can be used with any light, Electric or Calcium, and at any distance from 20-ft. up.

It is profitable, because it is a money earner as well as a money saver from the start.

These are a few of the many reasons that make the Polyscope the most popular machine with every exhibitor and operator who has given it a fair trial.

1907 POLYSCOPE, WITH BOX MAGAZINE.
THE PRACTICAL EXHIBITION OUTFIT.

Economical—Does not Wear or Tear Films—a Picture Free from Flicker or Vibration.



1723—Improved NEW MODEL POLYSCOPE with stereopticon and moving picture lenses, fireproof circular magazine above and special box magazine below, air-cooled lamp house and all latest fireproof devices. Price.....$150.00

1724—Same as No. 1723 but with circular magazines, top and bottom instead of box magazine. (See illustration on page 4.) Price..... 150.00

DESCRIPTION OF THE 1907 POLYSCOPE.
(With Fireproof Equipment.)

It would be superfluous at this time when moving pictures are so well known and appreciated that they form a most important part of almost all successful entertainments to dilate upon the profitable aspects of this work. That is something now so well known and so universally recognized that it would seem like gilding the lily or refining pure gold, nor do we think our friends would thank us for a long and learned essay on the manner in which moving pictures are produced or the various efforts and experiments which have been necessary before they could be brought to their present state of perfection. The few words of description which we consider necessary we intend to make as plain and direct as possible.

Motion pictures have made more advancement in the past year than in the previous five. The unsteady, indistinct, poorly-lighted and crude pictures of a few years ago will no longer satisfy the public. Only bright, clear, steady and well-illuminated subjects that need only life to make them real will satisfy, and the operator who now uses an old-style machine is actually hurting the business. The 1907 Polyscope has created a new era and opened up an entirely new field where before much dissatisfaction existed. Polyscope Pictures do not fatigue the eye and they are entirely lacking in flicker.

There are two ways of considering a motion picture machine from the standpoint of the audience who are to be entertained, and the operator or manager who does the entertaining and makes the investment.

PATRONS MUST HAVE THE BEST, and this is given to them by the Polyscope in the form of a clear thoroughly illuminated picture which does not flicker or in any way annoy or distress the eyesight.

The management must in addition make sure that their machine is durable and will last almost indefinitely without showing signs of wear. This is insured in the Polyscope by the fact that the mechanism is entirely constructed of tool steel and hard brass. All parts are interchangeable, so that in case of a break repairs can be obtained without any delay.

It must be noiseless and run easily. It must be so constructed that it will not damage films either by scratching or by running over the feed sprockets. Every sprocket wheel added to a machine increases the liability of ruining films and a sprocket with an intermittent motion has long been declared quite an erroneous system not only on account of its flicker and unsteady effect on the screen but because it runs films off and punctures them. The up-to-date machine must be simple and it must be easily cleaned and oiled and be free from eccentric bearings and similar devices that are difficult to adjust and suddenly work loose and bend vital parts of the machine. From the standpoint of illumination the machine must utilize every possible ray of light coming from the arc or lime jet. Every possible square inch of the condensers must be free to concentrate powerful rays on the film and throw a bright image on the screen. Machines so constructed as to carry a slide carrier in front of the condensers while the motion picture is running are not only unsafe but they cut down the light one-third. The 1907 Polyscope gives one-half more light on the screen with the same candle-power at the illuminant than other machines in which the condenser surface has been cut down.

The new Polyscope is exceedingly simple in construction. It has only five gear wheels and only one sprocket when running film into a fireproof box or magazine. Equipped with an automatic take-up it has two sprockets. Other machines have more, which vastly increases the damage to films.

The Polyscope consists of mechanism with moving picture lens and stereopticon lens, lamphouse with electric lamp or calcium burner so that it can be used either with electricity or calcium light, switch and rheostat.

The changes made in the 1907 Model as compared with the 1906 machine are not radical but tend to strengthen and simplify the construction. Those parts of the Polyscope which have in the past shown any tendency to wear have been strengthened and particularly the pins which we have made interchangeable, so that with a supply of pins on hand a worn one can be replaced immediately by the operator without any delay or expense for repairs.

An improvement has also been made, as the result of which it is utterly impossible to scratch the film as nothing touches it either on the face or back while passing through the machine.

OFFICE OF
J. H. FERRIS
276 STATE ST.

CHICAGO, ILL. February 15th, 1907.

The Selig Polyscope Co.,
#43 Peck Court,
Chicago, Ill.

Gentlemen:

We are just in receipt of your favor of the 14th inst. inquiring regarding the Polyscope Moving Picture Machine and the service which it has given us.

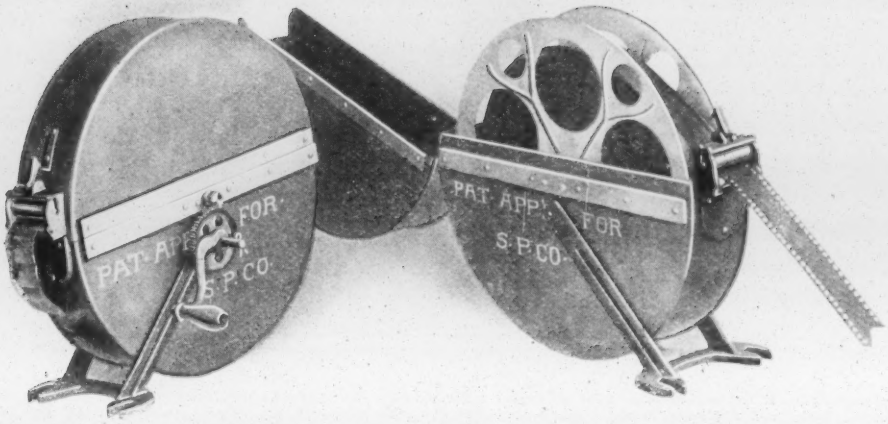
We wish to state that we are well satisfied with the Polyscope which has now been in use in our theater at 276 State St. for almost one year and during the entire time has given us good service.

Our show is "continuous" and we give exhibitions every hour of every day and may say that for heavy and constant work of this kind the Polyscope is the best machine on the market today, and furthermore, my experience is that it is the least likely to get out of repair and gives the clearest steadiest picture free from "flicker" and vibration.

We hope you will soon be in a position to deliver the new machine which we have ordered from you as you know we are about to open a new theater on Adams St. and want to make sure that we can install a Polyscope when we do so. This is important and we would thank you for your immediate reply.

Yours truly,
Yours truly,

J. H. Ferris



FIREPROOF CONSTRUCTION:

City Fire Regulations are strict and very rigidly enforced. This is therefore a very important question for the operator who desires to avoid unnecessary trouble, to say nothing of the fact that a thoroughly fireproofed machine is the best insurance policy an owner or exhibitor can take out.

The new Polyscope has fireproof magazines, top and bottom which will pass Fire Underwriters' inspection or is furnished with box magazine at bottom and circular magazine at top. Has extra large air-cooled lamp house, screen for protection of films and instantaneous cut-off with other exclusive fireproof devices. A single example will serve to give an idea of the thoroughly-designed construction. It is possible to place a reel of film in the magazine and set fire to an end coming out the film slot. The celluloid will burn only as far as the slot and will not in the least damage the film inside. This is the most thorough test possible on any machine and very few will stand it.

The lamp house is extra large and roomy, built of heavy Russia Iron with nickeled corners and attachments. It is fixed on the board by an adjustable system of sliding rods, which insure an easy and quick adjustment to any desired position. It has double walls, which keeps the outside cool and federal bushings through which the electric wires are conducted to the inside.

THE FRAMING DEVICE is one of the strongest points of superiority in the Polyscope and one of the greatest improvements in the New Model. In case of any displacement of the pictures a small hand lever instantly brings each one to its proper place, without disturbing the focus of the lamp. A touch, nothing more, and the picture is running in proper position and is accurately framed on the screen.

H. T. BLAIR, Manager

FEATURES

The Tom Boys
Female Highwayman
Sights of a Great City
Dolly's Papa
Scenic James River Valley

BLAIR BROTHERS

High Class Motion Pictures and Illustrated Songs

Permanent Address: 1617 Olive Ave., Sioux City, Iowa

G. T. BLAIR, Advance

We use the POLYSCOPE, the only machine that makes a steady picture.

SATISFACTION GUARANTEED

En Route January 15, 1907.

Selig Polyscope Co.,

Chicago, Ill.

Gentlemen:

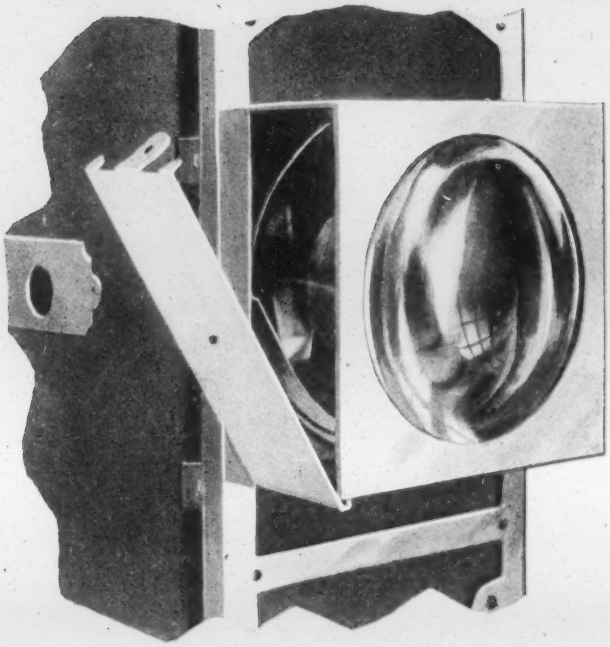
After having used your Model De Luxe Polyscope for over three months continuously, I wish to thank you for calling my attention to this particular machine. It is the only machine that I ever had on the road that would stand the hard strain and I have used all kinds. It is easy on the films, all of mine being just like new. It has the best lamp house and most roomy of any machine made. Its framing device is perfect. It is easy to operate and is practically noiseless, and best of all, gives a picture that is brilliant, steady and flickerless. The lenses furnished are the best. "The best we ever saw" is the remark of all managers we have played under. I wish all Motion Picture men had one like ours.

Yours truly,

Yours truly,

H. T. Blair, Manager

Mr. Blair is a gentleman of wide experience in the entertainment business and one of the most successful moving picture men in Iowa or the Northwest. He knows whereof he speaks as he has been before the public in this line of business for many years.



THE LENSES are the very highest grade which it is possible to obtain. The stereopticon and motion picture lenses are tested and exactly matched when the machine is assembled and they may be of any desired focal length, which means that with the Polyscope pictures of any reasonable size can be produced at any distance.

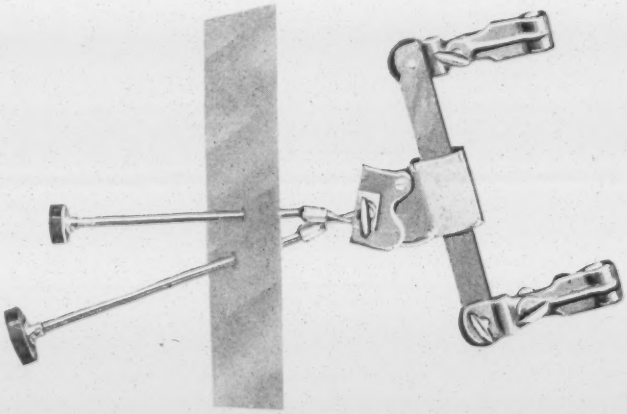
The moving picture lens consists of a rack and pinion jacket containing a tube, built by the leading American maker on the latest improved formula in the highest grade of optical work. When desired we can furnish tubes interchangeable for those of any other focal length so that the exhibitor can equip himself for any size picture at any distance.

The condensing lenses are held accurately in place by an improved mount as shown in the illustration. They can be removed and replaced with new ones in a few seconds, by opening a small metal door.

Considerable complaint is heard regarding breaking of condensing lenses, and admittedly this is difficult to overcome. We furnish the finest quality of ground (not pressed) lenses, specially annealed and tempered to withstand an enormous amount of heat or sudden change of temperature and if reasonable care is exercised this trouble is to a great extent eliminated.

THE STEREOPTICON ATTACHMENT on the 1907 Polyscope is not a cheap iron casting and piece of rod but a complete and fully equipped piece of apparatus. It is handsomely nickel-plated and finished with red leather bellows that add very much to the appearance of the outfit.

Stereopticon lens. It must be understood that the Polyscope is a complete Stereopticon as well as a Moving Picture machine and is elaborately equipped with all the necessary parts of the highest grade stereopticon made. A handsome and expensive set of leather bellows completely shuts out all extraneous light and renders the stereopticon picture much brighter and clearer than when the ordinary arm and tube construction is used. The stereopticon projecting lens is of the highest quality procurable and is provided with thumb screw rack and pinion for accurate focusing. It also is interchangeable, thus any size stereopticon picture can be shown to correspond in size with the moving picture.



The Arc Lamp. Is of the simplest and at the same time the most effective construction. It is the result of many months of careful experiment by an Electrician well known in the highest ranks of the Electric world. It is arranged so as to be most easily adjusted and can be tilted to any required angle, or moved backward and forward and thus placed in any desired position in the lamp house. The touching of a screw brings the arc into exact focus should the carbons burn unevenly. The feed wires come through two insulated holes, to connect with the switch, leaving the handles at the rear free from all wires.

The Rheostat furnished with this machine is our own well known model, adaptable to any power of arc up to 50 amperes.

RESULTS

Are what the exhibitor desires and with an equipment such as we have described they can surely be obtained and a clear, clean cut and steady picture produced every time and under all circumstances.

January 10th, 1907.

The Selig Polyscope Co.,
Chicago, Ill.

My Dear Sirs:—

I am in receipt of your new feature films "Dolly's Papa" and "Who's Who." In subject matter and photographic quality I consider your films equal to any and superior to many other makes of films. I have been delighted with your films and treatment received at your hands in a business way, during the past 9 years.

Yours as usual,

J. Har. Basel.

Mr. Har. Basel is the Pioneer Picture Show Man of the Northwest. Nine consecutive years of success put him in a class by himself as a Picture Entertainer, and his opinion is entitled to much weight.

Douglas, Ariz., Feb. 28th, 1907.

The Selig Polyscope Co.,
34-45 Peck Court,
Chicago, Ill.

Gentlemen:—

Kindly send me all literature appertaining to your 1907 "Polyscope." Also list of films "The Index" if you have it and list of rheostats and electrical parts appertaining to the Polyscope.

I have a Polyscope that I am operating in Globe, this territory, and it is certainly "The Goods" in the picture line, as I have seen various makes and none of them appear to give the clear image on the screen or so little flicker as the machine I own.

Awaiting your reply and receipt of descriptive matter of the Polyscope, I remain,

Sincerely yours,

Box No. 434, O. H. Lincoln.

Billings, Mont., Feb. 21, 1907.

The Selig Polyscope Co.,
Chicago, Ill.

Gentlemen:—

The lens you sent on telegraphic request received and are O. K. Am very much pleased with the machine and think I have the "Best Ever" in your Polyscope. I also wish to thank you for your promptness in your dealings and shall recommend you to any one wishing goods in your line. Am returning the other lens by express, prepaid. Enclosed please find program with mention of your machine.

Yours truly, Clarence Leonard.

TO MANAGERS AND OWNERS who now have the old-style machines and others who contemplate installing machines, most of the foregoing explanations will be readily understood.

The 1907 Polyscope is not only a money earner, but a money saver. There need be no hitches or disappointments or bills for repairs. The machine is built like a watch, but it is as sturdy and simple as a wheelbarrow. Two styles are ready for the market. The standard machine is fully equipped and will pass inspection almost any place outside Chicago.

THE BEGINNER OR THE NOVICE who intends to take up moving picture exhibition work, will find that for his purpose the Polyscope is beyond any doubt the best machine made. It is easy to learn but does not easily get out of repair.

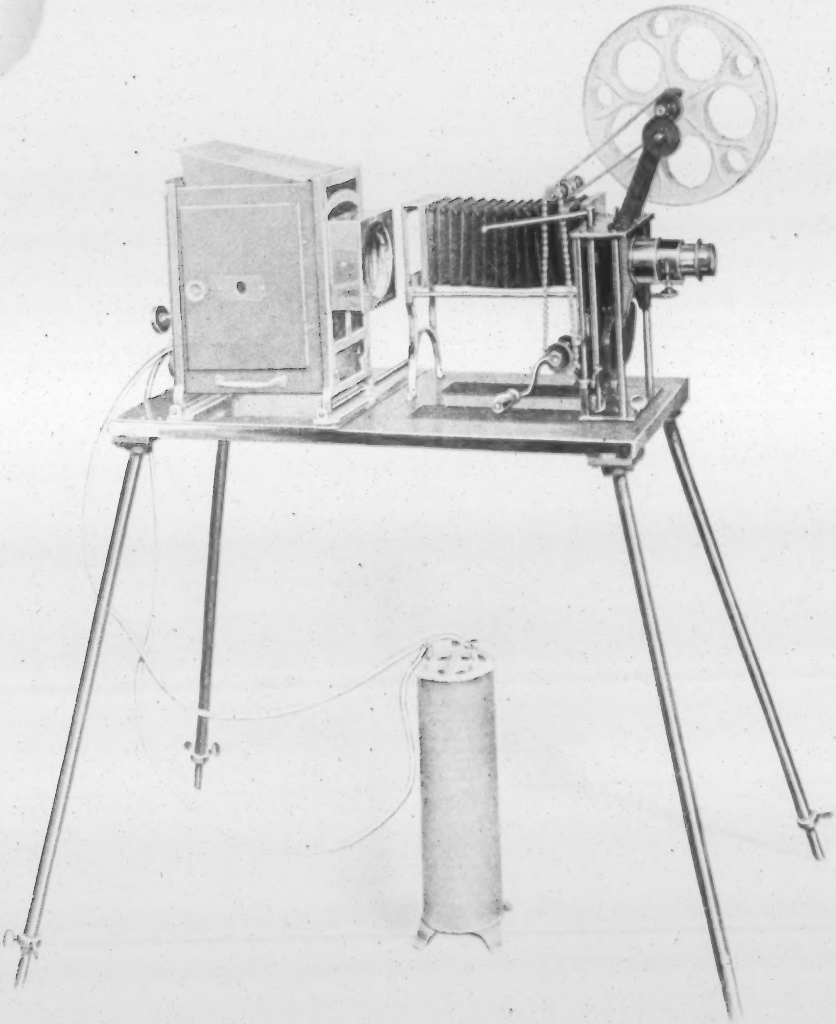
The adjustments are so few in number that they can be understood in a few minutes and these adjustments are much less in number than on any other machine. As a money earner it is a great success. The quality of the picture on the screen is the very highest that can be obtained and delighted audiences advertise the show and bring money into the house. Failures are almost impossible. It is not necessary to have highly skilled mechanical experts and electricians to successfully handle the Polyscope. A beginner can learn to give a successful show in a few hours' time and with very little practice. The machine itself is so simple the time may be well spent in learning other details of the amusement business.

OF INTEREST TO ALL. Of the many strong points of superiority which the Polyscope has over all other moving picture machines, the most important is the entire absence of any flicker or vibration, but this result is not obtained at the expense of the film. No machine made has as little pressure on films as the Polyscope and none is as steady. A very simple attachment at the top of the film channel keeps the picture entirely free from side motion, while the construction of the mechanism cuts out all flicker. It is quite possible to run this machine without a shutter, although outfits are sent out equipped with shutters which do not cause flicker and at the same time increase the brilliancy of the picture on the screen.

As to the general durability, the 1907 Polyscope is far ahead of any other picture machine on the market. In Chicago there are many machines that run as high as nine shows an hour and sometimes from early morning until midnight. At the world's fair at St. Louis the Polyscope received the highest and only award and the machines on the grounds ran through the entire season without a dollar's expense for repairs.

1907 MODEL POLYSCOPE.

(Without Fireproof Equipment.)



PRICE ONLY $100. THE CHEAPEST HIGH GRADE PROFESSIONAL MOVING PICTURE MACHINE EVER MADE, complete with all improvements and detachments. Can be used either with electric current, or calcium gas, furnished with lenses for any distance and projecting a picture of the same size, clearness, and general quality as the fireproofed machine at one hundred and fifty dollars.

1727—New Model Polyscope with stereopticon and moving picture lenses, electric arc lamp or calcium burner, for use either with electric current or with oxy-hydrogen gas. Complete, without collapsible legs.....$100.00

1907 MODEL POLYSCOPE.

(Without Fireproof Equipment.)

In describing this Model of the 1907 Polyscope, we can not too strongly or too often repeat the fact that it is in every respect and particular—with the exception of the fireproof equipment, which is only called for in the largest cities—equal to the more expensive model. It projects the same clear, bright and steady picture; it is equipped with lenses of exactly the same quality; constructed of the same high grade material in all parts, and assembled and tested with the same scrupulous care as any machine we have ever manufactured, which means that no better, more practical, durable or reliable moving picture machine was ever made. At the catalogue price of $100.00 it is fitted either with an electric arc lamp and rheostat of the latest improved construction or with our special calcium jet for burning oxygen and hydrogen gas so that the Polyscope can be used and moving pictures shown with either gas or electric light as an illuminant, whichever is preferred.

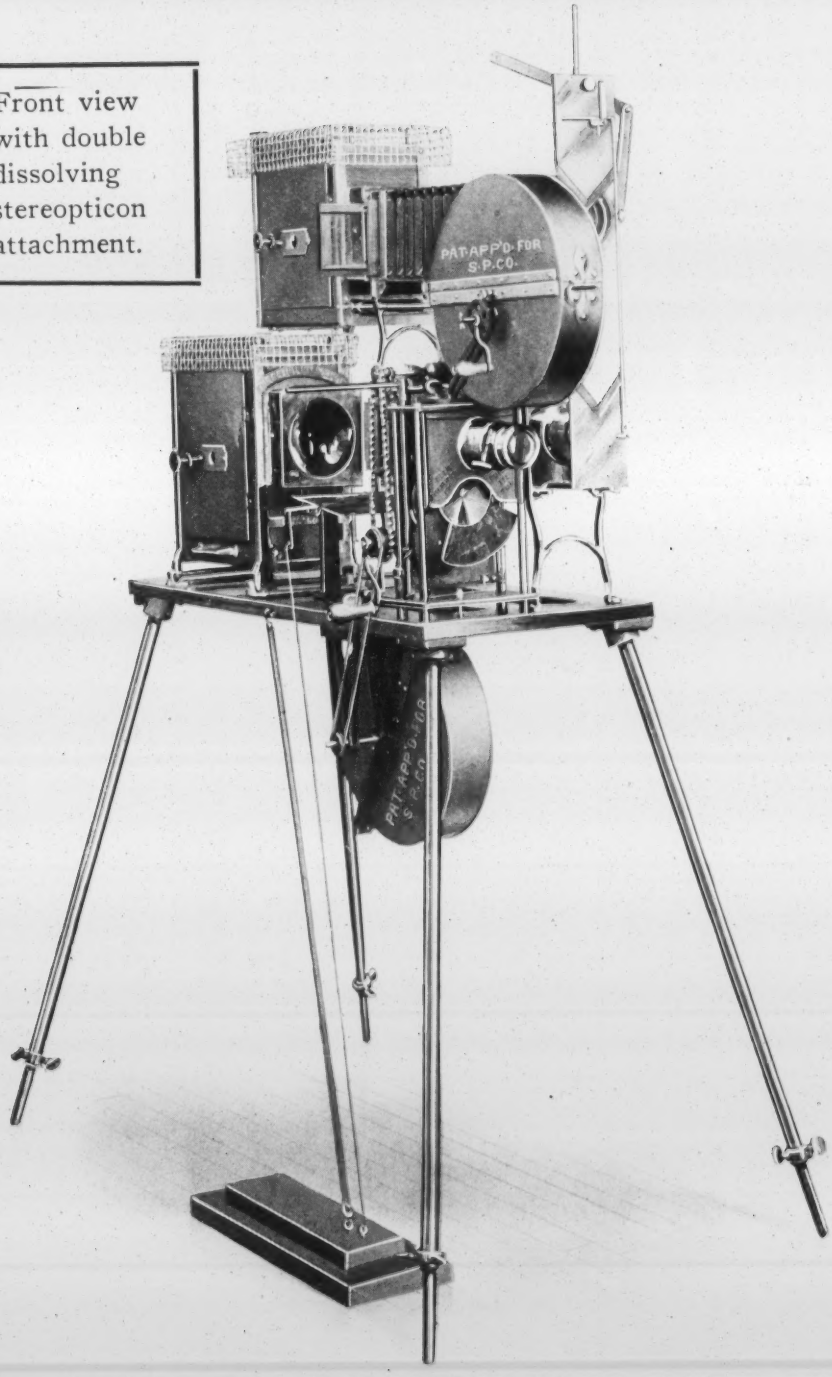
$100 BUYS THE COMPLETE OUTFIT.

The complete equipment of the 1907 Model Polyscope is as follows:

Moving picture mechanism.
The highest grade condensing lenses.
Improved Condenser mount.
Improved sliding adjustment for lamp.
Highest grade motion picture and stereopticon objectives.
Complete stereopticon frame.
Bellows and lens carrier to take any focal length of lens.
Improved planished steel lamp house with sliding mechanism and supports.
One electric arc lamp.
Two reels. One Rheostat or one Calcium burner.
Improved framing mechanism.
High grade switch for electric current.
Hardwood baseboard elegantly finished.

THE 1907 MODEL POLYSCOPE.

Front view with double dissolving stereopticon attachment.

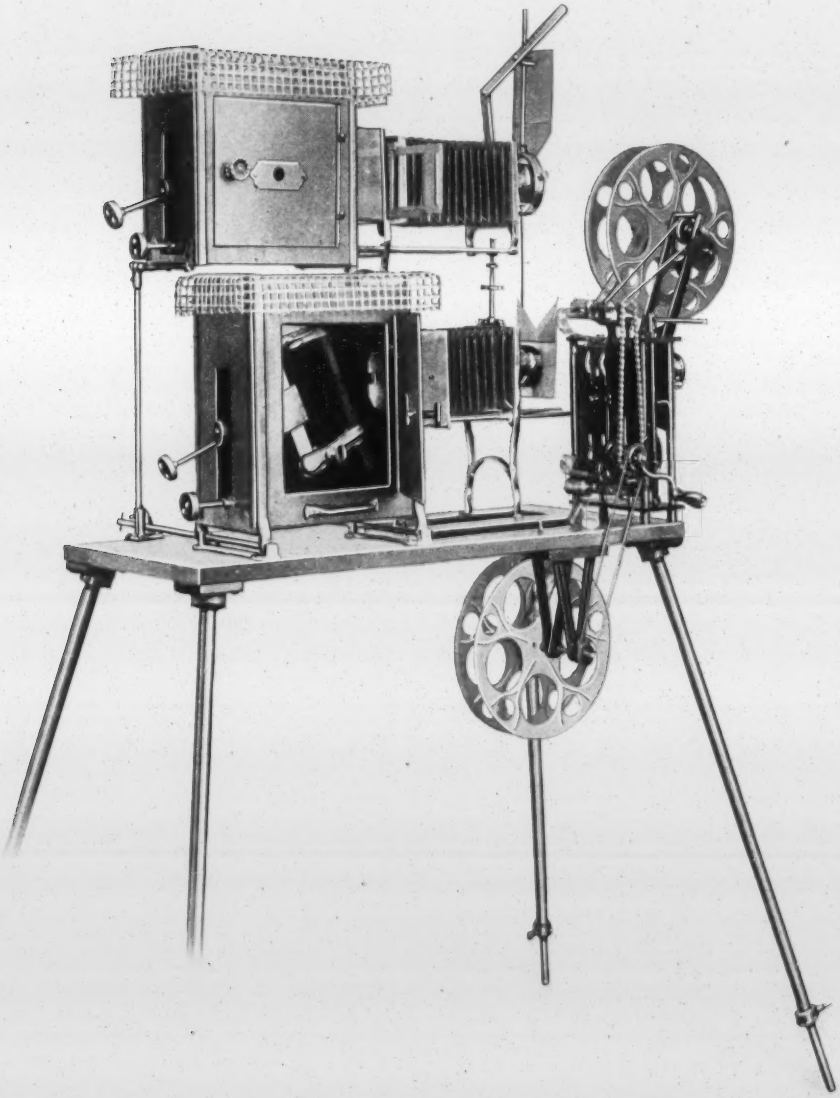


1730—New Model Polyscope, with double dissolving stereopticon. Complete $200.00

THE 1907 MODEL POLYSCOPE.

With double dissolving stereopticon attachment.

(Showing side view of machine.)



1730—New Model Polyscope, with double dissolving stereopticon. Complete $200.00

Furnished, as shown in illustration, with adjustable stand and in addition with circular magazines top and bottom or with box magazine, similar to illustration on page 6.

(For detailed description, see page 20.)

THE 1907 MODEL POLYSCOPE.

With double dissolving stereopticon attachment.

On the preceding pages we present two illustrations from different aspects of the Polyscope combined with our special double dissolving stereopticon, the handsomest, most complete and serviceable of any projection machine ever placed upon the market, and the embodiment of every modern idea and every real improvement.

As all are aware dissolving stereopticon views are produced by having two lanterns, one above the other, or side by side, and two stereopticon views, one in each lantern, and by slowly turning the illumination from one to the other, one view is gradually made to fade away, while the other as gradually takes its place on the screen producing the much admired dissolving view. Combined with the 1907 model Polyscope, the arrangement affords the most complete, economic and successful exhibitor's outfit which has ever been put together.

The complete combined outfit, as illustrated, includes:

One Polyscope head or moving picture mechanism.

One take-up device and two reels.

One moving picture lens.

Two fireproof circular magazines for films or one circular magazine on top and box magazine below.

Two fireproofed, air-cooled lamp houses, complete, with all attachments and protecting screens.

Two electric arc lamps or

Two calcium jets and rubber connections.

Two condenser mounts and two pair of highest grade annealed and ground condensing lenses.

Two stereopticon projection lenses.

Two slide carriers.

Two sets of leather stereopticon bellows.

One complete electric dissolving apparatus or one low pressure dissolving key for same purpose where oxy-hydrogen is used.

One switch and wires.

Two rheostats suitable for direct or alternating current.

One table with switch and rheostats only when equipped for electric light, collapsible legs or box magazine.

These items make up a most complete outfit and one to which the term PERFECT can be honestly applied. The various parts will be found fully described and illustrated on pages 7 to 13.

1730—New Model Polyscope, with double dissolving stereopticon. Complete $200.00

Model Polyscope for Hale's Tour Cars

This outfit fitted with special wide angle lens is adapted for Hale's tour cars or any circumstances under which it is necessary to place the instrument at a very short distance from the screen and will throw at least a 9x12 picture at very close range.

FOR TOUR CAR WORK this type of the Polyscope possesses advantages over every other machine made. It gives results at short range, which can be obtained in no other way and is strong enough to withstand successfully the wear and tear of travel and constant use. It has been steadily in use in Chicago, in the Hale's tours cars almost the entire year of 1906 without a breakdown, giving as high as seventy and eighty shows a day.

It is built entirely of steel and bronze, no cast iron being used in its construction whatever, something which no other machine built in the United States can truthfully claim.

The Hale's Tour Car Polyscope is approved to pass fire and underwriters' inspection demanded in all the larger cities. It is equipped with the latest approved magazines, and the lamp house is of double construction, having an air chamber all around, thus allowing perfect circulation of air, which will not heat up.

1735—New Model Polyscope, specially constructed and fitted with special lens to throw a full-sized picture at a short distance from the screen. Complete, with rheostat arc lamp or calcium burner.....$150.00

TRANSPARENT SCREENS: The exhibitor often finds that there are circumstances under which it is desirable to place the projection machine behind instead of in front of the screen or curtain. This is particularly the case in the Hale's Tour Car show where it is absolutely necessary to complete the illusion that the projecting machine must be out of sight.

We are the originators, inventors and manufacturers of the prepared transparent screens, used with thorough success in the Hale's Touring Car. A fuller description of these transparent screens will be found at page 36.

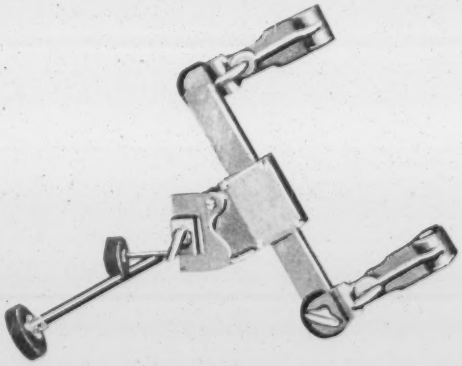
The size of the screen, one piece without seam, is 9 feet, 6 inches by 12 feet. Price of same is $25.00. Larger screens at proportionately increased price.

Illuminants

In projecting moving pictures there are only two illuminants which can be relied upon to project a clear sharp picture—electricity and calcium or oxy-hydro light, and where the distance is greater than fifty feet, nothing but electricity can be used, even the oxy-hydrogen light not being sufficiently powerful for the purpose. Our outfits are fitted with an electric arc lamp for connection with any established electric current or circuit, or with a calcium burner for oxygen and hydrogen gas.

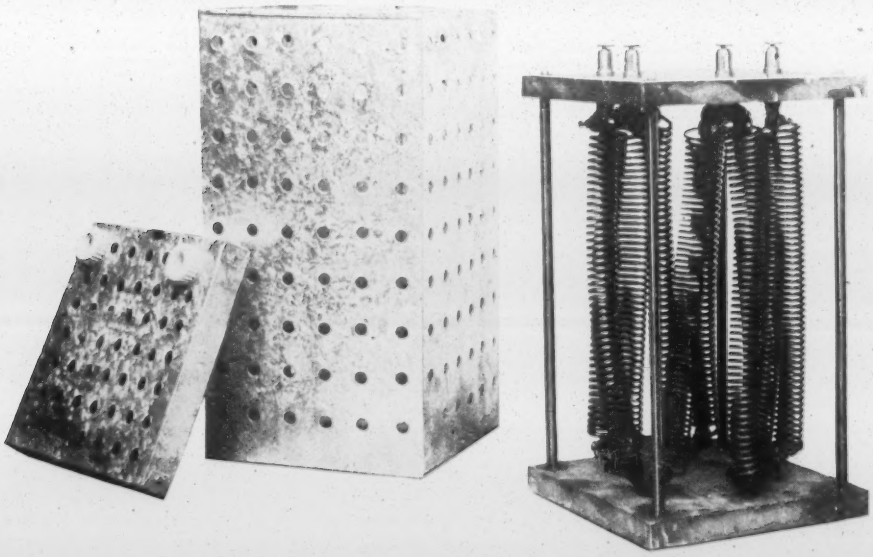
ELECTRICITY is the most powerful light for projection purposes and should always be used when connection can conveniently be obtained. In projecting moving pictures by electric light an arc lamp rheostat and switch are required, besides a sufficient quantity of asbestos wire to make the connection with the electric circuit.

ARC LAMP. Our arc lamp is conceded to be the most practical and simple of all similar devices, being free from all complicated and confusing wheels, screws or gears, strongly constructed, thoroughly well finished and nickel plated and will securely hold and readily adjust a carbon from 1/4 to 1 inch in diameter. It affords the largest facilities for adjusting to any required position in the lamp house, giving any desired angle and held securely when the proper position is obtained. Illustration shows lamp without adjustable arms, suitable to plain lamp house, the other type of same lamp with adjustable arms meeting all requirements of fire ordinance is shown at page 13 of this catalogue. For larger cities this compliance with fire requirements is a feature which must not be overlooked. In our fireproof lamp house the feed wires come through two insulated holes to connect with the switch, leaving the handles of the arc lamp at the rear free from wires. Every feature of the Polyscope Arc Lamp has been considered with special reference to the adjustment of the light in showing moving pictures and an accurate centering of the light in the exact spot where it will be most efficacious and these are some of the reasons why the Polyscope Arc Lamp will give better light, and consequently show a better moving picture than any other arc lamp now in use.



OUR ARC LAMP CAN BE USED EITHER ON A DIRECT OR ON AN ALTERNATING CURRENT. When connected with direct electric current, use two carbons, 5/8 and 1/2 inch or 1/2 and 3/8 inch, the larger carbon being placed in the top arm of lamp. On an alternating current we recommend the use of two carbons both of same size.

RHEOSTAT. In using an arc lamp on an incandescent circuit, which is practically what the operator has always to encounter, it is necessary to use a rheostat or resistance coil. We manufacture a special rheostat for use with the Polyscope suitable for any current up to 110 volts direct or alternating current and adjustable for either 25, 35 or 50 amperes. As will be seen from the illustration, the

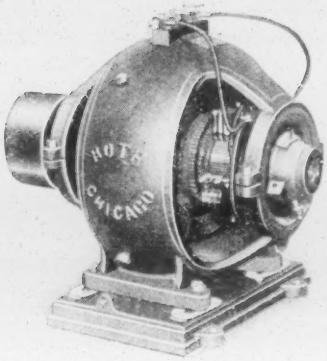


Polyscope Rheostat is of entirely new construction. It is made of special wire manufactured expressly for this Rheostat and is of extra weight. The advantages of this construction are two-fold. First, a heavier and more permanent resistance is engendered, the current is under better control and the rheostat lasts longer. Second, if one or more coils burns out, the defective coil can be removed and a new one installed at slight expense.

CARBONS. We use only the "Electra" Nurenberg Carbons, which are unequaled in quality by any other foreign or domestic make of carbons. These carbons

Give an excellent, uniform, brilliant and steady light.
The combustion is even and perfect.
Produce practically no dust.

ELECTRIC MOTOR AND DYNAMO.



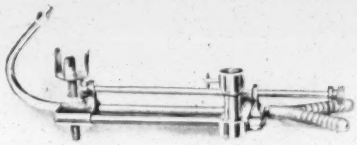
Where it is desired to use electric lighting in the smaller towns where there is no established electric current, it can be produced by the use of a Motor and Dynamo, which we can furnish in any standard size or capacity.

PRICES of electrical supplies and equipments for the Polyscope are as follows:

1740—Polyscope Arc Lamp, complete with adjustable arms for fireproof equipment		$12.00
1741—Same lamp without adjustable arms		10.00
	Doz.	Each.
1742—Pink Label "Electra" carbons, soft cored, ½x12	$0.45	$0.05
1743—Pink Label "Electra" carbons, soft cored, ⅝x12	.60	.05
1744—Pink Label "Electra" carbons, soft cored, ⅜x12	.50	.05
1745—Pink Label "Electra" carbons, soft cored, 7/16x12	.45	.05
1746—Pink Label "Electra" carbons, soft cored, ¼x12	.40	.05
1748—Pink Label "Electra" carbons, solid, ½x12	.55	.05
1749—Pink Label "Electra" carbons, solid, 7/16x12	.50	.05
1750—Special Polyscope Rheostat for 110 volts direct or alternating, adjustable to 25, 35 or 50 amperes		15.00
1751—Standard Rheostat for 15 amperes		5.00
1752—Standard speed Motors, complete, with starting box for direct current, for 110 volts		15.00
1753—Standard speed Motor, complete, with starting box for alternating current 52 or 104 volts		15.00
1754—Switches, 25 amperes		1.50
1755—Switches, 35 amperes		2.00
1756—Flexible Asbestos Wire, per foot		.10
1757—Cable—Of the best and approved type to pass inspection, No. 10 and No. 8, per foot		.15
1758—Lugs for connecting wire to lamp and rheostat, each		.15
1759—Fuse Wire, per lb		1.00
1747—Fuse Plugs, each		.15

CALCIUM BURNER.

Where electricity can not be used, the only other illuminant possible for the projection of moving pictures is what is known as the oxy-hydrogen light or calcium burner. By means of calcium jet, similar to the one shown in our illustration, the oxygen and hydrogen gases are burnt on a hard lime pencil, producing an intensely brilliant light more nearly resembling that obtained from an electric arc light than is possible in any other way.



SPECIAL POLYSCOPE CALCIUM BURNER. Our special jet or burner for oxygen and hydrogen gases is constructed from our own designs on a thoroughly scientific principle and is a decided improvement on the calcium jets ordinarily in use. It is provided with

Thumb-screw burner, by means of which the lime can be revolved, raised or lowered at will.

Adjuster for moving the lime nearer to or further from the light while burning.

Tip is adjustable and a new tip can easily be put on when needed at a very trifling expense.

Mixer. The oxygen and hydrogen gases are thoroughly mixed in the mixing chamber, a very important point to consider when selecting a calcium burner.

Stop Cocks. If desired we can furnish the Polyscope jet with stop cocks, although they are of no practical value for ordinary use and are applicable only for dissolving pictures where a low pressure key is used.

OXYGEN AND HYDROGEN GASES. To obtain the gases necessary to produce calcium light the exhibitor must either purchase it from one of the calcium light companies located in most of the larger cities, or use a gas-making outfit with which the necessary gases can be made without much trouble. Wherever it is possible to do so, we recommend our customers to purchase the gases ready made and submit a list of the various calcium light companies from whom gas can be obtained as most convenient.

LIST OF CALCIUM LIGHT GAS COMPANIES.

ALBANY—Albany Calcium Light Company, 26 Williams street.

BALTIMORE—J. Frank Eline & Co., 110 E. Baltimore street.

BOSTON—New York and Boston Calcium Light Company, 102 Utica street, Boston, Mass.

BROOKLYN—Brooklyn Calcium Light Company, 112 Front street, Brooklyn, N. Y.

BUFFALO—Buffalo Calcium Light Company, 233 Franklin street, Buffalo, N. Y.

CHICAGO—Chicago Calcium Light Company, 47 S. Desplaines street, Chicago, Ill.

CHICAGO—Samuel Frankenstein, 41 Market street, Chicago, Ill.

CINCINNATI—Cincinnati Calcium Light Company, 108 W. Fourth street, Cincinnati, Ohio.

CLEVELAND—Cleveland Calcium Light Company, 27 Sheriff street, Cleveland, Ohio. (New number 2039 Fourth street, S. E.)

COLUMBUS, Columbus Calcium Light Company, 796 North High street, Columbus, Ohio.

DENVER—Denver Calcium Light Company, 966 Eleventh street, Denver, Colo.

SAN FRANCISCO—San Francisco Calcium Light Company, 255 Bay Place, Oakland, Cal.

DETROIT—Western Calcium Light Works, 186 Hastings street.

INDIANAPOLIS—Indianapolis Calcium Light Company, 116 S. Capitol avenue, Indianapolis, Ind.

MILWAUKEE—Cream City Calcium Light Company, 55 Oneida street, Milwaukee, Wis.

MINNEAPOLIS—Calcium and Stereopticon, 720 Hennepin avenue, Minneapolis, Minn.

NEW YORK—New York Calcium Light Company, 410-412 Bleeker street, New York City.

OMAHA—Carl E. Balbach, 1012 N. Thirty-ninth street.

PHILADELHPHIA—New York and Philadelphia Calcium Light Co., 309 S. Fifth street, Philadelphia, Pa.

PITTSBURG—Pittsburg Calcium Light Co., 515 First avenue.

ST. LOUIS—Calcium Light Co., 516 Elm street, St. Louis, Mo.

SYRACUSE—J. R. Clancy, 247-49 N. Salina street, Syracuse, N. Y.

PORTABLE GAS OUTFITS.

We have recommended the use of ready-made gas in preference to manufactured gas, but where the latter method is preferred either as a saving of expense or for convenience, there is a wide range of views in the selection of the outfit used for this purpose. After a very thorough investigation into the different merits of the various outfits, we recommend the ENTERPRISE CALCIUM GAS OUTFIT as the best and most practical apparatus for the purpose.

The Enterprise outfit makes its own gas but requires no forced pressure, no hot retort, no fumes or heat of any kind. It is the lightest and therefore the most portable of any of these outfits and it is claimed by the manufacturers that it can be used with perfect safety and that the light is as strong as that produced from using compressed gas for cylinders.

The gases are produced from this outfit by using sulphuric ether of the best quality for generating the hydrogen gas and one of two substances known as oxylithe or oxone, for generating the oxygen gas. Oxylithe and oxone are made from practically the same combination of chemicals. Some operators prefer one and some the other, either give generally satisfactory results.

One pound of either oxylithe or oxone produces gas enough for an exhibition of over one and one-half hours when using a jet of medium bore. About one-third of a pound of ether is sufficient for the same period.

PRICES FOR SUPPLIES FOR CALCIUM LIGHTS.

1760—Special adjustable Calcium jet without stop cocks	$ 7.00
1761—Special adjustable Calcium jet with stop cocks	8.00
1762—Limes' special make, per doz.	.90
1763—Limes' large size, per doz.	1.50
1764—Extra tips for Calcium burners, each	.50
1766—Pressure gauge	4.50
1768—Special thick rubber tubing for making connection with oxygen and hydrogen tanks, per foot	.12
1770—Enterprise Calcium Gas Making Outfit, including rubber tubing, wrench, tongs, funnel and full printed instructions	37.50
1772—Sulphuric ether of best quality for Calcium Light in sealed cans, per pound	1.00
1773—Oxylithe oxygen compound, per pound	1.35
1774—Oxone oxygen compound, per pound	1.35

POLYSCOPE LENSES.

The lenses used on the modern moving picture machine consist of one pair of condensing lenses to gather or condense the light to a point so that it may pass into and through the projection lens with the best possible result, and the objective or projection lens itself which is the medium through which the picture is magnified and thrown or projected on the screen. It is almost unnecessary to say that the projection lens is one of the most important parts of a moving picture machine and that unless it is of the highest grade a clear and brilliant picture cannot be obtained and a machine which is not equipped with a lens giving an absolutely perfect definition under all circumstances will never give satisfactory service, no matter how well it may be constructed in other respects.

The lenses used on our 1907 Polyscope are the best that money can buy. We manufacture the Polyscope "on honor;" not only that, but we are the most extensive manufacturers of moving picture films in America and could not afford to jeopardize the reputation of the Polyscope or do less than justice to the quality of Selig films by economizing in the purchase of the projection lens. Our lenses are built by the leading American maker on the latest improved formula and in their selection expense is not considered.

The size of the picture projected is determined by the distance at which the instrument is placed from the screen and the focal length of the lens. Differing distances from the screen and differing sizes of the picture desired call for lenses of differing focal length. Our lenses are made for us with a jacket or case with rack and pinion as shown in illustration and tubes (which contain the lenses themselves) of different focal lengths so that practically we are able to equip the Polyscope with a lens which will show a picture of any size desired at any required distance. Furthermore a change of distance

or size of picture can easily be effected by simply changing the lens tube; and a traveling exhibitor who works under changing conditions can by carrying two or three tubes of varying focal length be always prepared to produce the best results under any and all circumstances. We carry regularly in stock lenses of different focal lengths from 3 to 6½ inches and can furnish longer or shorter focal lengths in from four to six days after receiving the order. Owing to the increased demand of the exhibitors for lenses of different focal lengths, we have had specially made a set of four lens tubes and a jacket, neatly fitted in a Morocco case. These lenses are of the very finest quality and give the exhibitor any desired length he may want at a price of fifty dollars.

The Stereopticon lens for showing song slides or other "stationary pictures" is also of the highest grade obtainable and in every case is accurately matched so as to give a picture approximately the same size of the moving pictures. On the next page we present a scientifically prepared table for animated pictures showing the focal length required to produce a picture of any desired size at any distance.

THE CONDENSING LENSES have been carefully described at page 12 of this catalogue. They are imported goods of the highest quality, free from imperfections, most carefully ground and polished and thoroughly annealed to minimize the danger of breaking or cracking from heat.

PRICES OF LENSES.

1775—Special Polyscope lens complete with jacket and lens tube any focal length from 3 to 6½ inches $12.00

1776—Jacket only with rack and pinion 4.50

1777—Lens tube only 3 to 6½ foci 7.50

1778—Special imported long or short focus lenses with extra large diameter of lens and greater illumination 15.00

1779—Set of four lenses (different foci) tubes and jacket in Morocco case 50.00

1780—Stereopticon lens complete with rack and pinion in quarter size mount 5.00

1781—Condensers—of the very best quality, 4½ inches diameter, each 1.50

1782—Condensers—regular quality, 4½ inches diameter, each 1.00

LAW AND TABLE GOVERNING PROJECTING LENS FOR ANIMATED PICTURES.

The size of the pictures to be projected is determined by the distance from the screen and the focal length of the lens used. The following table gives in the first left hand column the focal length and the size of pictures produced at a distance of from 10 to 160 feet. It is therefore easy to select the lens appropriate to the circumstances under which the picture is to be shown and the distance from the screen.

LAW AND TABLE FOR ANIMATED PROJECTION LENSES

DISTANCE IN FEET.

FOCUS IN INCHES.	10	15	20	25	30	35	40	50	60	70	80	90	100	120	140	160
1½	4½	6¾	9	11½	13¾	16	18¼	22¾	27½	32	36½	40½	45¾	54¾	64	73
	6¼	9½	12½	15½	18¾	22	25	31¼	37½	43¾	50	56	62½	75¼	87¾	100
2	3½	5	6¾	8½	10¼	12	13¾	17	20½	24	27½	31	34¼	41	48	55
	4¾	7	9½	11¾	14	16½	18¾	23½	28¼	33	37½	43	47	57½	65¾	73
2½	2¾	4	5½	6¾	8¼	9½	11	13¾	16¼	19	22	24¾	27½	32¾	38½	43¾
	3¾	5½	7½	9½	11¼	13¼	15	19	22½	26¼	30	33¾	37½	45	52½	60
3	2¼	3½	4½	5¾	7	8	8¾	11½	13¾	15¾	17½	20¼	22¾	27½	32	35¼
	3¼	4¾	6¼	8	9¼	11	12½	15½	18¾	21	25	27	31¾	37½	43¾	49½
3½	2	3	4	5	5¾	6¾	7¾	9¾	11½	13¾	15¾	16½	19½	23¼	27½	31½
	2¾	4	5½	6¾	8	9½	10¾	13½	16	18¾	21½	24¼	26¾	32	37½	43¼
4	1¾	2½	3½	4¾	5¼	6	6¾	8½	10½	12	13½	15½	17	20¾	24	27½
	2¼	3½	4¾	5¾	7	8¼	9½	11½	14	16	18¾	21	23½	28	33	37½
5	1½	2	2¾	3½	4	4¾	5½	6¾	8¼	9½	11	12¼	13½	16½	19¼	22
	1¾	2¾	3¾	4¾	5½	6½	7½	9½	11¼	13	15	16½	18¾	22½	26¼	30
6	1¼	1¾	2¼	2¾	3½	4	4½	5¾	6¾	8	9¼	9¾	11½	13¾	16	18¼
	1½	2½	3	4	4¾	5½	6¼	7¾	9½	11	12½	14	15½	18	22	25
7	1	1½	2	2½	3	3½	4	4¾	5¾	7	8	9	9¾	11¾	13¾	16
	1¼	2	2¾	3¼	4	4½	5½	6¾	8	9½	11	12	13½	16	19	22
8	¾	1¼	1¾	2¼	2½	3	3½	4¼	5	5½	7	7¾	8½	10	12	14
	1¼	1¾	2½	3	3½	4	4¾	5¾	7	8¼	9½	10½	11¾	14	16½	19¼
10	½	1	1½	1¾	2	2½	3	3½	4	5¼	6¼	6½	6¾	8¼	9½	12½
	¾	1½	1¾	2¼	2¾	3¼	3¾	4¾	5¾	6½	7½	8	9½	11¼	13¼	15

MISCELLANEOUS SUPPLIES AND ACCESSORIES FOR MOVING PICTURE MACHINES AND STEREOPTICONS.

On acount of the rigid fire regulations in the larger cities, it becomes necessary to use fireproof film magazines besides which the exhibitors are also learning that film protection is the best insurance they can have. When used with the Polyscope the film absolutely cannot be reached by fire.

1818—Upper circular film magazine $12.00

1819—Lower circular magazine 12.00

1820—Square box-shaped magazine (as shown in illustration on page 6 ..... 12.00

When ordering state if magazine intended to be used with Polyscope or other machine.

1821—Film winder without reel ..... $ 3.75

1822—Reel for 1,000-foot of film ..... .75

1823—Film mender to mend or splice films with ease, accuracy and speed 1.50

1824—Light spacing film. Per foot ..... .06

1825—Spacing film, per foot ..... .08

1826—Film cement, per bottle ..... .20

1827—Film carrying case, to hold one roll 1.50

1828—Film carrying case, to hold two rolls 2.00

1829—14-inch bellows for stereopticon, best make 1.00

1830—20-inch bellows for stereopticon 1.50

1831—Baseboard for combined polyscope and stereopticon 2.00

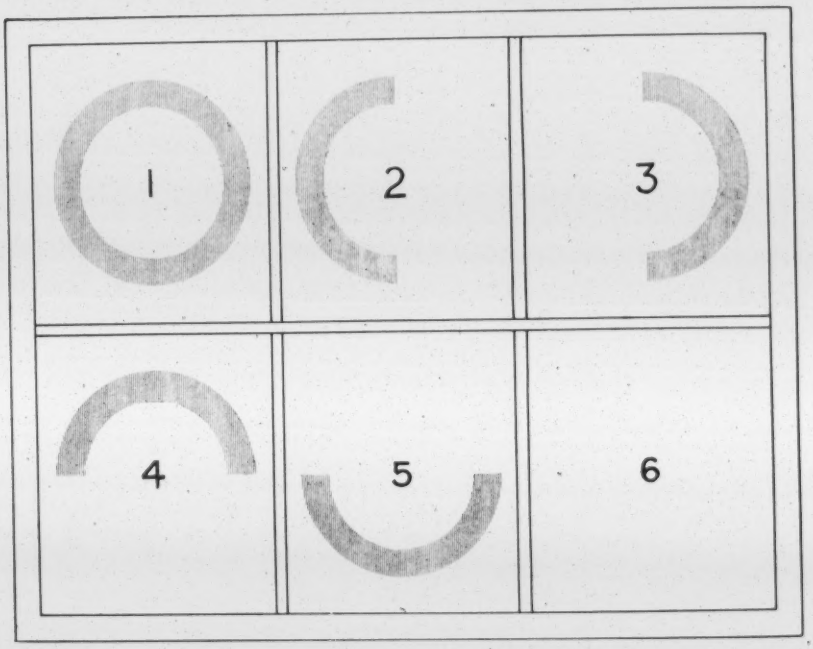
1832—Stand for combined polyscope and stereopticon, complete with four collapsible legs 10.00

1833—Adapter for extending moving picture lenses for use on long distance throw, 5/8 inch wide 1.00

1834—Adapter, 1 inch wide 1.25

1836—Adjustable Pocket Wrench ..... .25

FOCUS OF LIGHT ON CURTAIN.



The focus of the light on the curtain is of vital importance, the following will materially assist in obtaining this result:

The light should be about 2½ inches or thereabouts from the surface of the condensers and placed as near as possible to the center of the condensing lens. The shutters of the lantern should be advanced to a position about 10 inches from the window or opening in the Polyscope when electric light is used and to about 4 inches when the Calcium light is used.

Having obtained a satisfactory field, focus the light by means of the rack and pinion on the objective lens.

By studying the following directions and referring to the above diagram it is easy to secure a perfect focus:

No. 1. Shows light too near condenser, if a BLUE colored shadow surrounds the light, or too far if a RED shadow appears.

No. 2. Light too much to the left. Move to right.

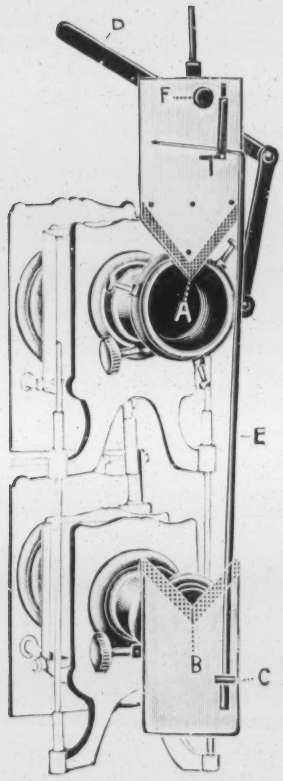
No. 3. Light too much to the right. Move to left.

No. 4. Light too high throwing shadow above.

No. 5. Light too low throwing shadow below.

No. 6. Perfect focus.

DISSOLVING APPARATUS.



In showing stereopticon or stationary slides most operators prefer wherever possible to use a double lantern to produce what is known as the dissolving effect, which is obtained by having two different views, one in each stereopticon and by gradually turning the illumination from one stereopticon to the other, one view is seen gradually to fade away while the other grows brighter until the first picture is no longer visible and the other has developed into full brilliancy. This effect can be produced either with electric or calcium light, but is seen to its greatest perfection when shown with calcium or oxy-hydrogen gas.

In dissolving where electricity is used an electric dissolver similar to that shown in cut is used. This style of dissolver is especially adapted for a combination of double lantern and moving picture machine.

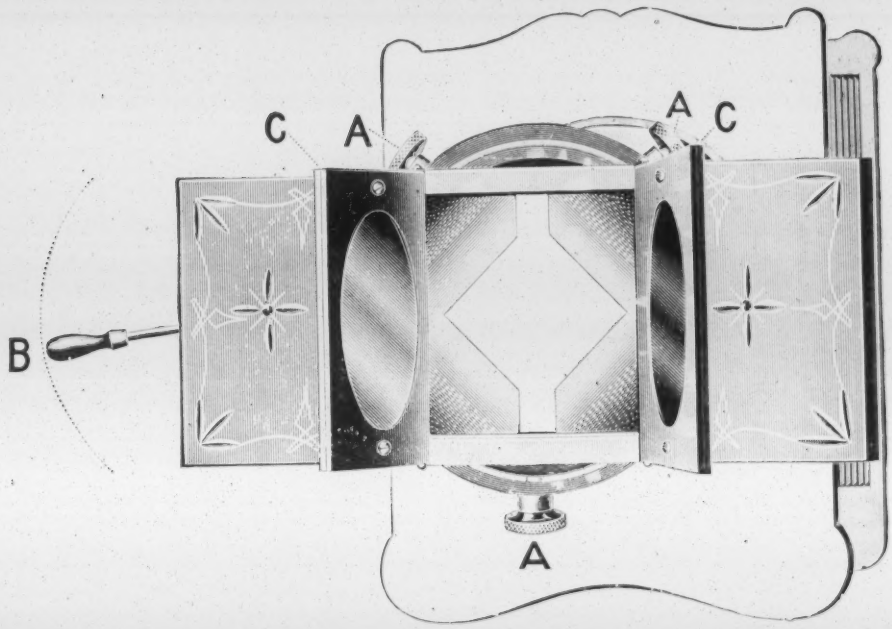
The electric dissolver is attached to the objective lens and can be used on any lantern. The dissolving shutters are made of aluminum and are therefore very light and will never tarnish. The V shaped ends of perforated metal are a great improvement, giving a blending or dissolving effect superior to that of any obtained by any other dissolver. The shutter is divided into two parts and can be adjusted to suit the distance between the objective lenses of any lantern.

DISSOLVING KEY FOR CALCIUM LIGHT. The most popular method of dissolving is with oxy-hydrogen or calcium light by means of the low pressure key.

Our low pressure keys are made from special composition metal that will last for years with proper care. Our keys will work perfectly, either with tanks of ready-made gas or with a saturator in place of hydrogen tank. Prices of dissolving apparatus:

1790—Polyscope electric dissolver, complete $7.00

1791—Low pressure dissolving key 9.00



EUREKA SINGLE DISSOLVER.

Our cut shows a very novel and effective device by which a dissolving effect may be obtained from a single lantern without going to the expense of the double lantern such as is ordinarily used.

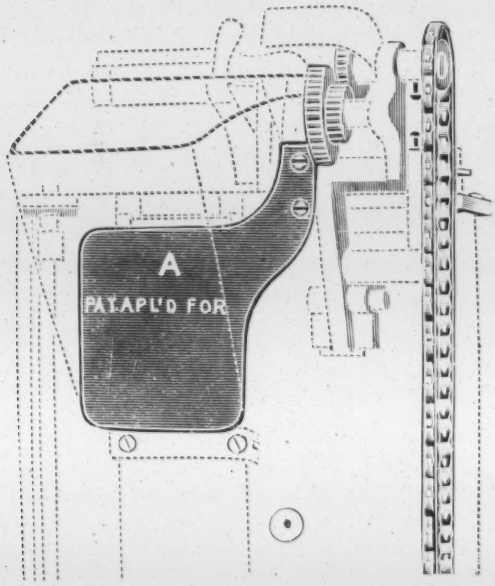
Ever since the double lantern has been in use efforts have been made to devise some means whereby dissolving effects could be obtained with a single lantern. This problem has now been satisfactorily solved for the first time and with the use of this device the picture is made gradually to fade away, while a quick change of the slide carrier places another picture in position which gradually grows brighter until a full illumination is obtained. The dissolving can be done slowly or quickly as desired and with either electric or calcium light.

The Eureka Dissolver is made of aluminum, satin finished, beautifully engraved, can be attached to any lenses and is made in two sizes. No one using a single stereopticon can afford to be without one. It will double the value of the lantern and prove the most profitable investment ever made.

1792—Eureka single lantern dissolver, to fit ¼, ⅓ or ½ size lens $10.00

1793—Eureka single lantern dissolver, to fit any objective lens diameter of whose front ring exceeds 3⅜ inches..... 13.50

AUTOMATIC LIGHT CUTOFF OR FILM PROTECTOR.



This is one of the most important inventions or attachments ever added to a moving picture machine and specially designed and patented for use with the Polyscope. It entirely obviates any danger of film catching fire on account of heat generated from the light used in projecting.

When the machine is in motion, the film moves so rapidly that there is no danger of its burning, but if it stops leaving the film exposed to concentrated light and heat, there is danger of its taking fire almost instantly. This is provided against in the Polyscope as regularly furnished and in other machines by a light shutter or film protector connected with a foot treadle which flies into place immediately the operator's foot is lifted from the treadle. However, if owing to confusion or any other reason, he omits to do this the film remains exposed and a fire is likely to occur. THE AUTOMATIC LIGHT CUTOFF affords the only reliable method of prevention.

The Automatic Cutoff protects the light and the film and its position is controlled entirely by the crank of the machine. When the machine is at rest, the light is cut off from the film, but when the machine reaches about one-half required speed the "cutoff" is lifted out of the way so the full strength of the light falls on the moving picture film. If the machine stops the cutoff falls back in place. The action is automatic and reliable and requires no attention on the part of the operator. The device is simple in construction and will last as long as any part of the machine.

1794—Automatic Light Cutoff and Film Protector.....$15.00

SCREEN OR CURTAIN.

Nothing is more necessary to the success of an exhibition than a good screen, and exhibitors will do well to realize this fact. A screen with proper facilities for stretching and putting it up free from wrinkles, clean and white, is not only a source of satisfaction to the exhibitor, but conveys a good impression and greatly improves the quality of the picture.

Sizes and prices of our improved screens or curtains are as follows:

1810—10-foot square	$ 5.00
1811—14-foot square	7.00
1812—16-foot square	9.00
1813—20-foot square	15.00
1814—24-foot square	18.00
1815—30-foot square	22.50

TRANSPARENT SCREENS.

We are the originators, inventors and manufacturers of a prepared transparent screen. It is now in use wherever it is desirable to place the machine back of the screen instead of in front.

The screen is transparent and is so prepared that a brighter and better picture can be had by throwing THROUGH the screen from the back than can be obtained with an ordinary white screen by throwing the picture on its face.

Prior to this invention whenever it was necessary on account of want of space or for any other reason to place the apparatus back of the screen, it was necessary to wet the curtain causing dampness and much inconvenience and catching all dust and dirt to be held permanently on the screen. This screen requires no dampening or wetting whatsoever, is perfectly dry on both sides, catches no dust but what can be easily removed with a common duster or soft cloth. The size of special transparent screen in one piece without seam is 9 feet 6 inches by 12 feet. We will furnish same for the sum of $25.00 each. If a larger screen is required, give dimensions and we will be glad to quote price on application, which will be twenty-five cents additional for each additional square foot.

1816—Transparent screen 9 feet 6 inches by 12 feet.....$25.00

We equip our Polyscope with a special lens intended for this "behind the curtain" work which will produce 9x12 feet pictures at a distance of 20 feet from the screen, or where it is necessary to get even nearer a 7-foot 5-inch by 9-foot 10-inch at 15-feet 6 inches.

This is a larger picture than can be or has been produced by any moving picture lens on the market under similar circumstances.

ADMISSION TICKETS.

Every exhibitor, of course, requires admission tickets and in order to properly check up the results and do so at the least possible expense, we offer our stock of roll tickets, put up in rolls of 1,000, numbered consecutively and having non-counterfeitable tint backs.

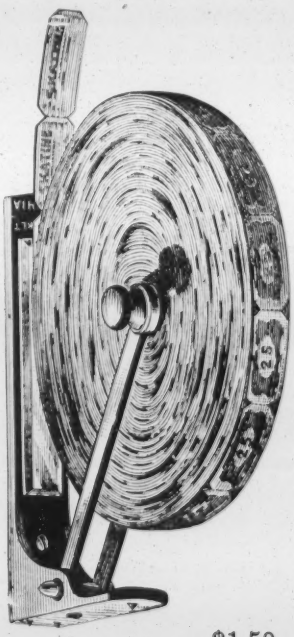
We can furnish assorted colors of each of the following styles:

"Good for 5 cents."

"Good for One Admission."

Prices are as follows:

5,000	$3.50
10,000	5.50
25,000	9.50



HANDY REELS FROM WHICH ABOVE TICKETS ARE SOLD.

Handy reels from which the above tickets are conveniently sold, at a price of $1.50

IMPROVED FILM MOIST BOX.

For moving picture films. Saves films, money, time and trouble. The film moist box is a new invention for the purpose of supplying moisture to a moving picture film and prevents film from becoming parched and horny, causing the breaking out of sprocket holes and tearing of films. It is designed to supply moisture to the film where it is most needed in a uniform manner.

The intense heat to which a film is exposed will scorch and burn it if not kept in rapid motion, but even the motion will not prevent the heat from drying out the film to such an extent that it will not bend around the spocket rollers without danger of cracking.

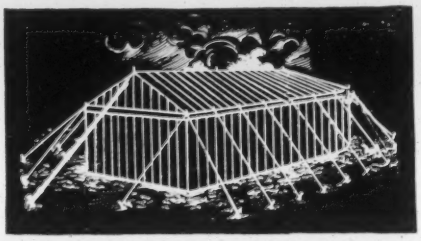
Moisture toughens the film and makes it pliable so that it will run through the machine easily without fear of damage.

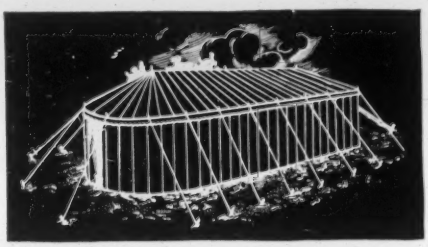
DIMENSIONS, width 14 inches, height 5 inches. Shipping weight about 27 pounds. Fits any size reel up to 10 inches.

1817—Film moist boxes, each $5.00

BLACK MOVING PICTURE TENTS.

Exhibitors often find it more profitable to use a tent rather than to depend upon the hiring of a hall or theater and for many reasons this is preferable, and we therefore submit full description with prices for the information of the purchaser of our outfits.





Our tents are made of BLACK DUCK, top and wall thoroughly roped with best grade of Manila rope, a full curtain plain on inside and one-half width scalloped on outside all around eave of tent, also sod cloth all around bottom of wall.

All sizes quoted up to and including 28x65 can be made either with round gable or hip top as per cuts shown. All larger sizes must be made with two round ends like show tents.

Material and workmanship first class. In 8-ounce tents we advise lining same, partly at least. In making this lining we use a heavy and fine grade of black canton flannel or heavy black drilling, making it absolutely dark for moving picture work.

Measurements, sizes and prices of black tents for moving picture exhibition:

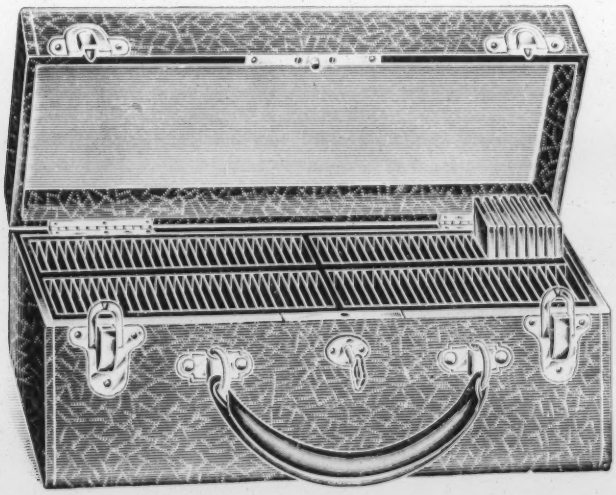
	8 oz. Black Duck all Through	10 oz. Top 8 oz. Wall	10 oz. Black Duck or 8 oz. Fast Blue all Through	Top Only Lined Extra	Wall Lined Extra	Poles and Stakes Extra
20x40 with 10-foot wall	$103.36	$110.59	$116.06	$36.15	$27.30	$13.90
20x50 with 10-foot wall	128.67	137.67	144.48	45.00	34.05	16.00
20x60 with 10-foot wall	150.60	161.22	169.08	53.10	39.50	17.50
20x70 with 10-foot wall	168.51	180.63	189.12	60.60	42.45	21.40
24x54 with 10-foot wall	149.82	160.68	168.12	54.30	37.20	17.25
28x65 with 10-foot wall	192.33	206.70	215.70	71.85	45.00	20.15
30x60 with 10-foot wall	159.03	171.24	178.26	69.45	35.10	19.70
30x70 with 10-foot wall	182.73	196.92	204.78	70.95	39.30	21.20

SLIDE BOXES FOR STEREOPTICON SLIDES.

For convenience and practical use, for strength and finish, our slide boxes excel anything on the market. They are of wood dovetailed, covered with black book cloth, have strong catches and baseboard partitions.

Price of slide boxes as follows:

	Each.
1795—For 50 Slides	$1.00
1796—For 60 Slides	1.10
1797—For 75 Slides	1.25
1798—For 100 Slides	1.50
1799—For 120 Slides	2.00



1800—For 120 Slides, Keratol covered. Has handles and lock... 3.25

1801—For 240 slides, handle, lock and nickel corners, removable cover 5.00

ANNOUNCEMENT SLIDES.

In moving picture work it is very necessary to know where to procure announcement slides. We carry a large assortment of these slides in stock. Price 30c each.

1803—"Entire change of programme Wednesday and Saturday."

1804—"Entire change of programme Monday, Wednesday and Friday."

1805—"Change of bills every Wednesday and Saturday."

1807—Gentlemen will kindly remove their hats.

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DRAMATIC

SCENIC

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COMEDY

SELIG POLYSCOPE CO

1907

CATALOGUE OF ORIGINAL SELIG FILMS ANIMATED PICTURES

A complete library of moving picture subjects of every description, feature subjects, scenic films, comedy, sensational and religious.

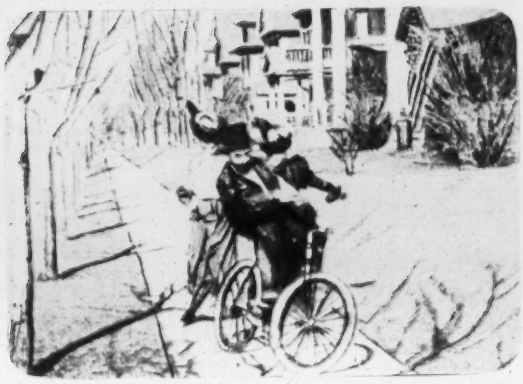
Made by

THE SELIG POLYSCOPE CO., INC.,

43 PECK COURT, CHICAGO.

We guarantee every subject in this catalogue to be made from our own original negatives. We copyright our subjects and will protect our interests against infringement of any kind.

No. 101. HIS FIRST RIDE. Length 500 feet.



All lovers of comedy subjects will find this to be what they require. A piece of unadulterated good-natured fun, so full of action and incident that every moment the picture is shown on the screen means a hearty laugh. The extraordinary experience of an amateur bicycle rider, the wonderful escapes and adventures which result from his ride and the many comic situations in which he involves himself and the bystanders who are unfortunate enough to get in his way, have been carefully sized up by our camera man.

A good-natured irresponsible tramp is seen contemplating the finished performance of a swell bicycle rider and on his going into an office building and leaving his bike standing in the doorway, Mr. Tramp sees no reason why he cannot do the trick just as well, and being troubled with no conscientious scruples, appropriates the bicycle and mounts it and proceeds on his wobbly—very wobbly—way.

Gaining control as he proceeds, he manages to brace up a little and avoid quite so many bad falls, but seems to have a peculiar faculty for running into any and everybody on either side of the road, his various adventures being almost too numerous to detail, but include two young ladies out for a walk, a party of happy picnickers taking lunch on the front lawn, a boot-black stand, and two Irishmen with a can of beer are run into and scattered in every direction, while the tramp takes a short rest to look over the situation.

Refreshed he starts once more, overturns a fruit stand in front of a grocery store, a surveyor with tripod and instruments who is engaged in taking street levels and a Jewish merchant and finally runs straight into two policemen who seem to be discussing a matter of great importance. The dignity of the policemen is much upset by this incident and as soon as they can gather themselves and their belongings from the ground where they have been thrown, they pursue Mr. Happy Hooligan with dire threats of vengeance. He regains his bicycle and certainly leads the cops a merry chase, but he cleverly makes triumphant connection with the rear end of a passing street car and is towed off.

Code word: Adactyl. Price $60.00.

No. 102. THE GIRL FROM MONTANA. Length 900 feet.

This is a feature which has proved the success of the year and tells its story with such dramatic interest and intense realism as to make it one of the most exciting film subjects ever shown. Although without any objectionable sensationalism; a good plain straightforward story plainly told.

As the plot deepens it is seen that the mountain girl has two claimants for her affections; a handsome cowboy, who she undoubtedly favors, and a well-dressed and prosperous man, who apparently has her father's favor.

Riding through the woods our heroine is met by this latter party, who is mean enough to rudely press his attentions on the girl, but is prevented from further annoying her by his rival, the cowboy, who knocks him down and threatens him with further punishment if he ever repeats his rudeness.

The rejected suitor then plots with a characterless Mexican to steal a valuable horse belonging to the girl's father and hide it on the cowboy's premises so that he may be accused of the theft, and suffer the usual early western punishment by hanging for horse stealing. The plot apparently succeeds. The horse is found, the mob of lynchers take charge of the cowboy and after a farcical trial prepare to hang him on the nearest convenient tree.

But the girl has learned of the desperate straits in which her lover is placed and riding like the wind arrives just in time, and by a clever piece of revolver shooting, cuts the rope and enables the cowboy to escape while she holds the mob at bay at the point of her pistol. The ride which the Girl from Montana makes in time to rescue her lover is one of the most thrilling and exciting scenes which has ever been produced in a moving picture.

The young people are seen being made one, having secured the services of a minister for the purpose and in the meantime the real perpetrators of the outrage have been discovered and the mob of lynchers are seen with the Mexican and the cowboy's rival, being led off to receive the punishment that their treacherous conduct merits.

The film ends with the bridal procession up the streets of the nearest town in regular western style, all on horseback.

Code word: Affectionate. Price $108.00.

No. 103. THE GRAFTER. Length 535 feet.

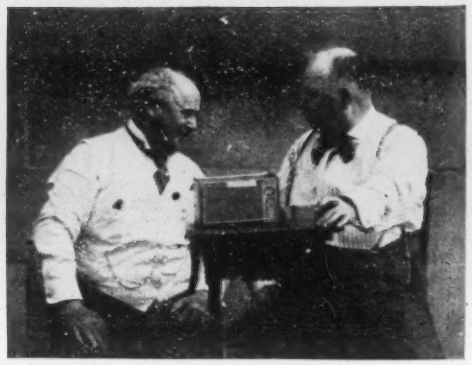
A strictly original piece of comedy with enough of reality to render it intensely interesting. The first act in this new get-rich-quick drama shows the setting of the snare. A young man is seen tacking up a sign in which an offer is made of a $500.00 reward for the recovery of a very valuable watch lost in that neighborhood, the engraving and lettering on which is carefully described. He then secretes himself and awaits results. Several passers give the reward only a cursory look, but finally one old gentleman appears interested and reads it through, after which he is evidently on the lookout for the missing article. This is just what our slick friend anticipated. He follows his victim and accosts him, asking him whether he has lost a watch and showing him a cheap affair which he pretends to have just picked up and engraved and lettered as described and apparently the genuine lost article. The old gentleman falls a ready victim, pretends it is his own property, pays a good round sum for it and goes his way rejoicing, making sure that he will reap the $500.00 reward.

"One of the finest," a city cop in brand new uniform, is next attracted by the announcement and keeps vigilant eye open for anything which resemble the missing watch and which our cunning friend pretends to find on our Copper's beat and shows to him. The Copper commends him for his honesty and tells him that he will turn in the "find," but it cost Mr. Policeman a substantial payment to get rid of the grafter and go off satisfied, with the idea that he will have the spending of the $500.00.

Two Hebrews next appear and become greatly excited on reading the opportunity which the reward notice seems to afford. They also are accosted by the conspirator, who produces what they believe to be the genuine lost article. Various other parties become interested and all fall victims to our foxy friend. At the time and place named in the notice offering the reward, the various victims appear, each one expecting to go home richer by $500.00 than he came. When they arrive they find only an empty stable decorated with a large sign on which is prominently displayed the word "Sold," and all go home sadder and wiser.

Code word: Advertisement. Price $64.20.

No. 104. WHEN WE WERE BOYS. Length 415 feet.



The escapades and escapes that we went through in our youth; the forbidden fruits that we enjoyed "When We Were Boys," have provided many a topic of conversation for the old boys when they get together and talk over old times. The two old cronies who make their bow to an audience in this film are evidently engaged in a very animated discussion of this kind and each refreshes the other's memory regarding the wonderful adventures of by-gone times, as they enjoy their "post prandial" cigar, the scene showing as perfect a piece of animated photography as has ever been projected.

While our two old friends discuss matters together, the scene changes and goes back to boyhood days and two little fellows are seen robbing a farmer's orchard and their subsequent chase and capture by the farmer's bulldog. Once more the old chappies put their heads together and recall other boyish pranks. The young imps are seen playing a practical joke of a very painful nature on their elder brother, for which they receive a well deserved thrashing.

A very cunning happening then shows how the boys indulged their natural appetite for pie without suffering any disagreeable consequences. Grandma appears and sets out several newly baked pies to cool while she enjoys her afternoon siesta. The boys take advantage of the situation to consume pie to their hearts' content, and then inveigle a passing tramp and persuade him that it would be easy to take "just one pie." While Weary William is enjoying the succulent pastry the boys wake up their Grandma and point out the poor Hobo as the one who has done it all and converted himself into a walking pie factory. Grandma promptly turns the dog loose and the last seen of the tramp is a streak along the dusty road.

In rapid succession the fun-loving boys are seen in more or less mischievous adventures and funny incidents, ending in a fight and reconciliation between the boys which comes nearly being reproduced by the "Two Old Cronies," but is happily adjusted, ends a film which contains more genuine hearty fun than is often seen in a moving picture film.

Code word: Agitate. Price $49.80.

No. 105. FOXY HOBOES. Length 290 feet.

A morning comedy drama in a city park opens with a very attractive young lady resting on a park bench and—perhaps waiting for some one to join her. An elderly beau seems to think that this is his opportunity and, seating himself on the bench, endeavors to carry on a flirtation with her, in which he is unsuccessful, as the lady very plainly shows him that his attentions are not required and that she would prefer his room to his company. The expected lover here arrives on the scene and receives a very warm greeting but apparently disappoints his lady by telling her that he cannot stay and must leave her at once to keep another engagement. Evidently very much disappointed at his leaving her, she sinks back on the bench and indulges in a good cry. Safely hidden behind a tree a genuine tramp has been an amused spectator of the whole incident and conceives the idea of substituting himself in the place of the missing lover, which he does, taking his seat on the bench while the disconsolate damsel's back is turned and gaining possession of her hand, tries to please her by caressing and fondling it. This is very well and a good graft for his "Trampship," until the mistake is discovered and the lady indignantly attacks him. The Hobo makes his escape but is hotly pursued by the lady and her lover, who has returned just in time to witness the climax of the little drama.

A very exciting chase ensues, from which Weary Willie cleverly escapes—for a minute—by jumping into an empty garbage barrel. Just then, however, the lady of the house appears with some scraps, which she empties into the barrel and the tramp jumps out, is discovered and the chase goes on.

He next discovers a brother Hobo asleep in the park and quickly changes clothes, sending his pursuers on the wrong track to his great amusement. The new victim, however, finally escapes by changing hat and coat with an old gentleman who is asleep on his veranda and gets badly mauled by the pursuers before the mistake is discovered.

Comedy and plenty of it from beginning to end. A laugh 300 feet long.

Code word: Agile. Price $34.80.

No. 106. WHO'S WHO. Length 500 feet.

"It is to laugh." So says Louis Mann, and that is the reason why we issue "Who's Who," a picture which is essentially a mirth provoker.

We open our subject with a groceryman who has just painted a sign "For Sale, $2.00," which is placed on the article to be sold. The sign has had no chance to dry when a man seats himself, leaning up against it, intending to wait for his boy, but finds he has waited long enough to have the sign transferred to his back.

His troubles now begin. He is the object of much amusement to the passing pedestrians; furthermore, it is his ill luck to pass a school house at the hour the children are going home for lunch and, of course, it is useless to state that his life is made unbearable for a few minutes. They follow him in droves until he finally discovers the cause of their merriment and takes off the hated coat, making his escape only by using his feet to good advantage.

He now is coatless and would have remained that way if he had not happened to pass a second-hand clothing store where a dummy is standing out with an exact counterpart of his coat on. He thinks by changing his coat for the one on the dummy he will be out of his trouble, but there is "many a slip 'twixt cup and lip," and this change happens to be from bad to worse, as the proprietor discovers him just as he is making a hasty retreat, Jerusalem following close. Then all kinds of things happen, and the funniest chase that has ever been shown occurs. They run backward, they jump in the air, make flying leaps into open windows, scare the populace out of their wits.

The hunted man eludes his pursuers at every turn, but being tired of running on foot, takes his chance on a wagon that happens to be standing in his path. In he jumps, and the horse not knowing whether he is going or coming, starts in rapid backward flight, the chase also following backward, producing some extraordinary comic results.

He finally escapes by some very diplomatic work and manages to substitute an innocent policeman who has to bear the brunt of the whole trouble.

Code word: Adroit. Price, $60.00.

No. 107. THE TRAMP DOG. Length 550 feet.

Decidedly a very different feature from the ordinary stereotyped subject and one of much interest. A stray dog is seen wandering through the streets of a big city and showing plainly by his actions that he is looking for a friend or a home, either of which he can not apparently find, but instead encounters a gang of boys who proceed to torment him and tie a can to his tail after the usual habit of boys out for fun. A little girl appears on the scene and intercedes with the boys to release the dog, which she takes home with her.

On reaching home the child proudly introduces her new found friend, and although her father and mother are not very enthusiastic, they at least consent to let the dog stay.

Soon afterwards when our little heroine is playing in front of the house her attention is attracted by an Italian organ-grinder and a monkey, with whose performance she is very much pleased and follows them—quite forgetful of her promise to stay where her mother told her, until she finds herself lost and alone in a strange part of the city.

All search for the missing child seems to be unavailing and her father's distress can be better imagined than described. The dog, however, appears to comprehend the situation and the first time the door is opened he rushes out and disappears on his quest for the child.

Taking up the scent he follows her footsteps, and although oftentimes losing the trail, carefully works along until at last his patience is rewarded by the discovery of his little mistress. She starts in glad surprise and the pleasure which the dog exhibits on finding the child makes an interesting picture.

The next scene shows the grief-stricken father and mother at home longing for news of their little one, when suddenly the door flies open and the child and dog rush in together. The former is instantly clasped in her father's arms, while the dog, full of joy at the family reunion testifies in every way possible short of speech his appreciation of the happy ending of an apparently serious adventure.

Code word: Adventual. Price $66.00.

No. 108. THE FEMALE HIGHWAYMEN. Length 910 feet.

To describe this film in detail would be futile and afford only scant opportunity to judge its great merits. It is praiseworthy not only for its dramatic interest and intensity but as well as for the wonderful photography and steadiness which are excellent throughout. The originality of this film is the acme of moving picture achievement, and depicts the escapades of a young woman who has unfortunately directed her great abilities to a course of criminal theft.

Starting with a careful mapped out robbery of the various guests at a party to which she has been invited, she successfully makes away with her friends' valuables and pocketbooks.

This is followed by her planning a diamond robbery, which could only emanate in a fertile brain. She enters a jewelry store and asks to see some diamonds that are in the window. The clerk takes the precaution of counting them and then hands the tray for inspection. Unseen she withdraws from her mouth some gum which she has purchased for the purpose and taking a diamond secretes it on the under side of the counter by using the gum for the purpose. On her preparing to go the clerk finds a diamond missing and has her searched, but without avail.

She is next seen to enter the jewelry store in man's attire, and under the pretense of wanting to buy a watch, awaits her chance and removes the diamond which has remained unmolested.

She next holds up a bank messenger, with the contents of whose valise she has already been cunning enough to become acquainted. Once more in male attire she produces her gun and relieves the messenger of the valuables his precious valise contains, and on a policeman entering the scene she turns her gun on him and holds them both at bay, while she makes her escape.

The final scene is then enacted. The Female Highwayman, thinking she has successfully eluded her pursuers, proceeds to enter her room and dispose of the valuables she has on her person. While doing so she hears noises of her pursuers, who break into her room, and capture her at last.

Code word: Append. Price $109.20.

No. 109. DOLLY'S PAPA. Length 385 feet.

As the title would signify this picture depicts a pathetic story though the termination tends to wipe away the sorrowful feeling that the subject creates as everything turns out for the best.

It is a simple little child story of great strength teaching the moral that a father's love for a child is superior to his craze for drink. It has the heart interest that will touch each and everyone that happens to see it.

Dolly's papa was an inveterate drinker and we see him receiving his weekly salary along with his fellow laborers who quickly depart for their various homes, but not Dolly's papa, as the desire for drink has him and he quickly enters one of his habitual drinking places. The table is set and the supper that is awaiting papa has grown cold and it is long past the time for their evening meal. Suddenly the little one has an idea she will find her papa, so grabbing her little shawl and kissing mamma good-bye she leaves to hunt him.

Dolly is seen lost on a deserted street aimlessly wandering, her face is tear-stained and her little feet are weary, still she bravely pushes on. We then see her about exhausted and finally the poor child not being able to stand the fatigue any longer, succumbs and sinks wearily on a door step where a passing policeman finds her.

The picture now takes us back to Dolly's papa; he has spent all his money and we see the brutal saloon keeper roughly throw him out while the policeman on the beat seeing that he is too intoxicated to be left alone arrests him.

The final scene in the station house is one of great dramatic strength. First the big hearted policeman enters, tenderly carrying the little one when the door opens and another policeman enters with a common drunk. Dolly gives one look and cries Daddy. Her hunt is now ended and she rushes to the arms of her father. Dolly then pleads with the sergeant to let her have her papa. The prisoner is searched and of course a bottle of whiskey is found. The sergeant asks the prisoner to take his choice: whiskey or his child. The father's love for the child is then shown. He grabs the whiskey, breaks the bottle and vows never to touch another drop.

Code word : Appease. Price $46.20.

No. 110. THE TOMBOYS. Length 525 feet.

This subject is certainly one hilarious laugh from start to finish and a feature that will make good wherever it is shown. It is full of clean, wholesome, legitimate comedy, such as makes the whole world kin and abounds in humorous incidents from the first to the last foot. Two little girls are the heroines of this story and one of them is seen trying to hide from her mother and escape the duty of going to school. But at last she starts off, apparently on her way to her daily studies. On the way she calls for her chum and the two girls decide to play "hookey" and start off for a day of fun. Their first victim is an old gentleman seated in his front yard. He gets up to buy a paper from a passing newsboy. The Tomboys put his chair over a bucket of water with which a colored woman has been scrubbing the steps, and with a piece of string pull it from under him and let him fall into the bucket.

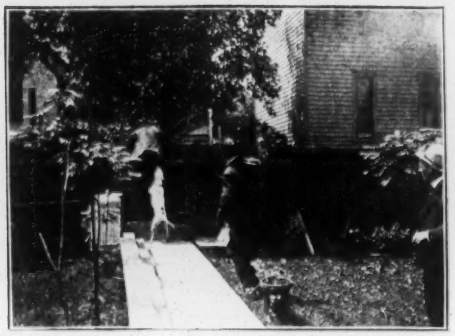
They next pin a "Kick Me" sign on a young dude who is strolling with his sweetheart and a passing tough takes great delight in obeying the sign. But it is with the policeman that they have the most fun, and taking advantage of his flirting with a young lady in front of a store, they tie one end of a long rope to the cop's ankle and the other end to a hobo's leg, who is peacefully sleeping in the sun. They then wake the tramp up and tell him that the cop is after him. He "skidoos," pulling the policeman with him and the way the cop and hobo stumble, roll and fall is laughable beyond description.

Two Irishman unfortunately cross their path and for the following few minutes life is made miserable for them. While they try to eat their dinner in peace the Tomboys tickle them with a stick on a string, the Irishmen not knowing the cause of their discomfiture, accuse each other, nearly coming to blows and only prevented from doing so by the discovery of the miscreants. A very comical short chase ensues and the girls elude the Irishmen by hiding in a barrel.

The final scene is a very pretty one—the two youngsters coming out of the barrel and giving their victims the laugh.

Code word: Advance. Price $63.00.

No. 111. THE SERENADE. Length 500 feet.



Twelve scenes of cyclonic activity and as full of action as a Japanese torpedo boat. Not a case of one or two laughs, but continuous from start to finish. The Serenade has been pronounced by entertainers and exhibitors of most experience to be the comedy success of the day and no humorous film that has ever been published has exceeded it in popularity. We doubt if it will ever be equaled in this respect.

The subject opens with Romeo and Juliet up to date. The young man is seen in the front yard of a city mansion serenading his lady love or as the father of the girl sems to think, rendering of night hideous with his attempted harmony. The old man turns loose a deluge of water over the youthful aspirant and this proving ineffective lets loose the family bull dog which serves to give the ardent lover a chase for his life.

A very funny chase takes place, which "Freddie" attempts to put an end to by scaling a 12-foot wall. The bull dog, however, which is still holding on proves itself to be a regular canine leech and a veritable heavy weight. Finally, however, the modern Romeo succeeds in eluding the dog for long enough time to get a ladder and climb to the top of the wall.

The young man attempts to make good his escape by running along the wall, but the dog is too foxy and accompanies him so faithfully that when he finally drops to the ground he falls again into the waiting jaws.

With every ray of hope apparently gone Freddie makes for the lake, the dog still attending him. A high parapet halts him long enough for the old man and the girl to catch up. The excitement increases and the lover takes a leap into the water, but is followed by the girl's father in this neck and neck race, who also leaps into the lake and a fierce struggle ensues.

With the dog still clinging to him Freddie escapes the old man and a watery grave and a convenient automobile appears on the scene and picks up the girl who apparently has a scheme for rescuing her lover.

Code word: Advowson. Price $60.00.

No. 112. SIGHTS IN A GREAT CITY. Length 475 feet.

As its name would imply this subject is interesting from beginning to end and appeals to the humorous, sympathetic and dramatic sides of human nature. The picture is brim full of incidents, of which we give the following synopsis:

A lover's quarrel terminating in the parting of the young man and his lady love, result in his going away to a solitary place and committing suicide by shooting himself.

Scene changes from tragedy to comedy. A young lady on her way home from shopping is seen to enter a park and is interrupted by a professional masher, of whom she gets the better and disposes of him satisfactorily.

A sneak thief plying his trade in a down-town street, tries to relieve an old lady of her pocketbook, but her screams attract a passing policeman, and the attempt is unsuccessful.

Two newsboys next add comedy to the situation by both trying to sell the same customer a paper and are soon engaged in a fight, which continues until a would-be peacemaker interferes and himself receives the attention of the two combatants.

A midnight hold-up is our next subject. A "strong-arm" man and his associate stop a passing pedestrian and proceed to rob him of his valuables, the victim, however, boldly defends himself and attacks the ruffians, whose combined force is too much for him, however, and they finally overpower him and run away, leaving the poor fellow half killed and minus his valuables.

Two confidence men and a rural victim are the last subject. One persuades the farmer that he knows him and ends by relieving him of his watch, but he is not done with him yet. Leading him off to where a horse and buggy are seen standing in front of a store, the other grafter comes up and puts a sign on the horse, reading: "For Sale, $25.00." The second grafter is next seen leading the citizen from Squashtown. He draws his attention to the horse and finally satisfies him that it is a bargain at $25.00. The poor farmer bites immediately and when the real owner appears he is minus his horse, buggy and money.

Code word: Appear. Price $57.00.

No. 113. TRAPPED BY PINKERTONS. Length 750 feet.

A sensational picture and something new in that line and is a winner from every point of view. As the plot of this story deepens, it is seen that two criminals have secured an exact photograph of the president of a large bank and the robbers then meet at their rendezvous and one of the two is "made up" in exact imitation of the president, in which they are materially assisted by the photograph they have secured. They are next seen at the bank, and being ushered into the president's private office. They engage him in conversation until the president suddenly finds himself looking into the muzzle of a six-shooter, while the other brings forth his disguise and puts it on. By the threat of immediate death they compel the president to sign a check payable to himself for a very large amount. This being done, the robber who has made himself up in exact imitation of the president, has the audacity to go into the outer office and cash the check at the cashier's office, the companion meanwhile holding the unfortunate president in check.

The daring robber then returns to the president's office, having secured payment of the check from the cashier and the two men after tying the president's hands securely, stun him with a blow from the butt end of a revolver which renders him unconscious and together make their escape. After a time the president regains consciousness and manages to crawl to his bell and tap it with his chin.

The matter is placed in the hands of the Pinkerton Agency, who recognize the criminals from the description. They lay a trap for them by a fake newspaper item. This item reaches the attention of the robbers, who, all unsuspecting and after a little plotting get their guns and masks and go off to be caught like rats in a trap. The final scene shows the capture of the robbers. Opening with the detective in disguise and the stationing of his men in various corners of the room, they then await the arrival of the robbers who come soon afterwards. After a desperate struggle they are overcome and identified by the president. The picture ends with the thieves being led off to serve the sentence which will undoubtedly be awarded them.

Code word: Attack. Price $90.00.

No. 114. THE GAY DECEIVERS. Length 775 feet.

A very popular film, carefully conceived and sharp and clear in execution.

The husband is seen to enter his home and mention to his wife that friends will call to spend the evening. These arrive very shortly in the persons of Mr. and Mrs. Smith, and in accordance with a plan previously made, a fake telegraph message is received, asking both the men to go on a fishing trip. Their wives are pleased with the idea and prepare a nice luncheon for them to take along, but unfortunately in changing their clothes one of them was careless enough to drop a letter from his pocket which informs the wives that they are really out to keep an engagement previously made.

We next see the two miscreant husbands boarding a steamer accompanied by the girls. All is ready and the great steamer starts on its trip. The two wives are seen running down to the pier to catch the boat but they are too late, and we next see the husbands enjoying themselves with their girls on the beach, finally departing to take a boat ride; but a kodak fiend sees them in the boats and takes their pictures. Just then the two wives arrive in pursuit.

Now two new actors appear on the scene, both young men, and to their surprise recognize their sweethearts in the boat with the two men. They put out in another boat and give chase, overtake them and a lively fight takes place in the water. In the tussle the boat is overturned and all the occupants turned out. The woebegone set arrives on the beach with the men fighting. The lovers pursue the two husbands along the beach and through the woods, the kodak fiend bringing up the rear.

We next see the traitors seated on a log and trying to invent an excuse to tell their wives when they arrive home. Finally they purchase a string of fish from a passing boy and return to their home, their faces wreathed in smiles, showing the fish they have caught (bought). They meet a cold reception. They try to explain, but all in vain. They are confronted with the photograph—a proof of their infidelity, and a climax is reached when the wives pitch into them and give them a sound thrashing, which they have so justly earned.

Code: Accepted. Price $93.00.

No. 115. HOLDUP OF THE LEADVILLE STAGE. Length 700.

The Holdup of the Leadville Stage is a motion picture with the most exciting and rapidly varying situations. The negatives were made in Colorado on the old Leadville stage road through the Garden of the Gods and Ute pass.

The stage is seen arriving at and departing from one of the relay stations in North Cheyenne canon. Its surroundings are ideal from a scenic standpoint. A dozen different views are given of the stage climbing the mountain trails toward the cloud city

The bandits sight the stage from a vantage point far up the sides of the mountain. The robbers follow the stage through the canyons and over the trail, and trembling bridges almost give way and the poor hard-driven horses splash and pant through the chilly waters of the fords. The chase quickens and the robbers approach. The guards on top of the stage prepare to begin battle, and fire several shots, but fail to stop the pursuers who slowly close up the gap and begin shooting. The holdup of the stage takes place after a gallant defence and the occupants are quickly relieved of their valuables and the mail bags and chest secured.

But the passengers decide to give chase and, with fresh horses and renewed activity, the posse from the rear closes in on the bandits and approaches a narrow mountain trail with no possible deviation, for the country is too rough. Suddenly the foremost pursuer sends his arm aloft and throws his lariat. The sinuous noose is seen trembling and swaying in the air. It shoots forward and suddenly winds around the neck of the robber in the rear and with a tightening of the rope he is lifted from his horse and falls headlong into the dust.

We next see the robbers dividing their spoil. The mail bags are opened and contents divided. One word leads to another until a desperate struggle ensues and one of the bandits yields up his life. The remaining robber gathers up the entire plunder and prepares to escape, but there are shots and yells and suddenly the doors, windows and loop holes are filled with shining musket guns. The pursuers burst in and capture the robber after a desperate struggle.

Code word: Accentual. Price $84.00.

No. 116. TRACKED BY BLOODHOUNDS. Length 450 feet.

One of the most intensely interesting pictures made. Our photographer was in Cripple Creek, ready for business when the event occurred. The negative was made in that great gold mining camp. Dozens of prominent miners and citizens who have since been involved in what is known as the deportation troubles, can easily be recognized in the picture.

The scene opens showing a mining cabin. A tramp approaches and knocks at the door. He enters and asks for food, which is given him; then for money, which is refused. Apparently enraged at the refusal he strikes the woman and chokes her until she falls dead on the floor, then searches the cabin for money; while doing so he hears the sound of approaching footsteps and hides behind the door. The little daughter enters and falls upon her mother's body crying and calling. The tramp seeing what he has done, horror-stricken, makes his escape. Meantime the husband returns and finds his wife dead.

He summons help and the neighbors appear from all directions, one bringing a couple of immense and savage bloodhounds that are given the scent from the tramp's hat and start on the trail tugging strenuously at the leash.

Under a tree the tramp is sitting pondering over the crime he has committed. He jumps up with a start and listens. He hears the bloodhounds and makes for the woods. The bloodhounds and the posse appear and the chase is on. The tramp is next seen running through the forest and as soon as the pursuers catch sight of him, they open up a general firing, but he escapes temporarily, and again the bloodhounds take up the trail. Coming to a bridge and seeing that escape is no longer possible, he shoots the foremost of the pursuers and jumps off the bridge just as they are about to capture him.

He lands in the water below and ere he has a chance to turn, his pursuers are after him and grapple with him in the water. He is finally overcome and brought to shore where hasty arrangements are made for hanging him. The rope is thrown over the limb of a tree and he is strung up with a howling mob of miners and cowboys surrounding him. Before life is extinct hundreds of bullets from their revolvers pierce his body.

The film ends with a lifesize picture of the bloodhounds and their keeper, making a grand finish.

Code word: Acceptor. Price $54.00

No. 117. GANS - M'GOVERN FIGHT. Length 600 feet.

This subject enjoys the distinction of being the first animated picture of this kind taken under artificial light, and very few have since been taken that are equal in brilliancy and fidelity to the subject represented. Owing to the fact that most of these incidents occur when it is impossible to photograph them without artificial light, and the consequent expense of securing them, there are very few genuine prize fights on the market. The Gans-McGovern fight took place in Chicago, and the illumination of over 600 electric arcs made the scene as bright as day. The complete set embraces 600 feet of film, shows all the preliminaries of the fight, the care of principals by their seconds and two rounds of as fast and furious fighting as was ever seen in the prize ring. McGovern pursuing his usual tactics, went in to knock out his opponent without delay, and as Gans was clever on his part, one of the most wonderful and brilliant exhibitions of sparring ever witnessed was caught by our camera and is here reproduced for the benefit of our patrons.

Code word: Acidulate. Price $72.00.

No. 118. ROOT - GARDNER FIGHT. Length 2,600 feet.
Code word: Accent. Price $312.00.

No. 119. SERIES No. 2. Containing 1,500 feet.
Code word: Accept. Price $180.00

No. 120. SERIES No. 3. Containing 1,000 feet.
Code word: Access. Price $120.00.

No. 121. SERIES No. 4. Containing 700 feet.
Code word: Accost. Price $84.00.

This is another genuine fight film taken at the time of the actual encounter between the combatants, Root and Gardner. In its complete length it is one of the longest films of the kind ever taken, showing twelve rounds in the most minute detail and as the complete film occupies about one hour in presentation, it is particularly suitable for a full entertainment of this kind if such is desired.

It is acknowledged to be the greatest fight film ever made. It is not a fake but a picture of the real fight before the Fort Erie Club, Canada. Every part of the fight is seen and as the entire ring was taken in not a blow is missed. The final knockout is in sight of all. This film is perfect in every detail, full 12 rounds, but as a great many do not care to have it in its entirety we have made sets or series of different lengths to suit our customers.

No. 122. THE BANDIT KING. Length, 1,000 feet.

The Bandit King is a genuine sensation and a fine Western story of adventurous and daring courage, although misdirected to unlawful purposes.

The leader of the bandits, known as Buck Brady, is instructing his men to meet at a mountain rendezvous, which they do and then proceed through precipitous mountain passes to a lonely spot on the road where they meet and holdup the stage coach carrying the Wells Fargo chest. They secure it and after dynamiting it make their way safely back to their mountain resort.

A reward is offered for the capture of Buck Brady, dead or alive, but evidently he is not captured, as we next see him watching a rich placer mine, and tracking the armed passenger who carries the gold to the county bank.

Having located the gold, the outlaws plan to obtain it and ride up to the bank in the broad light of day, order out the clerks at the muzzle of their revolvers and holding them at bay on the sidewalk outside, enter and leisurely despoil the vaults, bringing away with them the recently deposited gold dust, besides an enormous amount of money and treasury bills, having obtained which, they mount their horses and dashing madly through the street are soon lost to sight in a cloud of dust and revolver smoke. Fortunately the sheriff with his mounted posse returning from a fruitless chase for other criminals, arrive on the scene almost immediately and changing horses, promptly start in pursuit of the criminals.

Both pursuers and pursued appear at frequent intervals, mounted on their horses, life size, and apparently rushing straight toward the audience. Closer and closer come the officers of the law. The outlaws are obliged to abandon their horses and take to the woods. Fighting to the last, although wounded in several places, Buck Brady holds his own until a shot from the sheriff takes vital effect and the noted outlaw has at last paid the penalty of his crime.

Code word: Adagio. Price, $120.00.

No. 124. A BULL FIGHT IN OLD MEXICO.

Complete length, 600 feet. Code word: Accish.

No. 125. Series 2. Length, 500 feet. Code word: Accool.

No. 126. Series 3. Length, 350 feet. Code word: Accobe.

No. 127. Series 4. Length, 250 feet. Code word: Accompt.

No. 128. Series 5. Length, 150 feet. Code word: Accult.

One of the freaks of fortune that comes only once in a lifetime was responsible for our getting the most wonderful and vivid bull fight ever made on a motion picture film. Our operator was in Mexico, where he received the most flattering attentions from dignitaries of all sorts.

When the big bull fight was announced for the week before Christmas he was invited to be the especial guest of the leading fighters and manager, and a substantial platform was erected from which a clear view of the entire ring was obtained. Every possible facility was offered for getting the finest picture ever made, and the result fully justified the elaborate preparations. The fight was the most exciting ever held on this continent and the most famous fighters under Castilian emblems were in the ring, fully alive to their opportunities. They maneuvered the fights so that all the exciting and bloody encounters were very close to the camera. They took chances in teasing and nagging the bulls that were foolhardy in the extreme. Everybody connected with the affair was spurred to the highest pitch to make the day one that will be talked about for years and years. And all for our benefit, if you please.

Just think of it! Three of the fiercest and most vicious bulls ever taken into a bull ring killed right before your eyes. Five or six horses disemboweled and killed in almost as many instants of time. Murderous charges and assaults of men and beasts by the enraged horned beasts. Nothing so fierce ever seen before. And all this caught on six hundred feet of film—just enough to make the most exciting and popular film ever thrown on a screen. You simply must have it, for the new bull fight will draw dollars for any exhibitor.

This film absolutely shows with most wonderful fidelity even the expressions on the faces of the fighters, the snorts of rage of the bulls, the wild-eyed rushes of the horses to get out of danger, and the final thrust of the sword that ended the lives of the vicious, man-killing animals. Thrilling from start to finish and blood curdling enough for anybody. Just the thing for a show that needs a "thriller" to set people talking. A brand new subject and a perfect film. One that will get press notices enough to fill any theater and one that will not disappoint.

No. 129. SCENES FROM HUMPTY DUMPTY. Length 675 feet.

This is a special series of films which have been posed for by one of the greatest European Pantomimists and will be interesting not only the children but to all who recall reminiscences of childhood days and the pleasure conveyed by any theatrical representation which brought to the front our old friends Harlequin, Columbine, Clown and Pantaloon.

These films are among the finest made and calculated to create no end of amusement in an audience of any description, and as they were specially posed for us and the opportunity for taking them was of our own selection and the circumstances were favorable in every respect we need not hesitate to describe them as practically the peers of any moving picture film on the market.

The titles of the different subjects are sufficiently descriptive and it is only necessary for us to say that we can furnish this film either in the complete length of 675 feet or in lengths as given under the different titles as follows:

No. 129. Scenes from Humpty Dumpty, complete, 675 feet.
Price $81.00. Code word: Applause.

No. 130. Arrival of Humpty Dumpty, 65 feet.
Price $7.80. Code word: Apply.

No. 131. Humpty's Trouble with the Washerwoman, 100 feet.
Price $12.00 Code word: Appel.

No. 132. Humpty Dumpty and the Baby, 125 feet.
Price $15.00. Code word: Applicant.

No. 133. Humpty and the Dude, 70 feet.
Price $8.40. Code word: Appoint.

No. 134. Humpty's Frolics, 70 feet.
Price $8.40. Code word: Appraise.

No. 135. Humpty and the Pie Woman, 70 feet.
Price $8.40. Code word: Approach.

No. 136. Humpty's Trouble with the Policeman, 115 feet.
Price $13.80. Code word: Appulse.

No. 137. Humpty and the Demon, 60 feet.
Price $7.20. Code word: Apricot.

Maywood, Neb., December 10, 1906.

Selig Polyscope Co., Chicago:

Gentlemen—Your feature films, so far as I have seen them, are without exception the peers of all competitors. Give us another "Serenade."

Luther B. Simons.

No. 145. CHAMPIONSHIP BASEBALL GAME Length 600 feet.

BETWEEN THE WHITE SOX

AND THE CUBS.

This film is taken from one of the games played between the White Sox of the American League and the Cubs of the National League, both Chicago clubs and both the champion of their respective leagues for the year 1906.

These games engendered more intense interest and a greater amount of enthusiasm than any games which have ever been played, and thousands and thousands of interested spectators witnessed every game of the series.

The film shows the crowd buying tickets and once inside a circular panoramic view of the grounds before the game begins, shows the White Sox at practice and the Cubs the same, together with the scene when two Cub bears were lead onto the grounds and presented to Captain Chance of the White Sox. We have other portions of the game itself where both teams are shown at bat and pitchers for both sides in the box.

The most complete and perfect in detail of any sporting film ever taken. It was shown in most of the Chicago theaters at the close of the season and was very enthusiastically received. Nothing better for a popular subject has ever been presented.

Price, $72.00. Code word: Apt.

The foregoing include all of our strictly original and popular feature films produced up to the present time. We are constantly, however, producing new subjects of at least equal merit and expect to place them on the market at intervals of about two weeks apart, We shall issue bulletins descriptive of our new subjects as they come out and shall be glad to forward these to any address on request.

Send us your address and we will place your name on our permanent mailing list.

Sharon, January 12, 1907.

Dear Sirs:—

First of all, I want to congratulate you on your Dolly's Papa. It is beyond question the best story film I ever saw and that is the opinion of everybody who has seen it. It is a wonderful Temperance story, beautifully told. "Who Is Who" is also a very good subject.

J. Har Basel.

Selig Films—Comedy Subjects

No. 201. THE AMOROUS TRAMP. Length 150 feet.

A beautiful girl is seated on a bench in a city park while children play around. Swell equipages pass and a very pretty park scene is shown. She is evidently waiting for some one. Who can it be? Evidently not the elderly beaux, who takes a seat alongside of her and tries to establish a "mash." She is apparently not that kind of a girl and Mr. Flirty Man gets but a cold reception. Just then a well-dressed young man for whom the lady is evidently waiting and whom she greets very pleasantly, makes his appearance. Apparently, however, he is compelled to disappoint his lady by telling her he cannot stay and must leave at once to keep another engagement. He goes, leaving her much grieved at his departure.

Safely hidden behind a tree a tramp has been an amused spectator of the incident and conceives the idea of substituting himself in the place of the missing lover. This he does, taking a seat on the bench while the lady's back is turned, takes possession of her hand and proceeds to kiss and fondle it. This is all very well for awhile and the tramp enjoys himself until the mistake is discovered and the lady indignantly attacks him. The lover returns and the tramp beats a very ignominious retreat.

Code word: Aground. Price, $18.00.

No. 202. YOUTHFUL PIE ROBBERS. Length 90 feet.

Shows how two boys indulge their natural appetite for pie and by clever diplomacy escaped any disagreeable consequences. Grandma appears with her baking and sets out to cool several very appetizing looking pies while she sits down on the veranda to enjoy her afternoon nap. The boys take advantage of the situation to consume pie to their heart's content, and casting around for some way of escaping consequences espy a passing tramp whose attention they direct to the pies and explains as the old lady is asleep there is no danger in his taking one, but at the critical moment they wake their grandmother, who sees the tramp devouring pie and naturally comes to

the conclusion that he is responsible for everything that is missing. She chases Mr. Tramp down the road while the boys go away chuckling to themselves that they are a pie ahead, and no consequences to suffer.

Code word: Ague. Price, $10.80.

No. 203. THE UNHAPPY DAGO. Length 50 feet.

An Italian laborer is busily engaged at his work of street paving when unfortunately for him he is discovered by two mischievous boys who determine upon getting what fun they can out of him, and by placing fire crackers in appropriate places displacing the Italian's tools and otherwise annoying him, succeed in making his life miserable.

A funny film for those who enjoy boyish vagaries and remember the old adage: "That boys will be boys."

Code word: Ahead. Price, $6.00.

No. 204. MURPHY'S TROUBLES WITH THE PHOTOGRAPHER. Length 75 feet.

Mr. Murphy, a typical son of Erin, decides to have his photograph taken to send to the loved ones at home and visits the photographer's studio for the purpose.

The gentleman is duly posed and seated in the chair, but it seems he misunderstands the photographer's signals to "look natural," "smile a little," and a number of comical mishaps occur in consequence. Finally Mr. Murphy feels insulted and endeavors to commit an aggravated assault on the inoffensive photographer, who becomes enraged in turn and entirely losing his patience ejects the Irishman from his studio when a very comical "mix-up" ensues.

Code word: Akimbo. Price, $9.00.

No. 205. BUSINESS RIVALRY. Length 50 feet.

The boy is the Father of the Man, and the Chicago Newsboy is as keen for business and will fight as hard for it as any grown up merchant.

Our film shows a very common street incident: Man on corner desires a paper and whistles the nearest "newsy" to bring it to him. A moment ago he was the only boy in sight, but before he can lower his hands they are around him and everyone trying to sell his paper. Such pulling and hauling, such fighting for so small a sale, and such an exhibition of the Chicago "get there" spirit on a trifling occasion, makes a very animated and laughable scene.

Code word: Afar. Price, $6.00.

No. 206. TRAMP AND DOG. Length 125 feet.

An ever popular subject which has provoked more hilarity and has proved the greatest laughing success of any moving picture ever shown. Its popularity is not confined to this country, but it has created a furore in England, France and Germany, in all of which countries it has been most successfully shown.

The tramp and the dog is intensely comic and also one of the cleanest and brightest films shown. It represents the adventures of a typical "Weary Willie," who, bent on satisfying his hunger, strays into a back yard, and noticing a pie which the lady of the house has set out to cool, appropriates and makes off with it to devour at leisure. The family bulldog has different views of the subject, however, and pursues Mr. Tramp, finally catching on to the rear of his trousers and hanging there as bulldogs will. The hobo endeavors to scale the backyard fence but finds it difficult, encumbered as he is and falls backward to the ground where he has a general mixup with the dog and is thoroughly beaten by the lady.

A comic subject which every exhibitor should have and which he can rely on for rounds of merriment every time it is shown.

Code word: Ailment. Price, $15.00.

No. 207. THE BE-FLOURED MASHER. Length 25 feet.

The City Masher runs against the "real thing" and gets much the worst of it. A young lady is seen leaving a grocery store where she has been buying a bag of flour. She is accosted by a flippant "Charlie Boy," who thinks that he can make a hit. He finds no favor with the young lady, who tells him plainly to go along about his business, but he will not take "no" for an answer and in self-defense she gives Mr. Masher the contents of the flour bag over his handsome person. He certainly is a sight when the camera next shows him going his way discomfited.

Code word: Aimless. Price, $3.00.

No. 208. SOMETHING GOOD—NEGRO KISS. Length 50 feet.

It has never been denied that in his own way the "Afro-American" brother is an adept in his own style of love-making. This film shows a swell "coon" and his best girl making love and both evidently enjoy the situation, and are taking heaps of satisfaction out of it.

The action is so lively and thoroughly amusing that the audience is as much pleased as the performers and apart from the fun in this picture the photography is of the best and never fails to please the audience.

Code word: Airing. Price, $6.00.

No. 209. STOP THIEF. Length 130 feet.

To exchange old clothes for new ones may be good policy, but it is best first to obtain the consent of the legitimate owner of the new clothes or trouble may ensue. An impecunious party wearing a coat which has seen better days, notices a dummy in front of a second-hand clothing store wearing a coat which he believes will fit him. He promptly slips off his old coat and substitutes it for the new one, making away with all speed and thinking his ruse has been successful. Not so, however, the eagle eye of the Hebrew proprietor is on the alert and the cry of thief is quickly raised. Our friend starts up the street hot foot with little Jerusalem following, and then all kinds of things happen and the funniest chase occurs that has ever been seen in a moving picture, producing some extraordinary comic results, which must be seen to be appreciated.

Code word: Albumen. Price, $15.60.

No. 210. SNOW FIGHT. Length, 50 feet.

A heavy fall of snow has taken place during the night and the boys are all on edge to pursue their favorite sport. No question about their enjoying the winter season, whatever their elders may do, and the looks of animation on the faces of the little rascals as they lie in wait for their comrades, their arms piled high with snowballs, make up a very bright and interesting scene and very popular with any audience.

Soon the opposing forces come on the scene and a grand old-fashioned snowball fight comes off, which warms the blood and takes the spectators back to boyhood days. Good, clear and fine and a most popular subject wherever shown.

Code word: Alchemy. Price, $6.00.

No. 211. SHOOTING THE CHUTES. Length, 85 feet.

A new production of an old subject made necessary by the great demand for what has proved the most popular of all animated pictures. A shoot the chutes possesses a fascination for all, old, young, and of

both sexes. From the moment when the car hangs poised in mid-air at the top of the incline awaiting the start, its lightning-like rush down the almost perpendicular incline, its wild leaps and swift flight across the miniature lake to which it descends, and the landing of the passengers combine to make the ideal scene for reproduction before an audience, and if you have not got this "on your list," you had better obtain it at once, with the assurance that it will never grow old or weary your people, but will likely prove the hit of the evening wherever it is shown.

Code word: Alcohol. Price, $10.20.

No. 212. DANCING SKELETON. Length, 50 feet.

A large grinning skeleton is seen getting up from a chair on which it has been seated, walk to the center of the stage and there execute some of the most difficult steps in the art of dancing. His head suddenly rises into space and returns; one by one the legs and arms leave the body, walk and dance around the stage and finally return to the body again as naturally as though they never left it. The skeleton again dances and finally walks off the stage. This film was not made from a toy skeleton, but from a large life-sized one. His jaws can be seen plainly working all the time.

Code word: Alignment. Price, $6.00.

No. 213. THE A. P. A. AND THE IRISHMAN. Length, 55 feet.

Two mischievous boys espy a negro sandwich or billboard man carrying an announcement of a public entertainment. By clever manipulation they contrive to overturn the negro while he is putting himself to rights to make a change in the billboard to advertise an A. P. A. entertainment. This excites the wrath of the Irish neighborhood in which the man is traveling his beat, and he is set upon by residents of both sexes, who beat and abuse him most unmercifully.

A very funny subject and one in which the comedy is so apparent that it is interesting from the start to finish.

Code word: Aisle. Price, $6.60.

No. 214. HERMANN LOOKED LIKE ME. Length, 100 feet.

A true representation of the Great Hermann and his wonderful tricks. This is a film that is bound to please old and young; always creates a stir; fully up to date in all particulars. Now, you see the litter of rabbits—and behold—now you don't see them. Buy this film; it will add greatly to your show.

Code word: Alcoran. Price, $12.00.

No. 215. ACTOR'S TROUBLES. Length, 100 feet.

The troubles of an actor and the infrequency with which the ghost walks appeal to us all and here is a truly pathetic tale, touchingly reproduced and made alive by the moving picture art.

A great Shakespearean actor (in his own estimation, at any rate) retains the services of his valet, although stone broke and actually on his uppers. But joy! What's that? The ghost walks and appears to our two friends. "To be or not to be"; alas it is a real ghost and not the looked-for salary dispenser, and the consequent disappointment and final scene is ludicrous in the extreme.

See this picture, it is something new, and the treatment is novel and very effective.

Code word: Alder. Price, $12.00.

No. 216. WATERMELON CONTEST. Length, 125 feet.

The affection that the ordinary colored individual has for a watermelon has long been a favorite subject with the "funny man," but this film will convince any one of the colored boy's ability to consume an unlimited supply of watermelon in a limited space of time.

A contest has been arranged between half a dozen boys to see who can eat a watermelon first on a wager and they tackle the job with every appearance of being experts, the contest revealing some most extraordinary gastronomical feats and an ability for absorption which is truly marvelous. A very quaint and amusing theme to which our film does full justice and must be seen to be appreciated.

Code word: Abashed. Price, $15.00.

No. 217. COMRADES. Length, 80 feet.

One of the most humorous films ever placed on the market and bound to draw forth applause and much laughter. It is evidently a story of old times, and the two old gentlemen who are examining with great interest an illustrated theatrical paper are apparently recalling by-gone days and the adventures they enjoyed when they were boys together. The humorous nature of their conversation is indicated by the amused look on their faces and their evident enjoyment of the theme. The facial expression and gesture revealed by this film is a most wonderful revelation of the art of moving picture photography and the comic effect is so hearty and infectious that your audience will laugh with your characters. This film has made a real hit.

Code word: Akin. Price, $9.60.

No. 218. THE COON AND THE WATER-MELON. Length, 45 feet.

A wagonload of ripe and luscious watermelons appears in view and naturally attracts the undivided attention of a coon who is passing at the time. They certainly look good to him and the Afro-American starts in to reduce the load with as little delay as possible. He grabs the best melon he can find, and not being able to wait until he gets to a more secluded spot, he breaks it on the ground and proceeds to devour it, indulging in many funny antics and grimaces while doing so. A very comical subject and exceptionally clear and brilliant photography.

Code word: Alack. Price, $5.40.

No. 219. THE MISCHIEVOUS GIRLS. Length, 90 feet.

Two mischievous little girls looking for fun succeed in getting it and our picture of their doings is the funniest comic film that has ever been shown to an audience, a policeman becoming their victim. "One of the finest" is detected in the midst of a very interesting conversation with his young lady and is so much engrossed that he does not notice that one of the little girls has crept up unseen and quietly, but securely, tied one end of a long rope around his ankle. A typical hobo is reposing in a convenient chair in front of a nearby store and the other little one ties the free end of the rope to Mr. Tramp, and when all is secure, they awaken him and tell him to "skidoo," that the cop is after him. Then ensues a funny, a very funny scene and one that is nothing but laughs all the way through. The hobo tries to escape, but unfortunately jerks the cop off his legs and the two companions in misery, tumble, stumble, roll and fall in a way that would surely make a dyspectic laugh.

Code word: Alabaster. Price, $10.80.

No. 220. HOW A DIVORCE WAS PREVENTED. Length, 115 feet.

This scene shows a hubby coming for his dinner with the expectation of being received with open arms by wifey and a good dinner

awaiting him. He is very much disappointed as the expected dinner is not ready and instead of being received with open arms, he is met by an angry wife all covered with soot, in consequence of a misadventure with the stovepipe and ready to fight on short notice. A lively tilt ensues and hubby beats a hasty retreat through the door, and in a short time returns with a couple of men carrying a gas stove, which they immediately put in place and depart, while hubby and wifey make up. Good film and full of action.

Code word: Ardark. Price, $13.80.

No. 221. A NIGHT IN BLACKVILLE. Length, 50 feet.

Oh, my, but this is hot stuff. Shows a "coon" dance in full swing; all the boys have their best babies; the old fiddler and orchestra are shown seated upon a raised platform; the dance is on. Six coons are shown. A bad coon starts a fight. Razor drawn; girls faint; coon with razor starts to do some fearful execution, when little coon lets fly with a large 45 gun. Finale: Coon seen jumping through window; big bass viol broken and dance ends in a general row. The picture is simply great; one continual round of laughter.

Code word: Aliment. Price, $6.00.

No. 222. THE SNEAK THIEF. Length, 48 feet.

One of the "seamy" sights of a great city, but with a comic element and the result that the thief gets what's coming to him—and then some.

An elderly lady is seen coming down the street and carrying her handbag, when a suspicious looking character follows her to a convenient spot and makes a grab for her pocketbook, which he gets, but is pursued and finally caught by the lady and a policeman, who has been attracted by her screams in the meantime, and what they both do to the entrapped thief is a caution to others of similar designs.

Code word: Alcove. Price, $5.75.

No. 223. MAKING AN IMPRESSION. Length, 75 feet.

The coon's love for a watermelon once more forms the subject of a film and, as usual, the result is very amusing and popular. A magical effect is also introduced, which adds greatly to the interest and still more to the "mystification" of the audience. A big negro is seen devouring a ripe watermelon with much appetite and gusto. You look for the complete disappearance of the fruit in short order, but instead of diminishing in size, it continues to grow larger until finally the magic prevails and the melon is whole once more.

Code word: Abbatton. Price, $9.00.

No. 224. THE MISPLACED SIGN. Length, 80 feet.

A newly painted sign and a tired pedestrian are the mirth producers of this picture, which opens with the placing of the sign on the outside of a grocery store. A gentleman, tired with his walk, seats himself, his back leaning against the sign, and on his resuming his travels, it is seen that the sign has been transferred to his back and he becomes the object of much amusement to the passers-by. It is his ill luck to pass a school house at the hour the children are going home for lunch and for a few minutes his life is made unbearable.

The children follow him in droves until he finally discovers the cause of their merriment and, taking off the coat, makes his escape by using his feet to good advantage.

Code word: Alacrity. Price, $9.60.

No. 225. UNCLE HAPPY PINCHED AGAIN. Length, 35 feet.

This scene shows Uncle Happy in trouble again. He and the policeman are having a lively tussle as to who will get the best of it. The timely arrival of the patrol wagon ends all the trouble and Uncle Happy is carted off. Full of action and very good.

Code word: Abaft. Price, $4.20.

No. 226. LOVER'S TROUBLE. Length, 50 feet.

This film shows the ill effect of going courting without mamma's consent. The daughter has her weekly wash to attend to and has just placed a kettleful of water on the stove to heat. Her lover enters and soiled clothes and kettle are alike forgotten until the return of mamma, who wishes to see what progress the wash is making. The girl hides lover in washtub and covers him with clothes. The old lady, disappointed at finding how little is done, proceeds to demonstrate her energy by pouring boiling water over clothes and lover as well. He hurriedly arises from the tub and confusion and consternation prevail on all hands.

Code word: Alias. Price, $6.00.

No. 227. WHO SAID WATERMELON? Length, 50 feet.

This shows an old negro coming along happy in his belief that he has a fine large watermelon; but a crowd of street Arabs have made up their minds to get the melon, and the picture shows them in waiting up an alley for the old man to pass, and when he does, the boys rush out and push, with the result that the melon falls to the ground, and then what a sight! Nothing to be seen but boys, melon and old man chastising them.

Code word: Alibi. Price, $6.00.

No. 228. THE NEW PILLOW FIGHT. Length, 75 feet.

A new picture of an old subject. Four children are seen sleeping peacefully in two beds, when through the door is seen coming on tiptoe a fifth one. Seeing that they are sleeping, he slyly creeps to the foot of the bed and with straw, tickles the feet of the children, who awake and imagine it is one of the occupants of the other bed, but seeing they are sleeping, turn over and slumber again. The little mischief-maker slyly creeps to the other bed and tickles the feet of the other children; they awake, pick up their pillows, cross over to the other bed and pound them with their pillows. These in turn return the fight and fun and feathers fly, but this time upon the mischief-maker. Suddenly the mother appears, to learn the cause of the trouble; an explanation follows, with the result that mamma takes the mischief-maker by the ear and leads him from the room.

Code word: Alienate. Price, $9.00.

No. 229. A DAY IN A CHILDREN'S PLAY-GROUND. Length, 65 feet.

This is a scene full of animation, showing how the children of a large city amuse themselves on the swings, merry-go-rounds, playing leap-frog, etc., in the small parks provided for them in the thickly-settled parts of the city.

Code word: Abolone. Price, $7.80.

No. 230. HIS FIRST CIGARETTE. Length, 85 feet.

Here is a picture true to nature. What man in your audience does not remember his first smoke, the proud and triumphal beginning, the inevitable sad and lonely ending? The expression on our victim's face is all smiles when the first puffs of smoke leave his mouth. Suddenly something in his anatomy revolts and the usual occurrence takes place. Code word: Abate. Price, $10.20.

No. 231. SCENES IN A BARBER SHOP. Length, 70 feet.

The scene is laid in the basement barber shop. Everybody is busy attending to business, when all of a sudden a lady stops in front of the window above and lifts her skirts to faster her garter. The barber sees it and calls the attention of his customers to it and such a scramble "to have a look" was never seen. This film is adapted for smokers.

Code word: Abbess. Price, $8.40.

No. 232. THE LITTLE ROBIN ROBBERS. Length, 125 feet.

A group of youngsters walking through the woods see a birdnest in a tree; one of them climbs the tree, the others helping him. He gets the nest with the little birds and as they admire them, a farmer surprises them and gives the youngsters a chase through the woods, over hills and finally into a pond, where he captures one of them and gives him a thrashing. Very sharp, clear and full of excitement.

Code word: Abandoning. Price, $15.00.

No. 233. RUBE'S UNEXPECTED BATH. Length, 40 feet.

This picture shows Rube taking a quiet nap on the banks of a stream. Several boys passing see him and getting a straw begin to tickle him. He makes several passes with his hand in his endeavor to brush away the imaginary fly. Finally he awakes and sees his tormentors, but before he can arise, they push him in the stream and run away.

Code word: Abash. Price, $4.80.

No. 234. REVERSIBLE DIVERS. Length, 100 feet.

This film shows a crowd of bathers at the natatorium, including high diving, somersaults in midair, etc. They all dive head first into the water. From this point on the action of the film is reversed, producing very comical effects. The bathers all spring backward out of the water, feet first, turning somersaults, etc., in the air and land upon the springboard the same as before they started, causing no end of laughter.

Code word: Abater. Price, $12.00.

No. 235. OLD MAID MAKING UP. Length, 75 feet.

This picture was posed by Chas. Banks, the greatest living old-maid impersonator. The picture opens with an old maid seated before

a mirror making up, putting a little rouge here and powder there at the same time talking to herself and admiring herself in the mirror. Her facial expressions are extremely funny. Wherever this film is shown, it keeps the audience convulsed with laughter.

Code word: Abatement. Price, $9.00.

No. 236. OLD MAID'S LAMENT. Length, 50 feet.

This picture was also posed by Chas. Banks and shows only the head of an old maid telling the audience her troubles. The expressions of this antiquated female will cause no end of laughter.

Code word: Abjection. Price, $6.00.

No. 237. THE DULL RAZOR. Length, 75 feet.

You shave yourself? You do? Then you know what a dull razor can do in the hands of an awkward man. This picture is considered one of the masterpieces in laughable subjects; extremely funny for everybody but the poor fellow shaving himself. The facial contortions of this man are so funny that the lens on the taking camera itself shared the jolity and turned out a great, happy, wonderful picture. This picture is a continual laugh 75 feet long.

Code word: Alimony. Price, $9.00.

No. 238. LA CHIMERA. Length, 125 feet.

An entire evening of magical entertainment is included in the 125 feet which compose this film.. Hermann himself would have been proud of the result obtained. Our friend, the magician, steps forward and produces an ivory billiard ball from space. With the wave of his hand, he changes it into a full-sized bowling ball, and in order to show that there is no limit to his ability, makes one more change and holds in his hands a large cloth, known in magician circles as a "foulard." From this he produces a sleek and prosperous looking rabbit, and then, apparently from nowhere, the stage is graced by the appearance of a charming lady in fancy costume. Holding the foulard in front of the lady, but allowing her head and shoulders to appear, he gradually raises the lower end of the cloth, when it is seen that her "visible means of support" have entirely disappeared, leaving only the head and shoulders pendant in the atmosphere. These in turn disappear and the stage is empty until a large hoop covered with paper is swung from side to side and, upon a pistol being fired, the lady makes her final appearance by jumping through the hoop as it swings and the film closes with her final bow to the audience.

Code word: Allow. Price, $15.00.

No. 239. DOWN THE SLIDE. Length, 50 feet.

A number of young ladies and gentlemen are at a swimming school, when they propose the game of "Follow the Leader," and such sights and scenes will hardly be repeated again in that swimming school. They slide down the toboggan, jump, play leap-frog, and do various things they would little dream of doing had they known the motion picture-machine was in action. This picture is suitable for any class of audience.

Code word: Allspice. Price, $6.00.

No. 240. TROUBLES OF A COUNTRY VISITOR. Length, 50 feet.

A visitor from the country is seen who is evidently very busy taking in the sights and scenes of a great city. A cable car is seen approaching and our country friend endeavors to stop it by frantically waving his umbrella. The gripman is busy talking to a young lady passenger, however, and does not notice him, and the car proceeds on its way. A typical Chicago street arab then appears on the scene and advises Mr. Countryman to drop a nickel in the cable slot and the car will stop for him, which he does and while peering down into the slot to see what has become of his coin, is "surprised" by another car, with which he comes into violent contact, and makes an aerial ascension on his own account, learning too late that things are seldom as they seem, and before he returns to earth again, has ample time for reflection.

The subject is too funny for any description to do it justice.

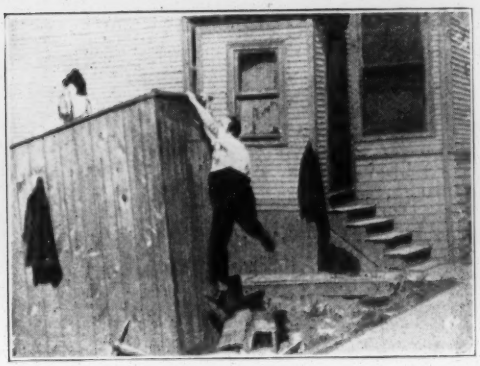
Code word: Algerine. Price, $6.00.

No. 241. OUTDOING CHING LING FOO. Length, 50 feet.

The magician enters, removes a covering from a small table, shakes it before the audience to show that there is nothing concealed inside, he then draws attention to the table to show that there is nothing behind or under it. A washtub, which the magician satisfies his audience is empty, is then produced and placed upon the table; instantly the tub becomes filled with water and upon being covered with a cloth, the magician fires his pistol direct at the tub, with the extraordinary result that when the cloth is removed, a flock of ducks is seen swimming naturally in the tub. Once more hiding the tub from view with the tablecloth, the audience is gratified upon its removal by seeing the face of a beautiful lady rising like Venus from the waves. The lady jumps gracefully from the tub and walks off the stage to the astonishment and disappointment of the audience.

Code word: Allowance. Price, $6.00.

No. 242. AN IRISH LUNCHEON. Length, 75 feet.



Two honest working men, having put in a good morning's work, sit down at 12 o'clock to eat their luncheon and wet their whistles with a few from the can, when misfortune sends their way two mischievous girls just out of school, who forthwith proceed to make life miserable for these sons of Erin. While they try to eat their luncheon in peace, the little tomboys tickle them with a stick on a string and the Irishmen, completely ignorant of the real trouble, accuse each other and nearly come to blows, being only prevented from doing so by the discovery of the miscreants. A very comical short chase is then enacted, ending in the girls eluding the Irishmen.

Code word: Ale. Price, $9.00.

No. 243. GREAT DIAMOND ROBBERY. Length, 120 feet.

Two burglars with full kit of tools are seen attacking an office safe, but do not succeed in forcing the time lock or opening the door. While the burglars are still trying to force the lock, the janitor enters and they, unperceived, hide behind the safe. Apparently the janitor knows the combination and opens the safe without difficulty, taking from it a supply of coal with which he fills the scuttle in his hand. The janitor departs and the burglars emerge and fall on the floor in a faint at the wasted labor they have bestowed upon forcing an entrance into a safe full of coal. The entire film is comical in the extreme.

Code word: Alembic. Price, $14.40.

No. 244. INTERRUPTED CRAP GAME. Length, 60 feet.

An animated game of craps is proceeding in the levee, a crowd of young darkies being engaged in the engrossing pursuit of "7 come 11." Apparently they have no eyes for anything but the game. An unfortunate stray chicken, however, comes that way and appears on the scene. The delights of crap are immediately forgotten, while all engage in chasing the fowl. Feathers fly and a scene of wild confusion ensues.

Code word: Alert. Price, $7.20.

No. 245. DINING-CAR MISHAP. Length, 250 feet.

A comedy feature film of the most successful description which has achieved a very marked success. It is one of the funniest films ever made, and tells its own story at every point.

The dining-car steward and his assistants are seen making the tables ready for dinner. Two travelers enter and take their seats at the table. Everything goes smoothly until the opposite table is occupied by an irascible old gentleman and his pretty young wife, who are no sooner seated than the trouble begins. The old gentleman seems to be under the influence of a "brain storm," owing probably to some covert glances which have passed between his wife and the young men at the opposite table. Nothing appears to suit him and he even quarrels with the train conductor, who comes through at this time to collect the passengers' tickets.

After the conductor passes through more trouble ensues, the waiters being quite unable to satisfy either the gentleman or his wife, the former becoming more impatient every minute. Finally he calls for a bottle of wine, and in showing the waiter how the cork should be removed, manages to deluge himself and every one else with foam from the "wealthy water." This is resented by the gentlemen on the other side and a general mix-up occurs, in which it is hard to say which comes out best. A tableau of hilarious fun in which conductor, waiters and passengers all take part ensues.

Code word: Avert. Price, $30.00.

No. 246. STREET-CAR HOG. Length, 150 feet.

This comedy film, while it is very funny, exemplifies the form of male selfishness which is very prevalent in the street-car systems of our larger cities.

Our picture shows a street car in progress and the conductor gathering up nickels as he goes along. Several passengers enter and occupy seats. As the car is just about filled up, a man enters with an armful of bundles and takes possession of the last two vacant seats; one for himself and one for his "belongings." All goes well until a lady enters, "fat, fair and forty," who takes possession of a strap and by pathetic glances, tries to work on the chivalry of the seated men, apparently without effect. Soon she is attracted by the space occupied by the bundles and calling the conductor, points out that it is his duty to give her a seat. The conductor remonstrates with the street car "porcine" and demands that he clear the seat. The passenger, however, retaliates by paying a second fare and claims the right of occupying the whole space, leaving the lady standing.

This is too much for her patience. She viciously attacks the alleged gentlemen with her umbrella and after throwing all of his bundles out of the window, drives him out of the car. The other occupants remonstrate, but by vigorously wielding her umbrella, she drives them out as well. Finally when the conductor tries to restore order, she settles him also.

Code word: Avoid. Price, $18.00.

No. 247. A NEW PAIR OF SHOES. Length, 110 feet.

Another car film and a very amusing subject.

A suburban street car is bowling rapidly along, partially filled with passengers. A man enters who, from his limping gait, is apparently experiencing much pain with his feet. It is soon seen that he has on a new pair of shoes and is carrying his old ones under his arm. He takes his seat, pays his fare and opens his paper, but is apparently in much pain, and finally concluding that comfort ranks ahead of style, removes the torturing shoes.

But alas! It is summer time and his fellow passengers don't seem to be impressed with the odor. They vigorously fan themselves, expostulate, open the windows and finally leave in a body.

Left alone, the man concludes to throw out his new shoes, which he does, sending them through the car window and his surprise and disgust can easily be imagined when the car comes to a sudden stop and the conductor appears and presents to him the shoes, which he has stopped the car in order to pick up.

Code word: Avow. Price, $13.20.

No. 248. CAYENNE PEPPER IN A STREET CAR. Length, 90 feet.

This film shows a street car progressing with a full load of passengers, ladies and gentlemen, when the conductor opens the door and assists a lady who has evidently been doing her week's marketing, as her arms are filled with parcels of groceries.

The car being full, she has to undergo the usual strap-hangers' fate, and as the car lurches around the difficult corners, it seems that she is in great danger of dropping her bundles, which, at last, actually happens, and one of them unfortunately contains cayenne pepper. The pepper being sprinkled over the car floor, causes an epidemic of sneezing among the passengers, which is more easily imagined than described. Suffice it to say, that the result soon clears the car of all its passengers and the lady is left alone. A very comic film.

Code word: Avowable. Price, $10.80.

No. 249. MAMMA'S PETS. Length, 50 feet.

This film, showing an old pig with her little ones, always proves a most popular subject, and the circumstances being exceptionally favorable, a very clear and brilliant picture was obtained of the mother and her offspring, whose cute antics never fail to draw applause. A great deal of amusement is created by announcing this subject as "Mamma's Pets."

Code word: Alarm. Price, $6.00.

No. 250. THE FARMER'S APPLE TREE. Length, 60 feet.

This is a reminiscence of boyhood days. Two little urchins climb a tree heavily laden with ripe apples and shake a quantity of fruit to the ground. Then they descend and fill their pockets so that they may enjoy the feast later on. While engaged in picking up the apples, however, the owner of the tree appears on the scene accompanied by a business-like bulldog, and there is nothing for the little chaps to do but to make their escape as quickly as possible, which they do, helter-skelter pursued by the farmer and his bulldog.

Code word: Alas. Price, $7.20.

No. 251. A MISLEADING SIGN. Length, 105 feet.

Two little school girls are out for a walk, apparently so innocent that mischief is the last thing they would think of. However, appearances are deceptive and our little friends are not as innocent as they look.

An unsuspecting grocer places a barrel outside of his store and on it puts a sign "Two for 5 cents." The girls see it and quickly change it to read, "Samples, take one," an invitation that appeals favorably to the passer-by. Finally a colored gentleman happens along who can not content himself with one, but comes back repeatedly for further supplies until he is caught by the grocer and in the fight which ensues, the barrel is overturned and the remaining apples scattered far and wide to the delight of the children of the neighborhood, who scramble eagerly for the remaining apples.

Code word: Albescent. Price, $12.60.

No. 252. AUNTIE AND THE BEE. Length, 50 feet.

An old colored aunty is trying the experiment of doing two things at once with poor success. Part of her attention is engaged in manipulating a tubful of suds and soiled clothes, while with the other hand, she tries to keep off what she calls a "pestiferous" bee. The film ends by aunty upsetting the tub of suds all over herself.

Code word: Algebra. Price, $6.00.

No. 253. MISHAPS AND MISFORTUNES. Length, 55 feet.

This film depicts in a very humorous fashion some of the minor funny incidents which are daily occurring in every big city and makes a very lively and catching subject. It shows first, the rescue of two children from a speeding automobile by a brave policeman. Next, a funny collision of two boys on a bicycle riding into a policeman, who is standing on the corner talking to a friend. A man is seen loaded down with bundles, waiting for a street car. The motorman ignores him and he starts to catch the car. The bundles fall everywhere and he with them. A very comical film.

Code word: Alloy. Price, $6.60.

No. 254. LOVERS' PARTING. Length, 50 feet.

Two young people much interested in one another are seen walking along a country lane. Evidently it is time to go in and a long good-bye takes place. The gate intervenes between them, but does not prevent the parting kiss and a good many of them, in fact, this would probably have gone on indefinitely, but "father" is seen approaching from the house and breaks up the parting by applying a club to the young man and ordering his daughter to the house. The subject is very comical and more than ordinarily fine photographically and is exceedingly popular wherever shown.

Code word: Allusive. Price, $6.00.

No. 255. TAKING HIS MEDICINE. Length 60 feet.

This is a very funny subject full of the touch of human nature that makes all pictures famous. An elderly fellow lies on a cot apparently about to pass away. Several bottles are on the table beside his couch. The time has arrived to take the awful dose. The facial expression here is wonderful and side splitting. After the dose is down the invalid turns back to die, but the dope takes effect and he gets well and acts as a new man. This is very funny.

Code word: Aardwolf. Price $7.20.

No. 256. SHOOTING CRAPS. Length, 50 feet.

Bunch of colored brothers engaged in an interesting and exciting dice game, popularly known as "craps." These black-skinned gamblers feel quite secure while playing in a city alley, and are so much absorbed in "rolling the bones" that they do not see the blue-coated officer of the law, who suddenly breaks in upon their speculative operations, creating a panic "on change." A most laughable scrimmage and tussle occurs about this time, resulting in a general rout of the "Monte Carlo" element.

Code word: Allude. Price $6.00.

No. 257. BATHERS WITH HIGH DIVING. Length, 50 feet.

This film shows a crowd of bathers at a natatorium, including high diving, somersaults in midair, etc., and is universally pronounced to be one of the most popular films ever shown. The most comical effect can be produced from this film by reversing and running it backwards. The bathers come up from the water, feet first, and springing upwards through the air in this reversed position alight on the springboard. An illusion which never fails to bring down the house.

Code word: Allure. Price, $6.00.

No. 258. PRIZE FIGHT IN COON TOWN. Length 100 feet.

Here it is—the real thing—a coon fight in a coon neighborhood, by two bad coons. They fight—one of them gets knocked out, and the hose is played on him as a gentle restorative. A bucket of water is thrown on the other combatant. Horse brushes and curry combs are used on them—and, well—they do everything in such a ridiculous manner that it is the most laughable proposition ever seen.

Code word: Allurement. Price $12.

No. 259. LIGHTNING ARTIST. Length, 50 feet.

In this age of improvement and quick work, nothing is impossible. If you doubt this statement, ask the subject of this picture what he thinks of having his picture "took" by rapid means. A farmer calls to have his "pictur'" took. He is seated and asked to turn his face to cast a shadow on a light piece of paper. He is all smiles. "Look pleasant, please." He does—for a moment—when, oh, that artist don't do a thing to him. Too good to tell. Send for it. We guarantee it to be a hit; very, very funny.

Code word: Alight. Price, $6.00.

No. 260. CAKE WALK. Length 50 feet.

This film is one of the finest of its kind, portraying a number of swell darkies engaged in the popular pastime of walking for the cake. The dance is well executed by people who have a reputation in this line, and the scene is a winner and brings applause wherever exhibited.

Code word: Allusion. Price $6.00.

No. 261. NO PLACE LIKE HOME. Length 50 feet.

Even the small fox terrier puppies, shown in this picture in a lively scramble for their mother, prove that home without a mother is at best dreary. This is a cute subject.

Code word: Arbiter. Price $6.00.

No. 262. BABIES AND PUPPIES. Length 50 feet.

Four little children are sitting on the edge of their bed dressed in their night robes. Three of them leave the room and in a moment appear with three fat little puppies which they put down to a pan of milk. In their childish glee they are the picture of sweet innocence. This picture is a favorite with the public.

Code word: Archibald. Price $6.00.

No. 263. BABIES AND KITTENS. Length 50 feet.

This is another fine picture of innocent childhood showing two children playing with frisky kittens; a simple, plain subject—showing babyhood in the feline as well as the human race; appeals strongly to ladies and children.

Code word: Arctic. Price $6.00.

No. 264. YOUNG AMERICA CELEBRATING DEWEY'S RETURN. Length 50 feet.

Shows a lot of small boys of all shades and colors celebrating the return of Admiral Dewey, shooting firecrackers, cannons, etc, etc.; very fine smoke effect; very popular subject.

Code word: Ardent. Price $6.00.

No. 265. THE LITTLE AGRICULTURIST. Length 73 feet.

A very pretty scene showing two little children playing with a small plow, rake, shovel and hoe. A very fine child study.

Code word: Ardor. Price $8.75.

No. 266. WINTER SPORTS ON THE LAKE. Length, 50 feet.

Winter Sports on the Lake is the title we have given one of the liveliest and most interesting subjects we have ever made. Shows the skaters—the boys, the girls, the men and the ladies all enjoying life immensely. Last, but not least, it shows a fine view of the famous Grant monument in the background.

Code word: Alluring. Price, $6.00.

No. 267. THE MYSTERIOUS TRUNK. Length, 75 feet.

A very clever representation of an old stage trick. Shows the magician with his clown and mysterious trunk, from which, although apparently empty, is produced first one and then a second lady. Comic interludes between clown and lady, making this a very funny film.

Code word: Albino. Price, $9.00.

No. 268. HAPPY HOOLIGAN AND HIS BICYCLE. Length, 125 feet.

All lovers of comedy subjects will find this to be what they need. A typical tramp is seen perched on top of a bicycle which he is endeavoring to steer down the street, but is evidently an amateur, for his efforts are not attended with very great success. He is seen attempting to overcome his difficulties when, unfortunately, he encounters two young ladies out for a walk, and running into them, the whole party is thrown to the sidewalk, making the young ladies so angry that they chase the poor tramp and admisister a handsome punishment. Not deterred, however, Mr. Happy manages to climb back on to his wheel and proceeds on his wobbly—very wobbly way, accomplishing the maximum amount of damage in his progress. He first runs helter-skelter through a party of happy picnickers who are taking lunch on the front lawn and proceeds to totally demolish a bootblack stand around the corner. The next sufferers are two Irishmen who are enjoying a can of beer and are run into and scattered in every direction, while Hooligan takes a rest to look over the situation.

Refreshed, he starts once more and ends his career by overturning a fruit stand in front of a grocery store and from the total wreck which ensues, it is to be surmised that the unfortunate bicyclist has met his Waterloo and rides no more, at least not until he has an opportunity of taking bicycle lessons.

Code word: Almagest. Price, $15.00.

Selig Films—Dances

No. 280. FIRE DANCE. Length 50 feet.

Some of the prettiest of moving picture scenes are made from an artistic dance. The Poetry of music nowhere appears more clever than it does in a well executed dance reproduced in a thoroughly artistic moving picture film. The fire dance is one of the newest and most popular presentations, especially posed for by Miss Lola Fuller and Mdlle Papinta. It is executed with a large dress invented for this purpose and by a wonderful and ingenious arrangement of mirrors and colored lights, the dancer seems to be performing in the midst of a veritable sea of fire. The effect is most wonderful and never fails to excite surprise as well as interest. This is an exceedingly fine film for coloring as can readily be imagined.

Code word: Achem. Price $6.00.

No. 281. NEW SERPENTINE DANCE. Length 50 feet.

Another illustration of one of the modern dances which is given in a long dress with voluminous folds, which wind and serpentine around the dancer in beautiful fashion and is admitted to have reached a height of artistic perfection, seldom, if ever, attained before in public dances.

This picture was made by a lady who is admittedly the leading serpentine dancer of the present day and may be relied upon as an exact reproduction of this famous dance as given on the boards of the largest metropolitan theaters.

Code word: Acentric. Price $6.00.

No. 282. BLACK SERPENTINE DANCE. Length 50 feet.

Same as above by the same artist, but everything in black, making a most mysterious and weird effect.

Code word: Acephala. Price $6.00.

No. 283. GERMAN DANCE. Length 50 feet.

This is a picture of the very beautiful German national dance as danced by Miss Marie Shubert of the German Extravaganza Co., Berlin; it is in native costumes; very catchy and sure to please.

Code word: Acerate. Price $6.00.

No. 284. ORIENTAL DANCE. Length 50 feet.

The dancer executes a modified couchee couchee dance that has been aptly described by the press as refined, chaste and elegant. It is a very pretty dance.

Code word: Acerose. Price $6.00.

BABY LUND IN LIGHTNING

No. 285. CHANGE ACT. Length 150 feet.

Baby Lund is admittedly the most talented child artist on the stage at the present time. She has been carefully trained and her representation is most pleasing. During the course of this dance the little lady gives six different impersonations with six different costumes, all of which are shown in this film.

Code word: Arcola. Price $18.00.

No. 286. NYMPH OF THE WAVES. Length 65 feet.

This dance is a beautiful and rare combination, depicting as it does the breaking of the ocean wave upon a rocky shore, while from the surf arises a beautiful maiden, who unexpectedly delights the audience with an up-to-date serpentine dance. This is surprising and mystifying as well as a most beautiful film.

Code word: Armlet. Price $7.80.

Los Angeles, Cal., January 26, 1907.

The Selig Polyscope Co., Chicago, Ill.:

Gentlemen—Your late film, "The Grafter," was received a few days ago and we wish to compliment you on the good films you are turning out. I am glad to note also your refraining from producing suggestive subjects. I trust you will continue to make your subjects interesting and morally pure as you have done in the past.

This seems to be one weak point with foreign manufacturers in picking their subjects, which you have so successfully avoided.

Yours truly, W. H. Clune.

Kenosha, Wis., April 7, 1907.

Gentlemen:—

I received your circulars and am much pleased with them. The picture, "The Girl from Montana," is showing at our theater and every one says it is beyond question the best Western picture they have ever seen. Send me your catalogue as soon as issued and you will hear from me. Yours truly, A. J. Widman.

Selig Films Military Scenes and Parades

No. 301. INITIATING A NEW RECRUIT. Length 50 feet.

This is an exceedingly entertaining and lifelike subject, full of rough play and action, such as shows up best in moving pictures and is greeted with most appreciative applause. The scene is an American camp near Havana and the soldiers during their period of relaxation are enjoying themselves in their own way by dancing and tossing a new recruit in the air from a blanket by the way of initiation. All seem to be enjoying themselves immensely, with the exception possibly of the blanket-tossed victim, who does not appear to fully relish the joke.

Code word: Abbey. Price $6.00.

No. 302. SOLDIERS AT PLAY. Length 50 feet.

This film shows another method the soldier boys have for amusing themselves in their leisure moments. "Cock fighting" so-called is an old-time army diversion. The boys hop around on one foot with their arms folded, and coming into violent contact each tries to overcome and knock the other from his single foothold. Full of genuine fun and a great mirth provoker.

Code word: Abel. Price $6.00.

No. 303. OFF FOR THE FRONT. Length 50 feet.

One of the finest marching scenes ever taken by a camera; the soldier boys pass, keeping accurate time and step with the mounted officers in the van on their way from camp to board the train for the front, to take an active part in the war, from which some of them will never return. The street is lined with interested spectators and if this film can be given with orchestra marching accompaniment it will prove the hit of the evening.

Code word: Abend. Price $6.00.

No. 304. DAILY MARCH. Length 50 feet.

Life in a camp has its work and duties even when the soldiers are not engaged in actual warfare. Among these the daily drill is the event of the day and sometimes considered a hardship by the soldiers themselves, although absolutely necessary to keep the men in good health and training. The soldier-like bearing of the boys on parade, is especially noticeable in this film, which, like the preceding ones, is an ever popular subject with any audience in any part of the country.

Code word: Abner. Price $6.00.

No. 305. MARCH OF NAVAL RESERVES. Length 50 feet.

Ever since the Spanish war the Naval Reserves have been a very popular branch of the service and their public appearance has always excited much interest and enthusiasm. Our camera shows a march past of a body of reserves headed by platoon of police and military band; and the whole scene is sharp, clear and full of action.

Code word: Ablin. Price $6.00.

MARCHING SCENE.

No. 306. (7th Regiment Ill, Nat'l Guard.) Length, 50 feet.

The National Guard throughout the country is year by year attaining more importance and interest in public esteem, and recognizing this fact we present a very striking picture of that ever popular regiment, the Seventh Illinois, as they appear in full parade march down State street, Chicago.

Code word: Arch. Price $6.00.

No. 307. WASH DAY IN CAMP. Length 50 feet.

This presents a familiar picture of life in camp, showing soldiers standing in a river and washing out their clothes, others on the bank hanging them out to dry. A reminiscence of old days in camp in the Philippines which never fails to create amusement.

Code word: Archive. Price $6.00.

No. 308. THE AMERICAN FLAG. Length 50 feet.

"Old Glory" fluttering in the breeze never fails to rouse an audience to the highest pitch of enthusiasm, and is, of course, a splendid film with which to wind up an entertainment.

Code word: America. Price $6.00.

SCENES AND INCIDENTS.

No. 309. In the G. A. R. Encampment. Length, 100 feet.

(The Court of Honor.) This film was taken at the great Chicago encampment of the G. A. R., 1901. All agree that outside of the veterans themselves no point of interest compared to the grand Court of Honor, extending for one mile. A special permit was obtained, the street was cleared, and our artist succeeded in obtaining from a rapidly moving automobile, a panorama of the entire court on both sides of the street, presenting a picture of unsurpassed beauty, and one which will be of interest in G. A. R. circles to the end of time. This is the only picture in existence of the entire Court.

Code word: Alluvial. Price $12.00.

G. A. R. PARADE 1906 AT MINNEAPOLIS, MINNESOTA.

No. 310. Length, 550 feet.

The last grand encampment in 1906 of the Grand Army Veterans took place at the beautiful city of Minneapolis, and our representative was on the ground to obtain pictures of what has always been regarded as one of the most interesting parades that could possibly be witnessed. Every heart must needs beat faster as the survivors of that fast departing band of men who went forth for the cause of the Union, are seen to pass in martial parade, and our experience has been that these films are of universal and popular interest wherever shown. This particular one being the latest and also on account of the very large attendance at Minneapolis, is of even more than ordinary interest.

Our picture of the parade is very complete. Starting with the commander-in-chief, General Tanner, almost every state in the Union having a representative Post.

Besides the various posts as they pass by, many special features claim the attention of the bystanders and appear to great advantage in this film, and one of the prettiest effects ever seen in a parade is the human marching flag made up by children from the St. Paul schools, admirably drilled and arranged. Another special feature was a very fine representation of the well known drum and fife picture, "The Spirit of '76."

Lambs Post of Philadelphia, one of the most famous in the country occupies a very prominent place. General Tanner can be seen in conversation with Archbishop Ireland, so well known as the friend of the G. A. R. The rear of the parade is brought up by Minneapolis business men and the Minnesota State Militia.

Code word: Abutilion. Price $66.00.

We will, on request, make this film up in any desired length—200, 300 or 400 or the whole subject as may be desired.

No. 312. THE PARADE OF NAVAL VETERANS.

This picture shows the old marines who fought so nobly on the seas; they are accompanied by the more modern Spanish-American naval veterans, with Gatling gun, hauled through the streets by sailors, and the parade of the United States life-saving crew. Good picture; very exciting and patriotic. This film is made in three lengths:

No. 312. Parade complete, 150 feet. Code: Acker. Price $18.00.

No. 313. 100 feet of same. Code: Achuff. Price, $12.00.

No. 314. 50 feet of same. Code: Acme. Price $6.00.

No. 315. UMBRELLA BRIGADE. Length 50 feet.

This is a picture of the Hazleton (Pa.) Post G. A. R., every man carrying a tri-colored umbrella (red, white and blue). It makes a beautiful effect as the old soldiers march along twirling their umbrellas. It also shows them as they salute the commander-in-chief as they pass the reviewing stand.

Code word: Acorn. Price $6.00.

No. 316. LAFAYETTE POST OF NEW YORK. Length 50 feet.

Code word: Adair. Price $6.00.

No. 317. COLUMBIA POST. Length 50 feet.

Code word: Adank. Price $6.00.

No. 318. LAMBS POST OF PHILADELPHIA. Length, 50 feet.

Code word: Addick. Price $6.00.

These three films were taken at the encampment of the G. A. R. in Chicago, 1901. They can be used as one complete series or run separately. They form the three leading features of the parade.

No. 320. CHICAGO POLICE PARADE. Length 200 feet.

Chicago's finest out on parade, 2,400 strong, three full military bands; shows all the great leaders in front; fine body of drilled men, most of whom are over six feet; all in command of the late Chief of Police Joe Kipley. Full of action. This picture also shows the famous police artillery and ambulance corps.

Code word: Ajax. Price $24.00

No. 321. DEWEY PARADE. Length 150 feet.

The finest street parade ever shown, taken at the time Admiral Dewey visited Chicago shortly after the battle of Manilla bay. The parade shows first a mounted squad of Chicago's "finest," followed by cavalry, infantry and marine, an escort of honor and finally the carriage showing the famous admiral. A full face view is obtained as the carriage turns the corner and Dewey is seen in the act of bowing his acknowledgment to the vociferous applause which greets him from both sides of the street. The best picture of the "Fighting Admiral" ever obtained.

Code word: Ally. Price $18.00.

COOK COUNTY DEMOCRACY

No. 322. PARADE. Length 150 feet.

This is the name of the most famous marching club in the United States, regardless of party, and is the only picture in existence of this great body of well-drilled men.

Code word: Alber. Price, $18.00.

No. 323. FLORAL PARADE. Length 200 feet.

Of all the grand sights of the famous Milwaukee carnival this feature was the grandest and most beautiful; hundreds of landaus, buggies, spiders, phaetons, tally-hos and carriages of every kind and description literally covered with beautiful roses and other flowers.

Code word: Alborn. Price $24.00

No. 324. AUTOMOBILE PARADE. Length 50 feet.

The "horseless carriage" has come to stay, and where thousands were once invested millions of dollars are now annually expended in autos, each manufacturer vieing with the other to make the best showing and put out the finest appearing machine. Show parades therefore have become the rage and certainly the scene represented in our film, which was secured on one of New York's swellest boulevards, is a beautiful and an interesting sight and one which cannot often be seen, at least to the same extent.

Code word: Auto. Price, $6.00.

No. 325. We can also furnish this film in lengths of 100 feet.

Code word: Arm. Price, $12.00.

No. 326. PARADE OF ROSES. Length, 50 feet.

One of the most beautiful features at the last Fiesta held in Los Angeles, California. Carriages of every kind and description pass by, literally covered with roses and other flowers. No scene ever taken contains more beauty in such a comparatively limited space. This picture never fails to prove one of the hits of the evening.

Code word: Arcade. Price $6.00.

No. 327. ELKS' FLORAL PARADE. Length 105 feet.

The celebration of the Elks' Festival at Joliet, Illinois, was one of the most successful ever given and the Floral Parade was conceded to be its most unique and beautiful feature.

Code word: Almanac. Price, $12.60.

No. 328. CHICAGO FAT STOCK PARADE. Length 50 feet.

The Fat Stock Show has become an annual Chicago happening and yearly attracts more people to that city and from a wider range of territory than perhaps any other occurrence. It is the custom on the last day of the show to have the prize winners in the various classes to "parade" for public inspection and to any of the many thousands who have seen the original of this parade in years past this picture will prove of very special interest.

Code word: Archer. Price $6.00.

No. 329. PARADE OF HORSES. Length 50 feet.

This film was also taken at the Chicago Fat Stock Show and shows the week end parade with the prize winning animals, both cattle and horses in the show ring.

Code word: Ark. Price $6.00.

FAT STOCK PARADE.

No. 330. Des Moines, Iowa. Length 300 feet.

One of the finest films of an animal parade ever taken. No state fair in the United States ever has a finer exhibition of animals than the one held annually at the state capital of Iowa. You have only to get this film to convince yourself that it is the very best of its kind.

Code word: Area. Price $36.00.

No. 331. BUFFALO BILL'S PARADE. Length 200 feet.

Circus parades are of great interest and this is the most successful film of the kind ever obtained. The parade is led by Buffalo Bill (the Honorable Wm. Cody) himself, mounted on his famous white steed, said to be the most beautiful equine ever seen in public. It may be of interest to our patrons to know the fact that every horse in this parade, with one exception, was killed shortly afterward in a disastrous railway wreck. The parade is varied in character, showing mounted Indians, cowboys, Arabs, English troopers, Boer cavalry, and our own famous Rough Riders, the rear being brought up by the mounted cowboy band.

Code word: Almighty. Price $24.00.

No. 332. INDIANS AND MOUNTED BAND. Length, 100 feet.

A part of the "Buffalo Bill" Parade.

Code word: Aptly. Price $12.00.

RINGLING BROS. CIRCUS

No. 333. PARADE. Length 275 feet.

Through special arrangements with Ringling Brothers, we have obtained the finest circus parade ever caught by a moving picture camera. The parade is seen coming down a broad avenue with crowds of people on both sides.

The parade is headed by Mr. Ringling, followed by the finest band wagon in the world drawn by twelve magnificent horses. Following one another in rapid succession are open cages of lions, tigers, hyenas, bears, etc., so plainly that you can see them walking to and fro in their cages (something that is very hard to obtain in a moving picture). This is followed by the grand tableau wagons representing the different nations of the world; then come the riders on their prancing steeds which in turn are followed by the ever funny clowns without which no circus is complete. Even the children are not forgotten when the ponies come into view dragging their little tableaux wagons representing Little Red Riding Hood, Cinderella, etc., etc. The pageant of riders representing the different nations of the world, the mounted band and last but not least, the camels and the great herd of performing elephants, making in all the greatest and grandest circus parade ever seen on a motion picture film. No motion picture exhibition should be without this film to complete the evening's entertainment. We make this film in three lengths.

Code word: Arab. Price $33.00.

No. 334. 150 feet of above. Code: Armful. Price $18.00.

No. 335. 115 feet of above. Code: Armhole. Price $13.80.

THE ARRIVAL OF PRESIDENT ROOSEVELT AND

No. 336. EX-PRESIDENT CLEVELAND. Length, 200 feet.

This picture shows the carriage containing President Roosevelt, ex-President Cleveland and ex-Governor Francis, president of the St. Louis exposition, arriving at the Louisiana Purchase World's Fair exposition grounds, followed by the carriages of the foreign diplomats.

President Roosevelt and ex-President Cleveland are then escorted to the reviewing stand. The entire film is unusually fine, being very sharp and clear. Owing to special permits granted us, our stand was directly opposite the reviewing stand, thus enabling us to obtain an absolutely perfect reproduction of the exercises.

Code word: Armor. Price, $24.00.

PRESIDENT ROOSEVELT AND EX-PRESIDENT CLEVELAND REVIEWING THE

No. 337. PARADE. Length, 200 feet.

This picture shows the parade as it passed the reviewing stand. First the Marine Band, followed by Major General Corbin and staff, Troop of Cavalry, the Marines from the Monitor Arkansas. Heavy Artillery, the Mountain Battery, concluding with the governors of different states and their staff. One of the finest ever taken.

Code word: Areolar. Price, $24.00.

GOVERNOR'S DAY, ST. LOUIS DEDICATION

No. 338. EXERCISES. Length, 200 feet.

The dedication of the St. Louis Exposition by President Roosevelt was followed by Governor's Day. St. Louis did honor and justice to itself, it fairly outshone anything ever attempted, the ceremony being unique and novel in every way. The different industries were represented by grand floats rivaling those of the New Orleans Mardi Gras, followed by the famous Oklahoma Cowboy Band.

Code word: Armorer. Price, $24.00.

DECORATION DAY PARADE,

No. 339. PORTLAND. Length, 130 feet.

One of the finest parades taken, showing first a mounted squadron of police (Portland's finest) followed by the band, infantry, cavalry, etc., making it a film of more than universal interest.

Code word: Arminian. Price $15.60.

PRESIDENT ROOSEVELT AT

No. 340. PORTLAND. Length, 150 feet.

Nowhere on his western trip was President Roosevelt received with greater enthusiasm than at Portland. The parade was unique; large numbers of school children uniformed and drilled presented a novel and beautiful appearance as they marched along.

Whilst there the greatest moving picture ever made of the president was taken during a rainstorm. The president was there to preside at the ceremonies pertaining to the laying of the corner stone of the Lewis and Clark monument in Portland's picturesque city park. Just as he began his speech, rain came down in torrents. A rubber blanket was thrown around the executive's shoulders and he talked for thirty minutes through the pelting rain.

Code word: Acritan. Price $18.00.

No. 341. THE PARADE. Length, 100 feet.

Code word: Acritude. Price, $12.00.

LAYING THE CORNER

No. 342. STONE. Length, 150 feet.

Code word: Acrob. Price, $18.00.

PRESIDENT ROOSEVELT AT

No. 343. SEATTLE. Length, 45 feet.

Taken at Seattle when President Roosevelt was making his trip across the continent. This picture shows him in a carriage passing through the gaily decorated streets of Seattle.

Code word: Acroth. Price, $5.40.

PRESIDENT ROOSEVELT AT WALLA

No. 344. WALLA. Length, 75 feet.

This we believe to be one of the best films ever made of President Roosevelt. The scene shows the beautiful arch built by the citizens of Walla Walla in honor of President Roosevelt. The parade is seen passing through the arch, and in the end the carriage containing the president. As it approaches President Roosevelt is plainly seen standing up in the carriage smiling, waving his hat and bowing to the people. An exceptionally fine film.

Code word: Acrogen. Price, $9.00.

PRESIDENT ROOSEVELT AT

No. 345. TACOMA. Length, 160 feet.

Another scene of President Roosevelt taken at Tacoma. It first shows the president and escort passing through the streets on their way to the water front where the steamer is waiting to carry him to Seattle. The next scene shows his arrival. At the warf he leaves his carriage and goes on board the steamer, waving his hands to the crowds of people on the warf as the boat steams away.

Code word: Acrohite. Price, $19.20.

PRESIDENT ROOSEVELT AT TACOMA

No. 346. PARADE. Length, 60 feet.

Code word: Acrog. Price, $7.20.

PRESIDENT ROOSEVELT AT TACOMA. DEPARTURE

No. 347. ON BOAT. Length, 100 feet.

Code word: Acrolith. Price, $12.00.

Selig Films—Fire Series

Our series of fire subjects are of a very wide range. We have fire runs from most of the principal cities in the United States, and they are all full of action and excitement. To the average audience no subject is of more interest than a fire scene with clanging gongs, galloping hoofs, shouts, etc., and a picture of this description is always received with marked applause. No subject of the present day is more universally popular than a good fire run.

No. 360. LIFE OF FIREMAN. Length, 625 feet.

In making up this wonderful picture, or rather, series of pictures, it has been our aim to illustrate the entire work of a model fire department. It is a most remarkable picture and has caused a great deal of favorable comment wherever shown.

This picture in its complete form shows the firemen asleep in their bunks on the second floor of the fire department building, when suddenly an alarm is sounded and with most graphic realism is shown the speed with which the fireman is ready for duty, and perhaps, within sixty seconds of the time that he was in sound and peaceful slumbers, he has thrown himself into his clothes is sliding down the pole and has taken his place on the hose wagon or engine which is already moving out of the great doors.

Then ensues the mad dash for the scene of trouble and the most realistic fire run ever depicted on canvas. Twenty-eight pieces of fire fighting machines, madly rushing and plunging through the thoroughfare on the way to the fire, exciting races between rival companies, the men putting on their coats and firehats and drivers lashing their horses.

Undoubtedly a most thrilling and inspiring subject, and taken all in all, perhaps, the most successful and popular film which we have ever brought before the public.

Code word: Assemble. Price, $75.00.

No. 361. ALARM AND DEPARTURE FOR THE FIRE. Length, 125 feet.

This is a shorter length of the same inspiring subject; shows the sensation caused in the bunk-room where the men are asleep when the alarm first comes in. The speedy action and quick method of reaching lower floors by sliding down the poles provided for that purpose, the hitch of the horses, and the start of the ponderous piece of machinery from the engine house, the men taking their places and putting on their helmets and outer coats all impatient to be off at a full gallop. An intensely realistic picture.

Code word: Assent. Price, $15.00.

No. 362. GOING TO THE FIRE. Length, 50 feet.

After the fire apparatus has left the engine-house, the first requisite is to get to the fire with as little delay as possible. Everything gives way to the fire engines, and with the horses at full gallop, record time is made. Nothing is more exciting in real life than the passing of the fire engines; nothing draws the attention of the usually jaded city crowd to the scene as this, and it will be shown that the interest in real life is fully reproduced in our picture and is just as interesting and exciting as similar occurences on the street of any great city prove themselves to be.

Code word: Assign. Price, $6.00.

No. 363. THE FIRE, THE LEAP FOR LIFE AND THE RESCUE AND RETURN. Length, 250 feet.

This picture is another part and continues the story of the firemen's arrival after leaving the house, and shows a scene grand beyond description. The actual arrival at the fire which is in full progress, the blinding smoke and devouring flames, the unfortunate people plainly discernible through the windows, praying to be rescued from the great four-story building, and all the surroundings of a raging fire make up an intensely exciting scene.

In this picture is seen the awful leap for life, showing a woman jumping from the third-story window into the life net held by the firemen, the engines puffing and steaming, the playing of the hose, the great volumes of smoke and sheets of flame which envelope the building. Space will not permit us to describe this greatest of all real pictures.

The fire subdued, the engines are seen on their way back to the house, and after the ordeal the firemen have gone through they, like the rest of us, are glad to welcome that old familiar air, "There's

No Place Like Home." You see them pull into their quarters, draw the fires from under the engine and back the apparatus into the fire house. This closes one of the greatest set of pictures ever shown, and one that has created more excitement, applause and enthusiasm than any act or set of pictures ever shown on the American stage.

Code word: Assertion. Price, $30.00.

No. 364. THE RETURN TO QUARTERS. Length, 50 feet.

The fire has been subdued; lives have been saved and the fire hero, after doing his duty to the best of his ability, returns to the fire house to await the next call. The horses are seen briskly trotting and men resting in their seats after the exertions which they have so bravely undergone.

Code word: Assess. Price, $6.00.

No. 365. FIRE ENGINE AT WORK. Length, 50 feet.

The fire run of engines, hose cart, etc., going to a fire has always been a popular subject and a great number of them have been made. In this film, however, we present a novelty. The first moving picture ever made of a fire engine in actual work on a burning building. This picture was taken during the actual progress of a very disastrous fire in the city of Chicago, and is an admirable representation of the work done by the improved fire engine.

Code word: Assist. Price, $6.00.

No. 366. CHICAGO FIRE BOAT IN ACTION. Length, 75 feet.

This picture is one of the most novel ever presented in motion photography. The film shows the fire boat at work with all of the nozzles in full play and the effects of the columns of water rising from the bow of the boat is grand. The action of the wind causes the columns to spray out until they look like bunches of feathers blowing in the wind.

Code word: Assume. Price, $9.00.

No. 367. MEMPHIS FIRE DEPARTMENT AT WORK. Length, 65 feet.

Shows the fire brigade going about its business—a great picture—engines drawn by three horses, hook and ladder truck, hose cart and patrol wagon all coming dashing along at a furious speed, men and boys follow, racing in the roadway.

Code word: Astound. Price, $7.80.

WHEN THE FIRE BELLS RING AT CRIPPLE CREEK.

No. 368. Length, 95 feet.

Here is one of the freak films that always get round after round of applause. The picture opens with a good view of the greatest gold camp on earth. The streets are crowded with miners. The fire department and half the population is rushing toward the fire, which is behind the camera. Dogs without number get in the way of the horses and a general mixup seems imminent at almost any moment. After the fire department come men in wagons and on horseback. Then men on mules and burros. Finally a man driving a burro hitched to a rude cart loaded with kindling wood makes his appearance. Just as the cart gets in front of the camera the wheels strike a rock and over goes the vehicle, wood, man and all. It was purely accidental, but very funny. The efforts to gather up the wood and right the cart and then get to the fire before all the excitement dies out are very laughable inded.

Code word: Astonish. Price, $11.40.

DENVER FIREMEN'S RACE FOR LIFE

No. 369. Length, 200 feet.

Our photographer in Denver had arranged with the tramway company for a special electric car from the rear of which he was to make a panorama of Sixteenth street, the busiest thoroughfare in the city. The start is made in the heart of the business district, showing the postoffice and the famous Tabor Opera House. Swiftly the car moved up the street, when suddenly an officer ran out and tried to stop it. His signal of danger came too late, the speed was too great to stop, and the car pulled across Champa street just as the fire department appeared on an emergency run. First the buggy of Chief Roberts dashed around the corner behind the car and followed it up the street. Then came monster ladder trucks, steamers, hose wagons, chemical engines, and monster nozzles, as well as the mighty water tower, to which six engines are usually attached. They follow the car up the street and finally pass in thrilling procession. The firemen lash their galloping horses and begin taking off their street clothes and don their heavy service garments. The crowds gather, and there are many narrow escapes from death under horses' hoofs. Altogether the film is one of the most thrilling ever thrown on a screen and should be in the stock of every exhibitor.

Code word: Astray. Price, $24.00.

No. 370. JOLIET FIRE RUN. Length, 115 feet.

This is an exceedingly exciting and interesting fire run, which was made in the winter time and is one of the best winter scenes ever secured by the camera. The engines are seen coming out of the fire house and a very fine viw is obtained of the four teams abreast and all racing to make record time to the scene of the fire.

Code word: Athlete. Price, $13.80.

No. 371. TOPEKA, KANSAS. Length, 200 feet.

This is a complete hitch, run and return taken at Topeka, Kansas, and is another lively view of the various pieces of apparatus going through Topeka's principal thoroughfares.

Code word: Attach. Price, $24.00.

No. 372. SHEBOYGAN, WIS. Length, 110 feet.

Coming out, run and a parade. It is a very fine scene, showing a complete fire department in action.

Code word: Attain. Price, $13.20.

No. 373. MADISON, WIS. Length, 60 feet.

A very complete run of the Madison fire department, which has more than a local reputation. For a short fire run this is one that gives universal satisfaction.

Code word: Attempt. Price, $7.20.

No. 374. NATCHEZ, MISS. Length, 80 feet.

A good picture showing fire department in action in the Sunny South. The film shows the department coming out of the house and run to the fire. Full of excitement and action from start to finish.

Code word: Attendant. Price, $9.60.

No. 375. SHREVEPORT, LA Length, 140 feet.

A remarkably good fire run, showing alarm, run and parade. The negative is a little longer than the previous runs but the interest is sustained and intense throughout.

Code word: Attested. Price, $16.80.

No. 376. FORT SCOTT, KANS. Length, 65 feet.

A very fine short fire run, full of action from start to finish.

Code word:—Attired. Price, $7.80.

No. 377. BRAZIL, INDIANA. Length, 65 feet.

This is another short fire run very similar in general details to the Fort Scott run with plenty of good action.

Code word: Attone. Price, $7.80.

No. 378. ROCK ISLAND, ILL. Length, 60 feet.

Showing a very fast and exciting run, and can be highly recommended.

Code word: Attorney. Price, $7.20.

No. 379. MATTOON, ILL. Length, 125 feet.

This film shows a very lively hitch in the fire house, the engines coming out, run arrival at fire and work on subduing the fire.

Code word: Attract. Price, $15.00.

No. 380. ELGIN, ILL. Length, 100 feet.

One of the best fire runs ever made, including good hitch and fast fire run.

Code word: Attrition. Price, $12.00.

No. 381. CHIEF FOLEY'S FUNERAL. Length, 200 feet.

This is a very fine film showing the funeral of this great fire chief at Milwaukee, Wis.

Code word: Audible. Price, $24.00.

No. 382. DES MOINES FIRE DEPARTMENT. Length, 100 feet.

Des Moines has one of the best fire departments in the west. This run shows the entire department in a mad dash down one of the principal streets of Des Moines. Very good and exciting.

Code word: Auditory. Price, $12.00.

No. 383. ALLIANCE, OHIO. Length, 50 feet

Code word: Augment. Price, $6.00.

No. 384. APPLETON, WIS. Length, 65 feet.

Code word: Augustus. Price, $7.80.

No. 385. FINDLEY, OHIO. Length, 75 feet.

Code word: Awk. Price, $9.00.

The above three films all represent a run to fire and return.

No. 386. WARREN, OHIO. Length, 95 feet.

This is a very fine film, showing a lively run and a splendid scene of fire fighting. The film is full of life throughout.

Code word: Aunt. Price, $11.40.

No. 387. WELLSVILLE, OHIO. Length, 90 feet.

A very lively hitch, coming out and arrival at the fire.

Code word: Avenger. Price, $10.80.

No. 388. CADIZ, OHIO. Length, 70 feet.

Code word:. Author. Price, $8.40.

No. 389. ADA, OHIO. Length, 45 feet.

Code word: Authoress. Price, $5.40.

These films each show the come-out and run to fire, showing the old fashioned brigade of a horseless fire company. Both these hold records for fast runs and there is a great deal of action and excitement in both these films.

No. 390. MINNEAPOLIS, MINN. Length, 200 feet.

During the last encampment in Minneapolis of the G. A. R., a fire occurred and our camera man was present and obtained an excellent run through some of the most crowded thoroughfares in the city of Minneapolis. Both sides of the street are seen to be lined with the veterans in attendance at the encampment.

Code word: Avenue. Price, $24.00.

No. 391. WHITE CITY FIRE SHOW. Length, 200 feet.

Code word: Aver. Price, $24.00.

No. 392. TRAINED HORSES SHOWING QUICK HITCH. Length, 35 feet.

Code word: Average. Price, $4.20.

Both these films were taken at the far-famed White City, Chicago's popular place of amusement, where the so-called fire show proved each day to be its most popular attraction. All the best known and modern methods of saving life from a burning building was shown in this exhibition, and consequently reproduced in the film. Men and women are seen escaping by means of ropes and falling into fire nets while flames are bursting from all of the windows.

The shorter film, Trained Horses, was also taken upon the same occasion and shows a wonderful degree of animal education in the manner of making hitch.

No. 393. FIRE IN COON TOWN. Length, 95 feet.

This is a very funny fire scene taken in a negro section of the city. Shows the burning building and the rescue of men and women from same and an unfortunate negro wench who gets in the way and receives the benefit of the full stream from the fire hose. Plenty of action and any amount of fun in this film.

Code word: Aware. Price, $11.40.

Selig Films—Dramatic and Miscellaneous

No. 401. THE SUICIDE. Length, 100 feet.

With most realistic attention to detail our film shows a parting between a young man and his girl with whom he has evidently had a serious lover's quarrel and receiving back his engagement ring the young man leaves her presence with a tragic and determined air and is next seen in a deserted and lonely spot evidently bent on some desperate way of ending his troubles.

He writes a note to his lady love and is then seen to place a revolver to his head and fire the shot which puts him in another world. Policemen appear on the scene and carry away the corpse after dis persing the mob which has quickly gathered.

Code word: Aliquant. Price, $12.00.

No. 402. THE ESCAPE FROM THE MAD HOUSE. Length, 110 feet.

This very realistic film has proved one of the greatest successes ever projected on a moving picture screen. An unfortunate inmate of an insane asylum conceives the idea of escape and is seen at the bottom of the high brick wall, which encloses the asylum and grounds, endeavoring to find a way of scaling the wall. While he is doing so one of the watch dogs kept to prevent such escapes appears and tries to drag the lunatic down but just then the unfortunate man espies a ladder which he succeeds in placing against the wall and gains the top—although the dog with extraordinary pertinacity even follows half way up the ladder.

Code word: Affable. Price, $13.20.

No. 403. THE HOLDUP. Length, 80 feet.

The papers are at all times full of the work of the holdup man and the subject has in this manner become a familiar one, but it is seldom that such a true representation can be shown on the screen as we have here produced. A highwayman is seen hiding behind a flight of stone steps and holds up a passing business man. The victim is not as timid as they supposed, and the gun pointed in his face does not take effect on his nerves, for with one hand he knocks the gun down and with the other lands a blow on the head of the other who is rifling his pockets. A battle then results between the two ruffians and their victim. The two highwaymen, however, get the better of him and make their escape.

Code word: Affair. Price, $9.60.

THE LOST DOG OR THE CANINE RESCUE.

No. 404. Length, 70 feet.

A very clever scene of more than ordinary interest and exceedingly popular wherever shown. Our picture shows a stray dog wandering through the byways of a great city and looking for a home, or at least a friend, without any apparent success. He receives nothing but ill usage and abuse, and resigning himself to fate lies down in an adjacent alley. Some boys happening that way espy the dog, and boylike, determine to tie a can to his tail, but are halted by the entreaties of a sweet littl girl who, passing by, intercedes for the poor creature and pets it until it forgets its troubles and recognizes a friend whom he gladly follows.

Code word: Adventure. Price, $8.40.

"CON" MEN.

No. 405. Length, 105 feet.

A very interesting picture dealing with the subject which is likely to occur in any of our larger cities. Two disreputable "grafters," who live by their wits, are seen in consultation regarding the contents of their pocket-books and the easiest way of filling them.

A visiting country man appears and looks very good to them. One of them begins by making Reuben believe he knows him and ends by relieving him of his watch, but they have not done with him yet. The next scene shows a horse and buggy standing in front of a store. One of the men has run away quickly, comes up and puts a sign on the horse's head which reads "For Sale, Cheap, $25.00;" he disappears. Soon the other grafter comes into view with the country man in tow. He, of course, attracts his attention to the horse and buggy and the $25 sign, and this price appears to the farmer such a bargain that he eagerly pays the money over to the "Con" man, who beats a hasty retreat. Our farmer friend then takes possession of his newly acquired purchase but is soon undeceived by the real owner who ignominiously drags him from the buggy.

Code word: Adverb. Price, $12.60.

THE GREAT WHALEBACK STEAMER, CHRISTOPHER COLUMBUS.

No. 408. Length, 40 feet.

As it wends its way on the great lakes to the City of Milwaukee from Chicago. A great vessel bound from a great city, and the largest passenger boat in the world. This boat has a license to carry four thousand people and carries that many almost daily.

Code word: Argent. Price, $4.80.

No. 409. THE ICE BREAKER. Length, 40 feet.

This is a fine picture of the government tug Morford breaking through the ice floes of the Kooteni river, near the government headquarters at Sitka, Alaska. This picture was taken at the time that the revenue cutter Dupont was crushed and lost. This is truly a wonderful picture of a wonderful subject, taken at a wonderful place, interesting and instructive.

Code word: Argil. Price, $4.80.

No. 410. THEY'RE OFF. Length, 50 feet.

This is without a doubt the finest water and steamboat picture you would wish to see. It shows the famous Marching Club of Chicago on one of the great lake steamers leaving the pier for a day's outing, and to witness the boat races on the lakes. Fine, sharp, clear; bound to bring applause; a great hit wherever shown.

Code word: Argue. Price, $6.00.

No. 411. THE BROAD SWORD CONTEST. Length, 150 feet.

Between Mille De La Ruese and Mons. Periet; full of action and a fine display of broad swordsmanship.

Code word: Armada. Price, $18.00.

No. 413. STREET SCENE IN PORT HURON, MICH. Length, 50 feet.

This film presents a very fine scene full of life and animation. The streets are crowded with vehicles and pedestrians, and the familiar spectacle of street life is one which appeals to and always enthuses an audience.

Code word: Army. Price, $6.00.

No. 415. DRILL OF STUDENTS, JEFFERSON MILITARY COLLEGE, NATCHEZ, MISS. Length, 125 feet.

Showing the annual military drill and exercises of the students of the famous Southern military college at Natchez, Miss. It is the finest film ever made of this kind.

Code word: Abstinence. Price, $15.00.

No. 416. STATE AND MADISON STREETS, CHICAGO. Length, 50 feet.

There have been many interesting pictures taken of various busy spots since the discovery of animated pictures, but this certainly is the best picture yet shown of the busiest street corner in the world. Very clear and perfect photographically.

Code word: Around. Price, $6.00.

No. 418. SCENE IN PORT HURON, MICHIGAN. Length, 50 feet.

A street scene showing a Fourth of July parade of a great number of farmers' wagons filled with jolly parties, being hauled by a heavy traction engine; a real novelty.

Code word: Abusive. Price, $6.00.

No. 419. LOCKHART'S PERFORMING ELEPHANTS. Length, 200 feet.

These elephants are famous Lockhart elephants, without a doubt the finest in the world. They do almost everything but talk, stand on their heads, rock themselves, march, jump over each other and other tricks too numerous to mention.

Code word: Abysm. Price, $24.00.

No. 420. GENTLEMAN'S RACE AT WASHINGTON PARK. Length, 135 feet.

This film was taken at Washington Park, Chicago, and shows the great Gentleman's Trotting Race held there this last year. It is complete, showing the scoring 3 heats and finally the parading of the winner before the grandstand. Very sharp and clear.

Code word: Accede. Price, $16.20.

No. 421. THE GRAND CUP RACE AT WASHINGTON PARK. Length, 75 feet.

Taken at the same time as above, for the world's cup. It is also complete and of the highest quality photographically steady as a rock.

Code word: Accelerate. Price, $9.00.

No. 422. TRIP AROUND THE UNION LOOP. Length, 200 feet.

This is a very clever film taken from the front of a train moving around the celebrated Union Loop, Chicago. In passing over the loop the elevated train portrays the principal business streets of Chicago, incidentally showing the tall buildings, the massive structures and the various subjects of interest which have made Chicago the subject of conversation the world around. Short of an actual trip through the city with a guide you could not gather such a realistic and complete idea of this great city and the strangely real idea which the spectator feels as the train rushes around the loop would almost lead him to believe that he is in company with the photographer and is actually witnessing the scenes which are projected before him.

Code word: Arraign. Price, $24.00.

No. 423. FEEDING THE DUCKS. Length, 50 feet.

This film was made at the beautiful city park in Denver, Colo. It is a subject that not only pleases the ladies and children, but men will be interested just as well. Two very pretty children are throwing corn and feed to an immense flock of wild as well as tame ducks on the lake. An animated scene in the background adds much to the general effect. Full of interest and perfect photographically.

Code word: Albicate. Price, $6.00.

No. 424. VIEW OF STATE STREET. Length, 200 feet.

Showing as it does, this famous thoroughfare, as viewed from a street car, on a bright, warm, sunny day. This picture takes in both sides of the street and shows the throng going and coming. The people crossing the streets, the various sky-scrapers, teams, the immense stores, the elevated railroad and the famous dead-man's curve, corner State and Madison streets. This is indeed a fine picture and shows State street from Harrison to Madison, a distance of six blocks.

Code word: Arrack. Price, $24.00.

No. 425. BUFFALO IN YELLOWSTONE PARK. Length, 65 feet.

The buffalo or bison once so numerous on the plains of the Great West is rapidly becoming an almost extinct species and so far as known there are no wild herds left. Some years ago the United States Government placed a herd in the Yellowstone National Park, and the efforts to increase it by outside purchases and to corral them where they can be fed and protected is meeting with considerable success. They are corralled in an enormous pasture at Mammoth Hot Springs and appear to take kindly to the situation. Our artist succeeded in getting a splendid picture of these most interesting animals, from which a fair idea may be gained of the appearance presented in times past by a herd of buffalo grazing on the plains of the Far West.

Code word: Adhesion. Price, $7.80.

No. 426. HERD OF ELK IN YELLOWSTONE PARK. Length, 61 feet.

In the propagation of wild and semi-wild animals in Yellowstone Park, the greatest success has, perhaps, been obtained with the elk, which throng certain favorite parts of the park in almost countless numbers. We were fortunate in securing a series of pictures which, in point of fidelity to nature and extraordinary interest, have never been equaled. Within the compass of this one film may be seen first, a herd of elk feeding in their corrall; next, a number of them who

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have presumably been frightened by the appearance of the "Camera Man" are seen in flight and leaping the fences in their efforts to gain the open country; finally, one beautiful creature, which is evidently a great pet of the park warden, is induced to "pose" directly in front of the camera and is seen to lick some salt from his hand, presenting a natural and graceful picture and something which is entirely out of the common.

Code word: Adieu. Price, $7.35.

BABY SHOW AT ALBUQUERQUE,

No. 427. NEW MEXICO. Length, 45 feet.

Apparently there is no danger of race suicide in New Mexico. Our photographer was in Albuquerque at the time of the recent street carnival, one of the features of which was a fine baby show. Preparatory to the judging, the babies were paraded by their mothers (and fathers) before the camera and a very pretty and interesting picture was obtained. Babies large and babies small; babies fat and babies thin, but all pretty and dressed in their best. By actual count, there were eighty-five babies in procession, enough to appall the heart of the stoutest young husband.

A great picture to show in an audience which includes the ladies.

Code word: Acetum. Price, $5.40.

No. 428. VICE-PRESIDENT FAIRBANKS. Length 50 feet.

Vice-President Fairbanks is the most retired and bashful man in public life today in America, with the result that we have the only moving picture of Indiana's favorite son. By the request of the Republican national committee we sent our operator to Indianapolis and secured an excellent likeness of Vice-President Fairbanks coming out of his home.

Code word: Aromin. Price, $6.00.

No. 429. STEAM SHOVEL AT WORK. Length 50 feet.

Taken on the Southern Pacific Railway in the Siskyou mountains, showing a giant steam shovel at work on the side of a mountain and loading cars. This picture clearly demonstrates the working of the steam shovel.

Code word: Abide. Price, $6.00.

"SELIG FILMS" are original in conception and entirely different from the ordinary "made to order" studio pictures.

Selig Films
Agricultural and Industrial Subjects

No. 432. THE HAY MOWER AND RAKING HAY. Length, 100 feet.

The picture shows the improved method of mowing the hay fields, raking the hay into winrows and leaving it ready for drying and carting away. This film aptly illustrates the advance of modern science and the ease with which a formidable job of work is now accomplished in one-tenth of the time that was formerly taken when performed by hand. This series of films are of great interest in any rural community.

Code word: Array. Price, $12.00.

No. 433. CORN HARVESTING. Length, 100 feet.

This wonderful machine which is brought before the eyes of an audience performs the same function for corn as the ordinary harvester does for grain. Owing to the greater weight, the successful harvesting of corn has presented many difficulties; the latest type of machine, however, has overcome them all, and in this picture is clearly seen the almost human-like ability with which the machine cuts, gathers and binds the corn. This film is particularly interesting as showing the triumph of man's ingenuity over apparently insuperable difficulties.

Code word: Arrect. Price, $12.00.

No. 434. THE HARVESTER. Length, 100 feet.

This picture shows the modern way of harvesting a field of wheat, showing a number of harvesting machines at work in the great wheat fields of Dakota. This is a very interesting and instructive subject.

Code word: Arrive. Price, $12.00.

No. 435. PLOWING ON THE OLD FARM. Length, 50 feet.

This picture shows the old farm under the manipulation of the twentieth cenutry plowing system. We all remember how we used to plow—well, the picture shows us the modern idea of plowing. Both fascinating and instructive.

Code word: Artesian. Price, $6.00.

No. 436. HAYING SCENE IN COLORADO. Length, 65 feet.

This picture shows a typical ranch scene along the famous Arkansas valley in Colorado. It was made on the "XY" ranch near Granada

and shows the gathering of the fourth crop of alfalfa of the season. The immense stacks of previous cuttings are plainly seen and the juicy hay is gathered on immense horse rakes and conveyors and taken to a power stacker, which raises it, and then dumps the load just where wanted to build the stack. The picture forms a wonderfully good example of the prolific crop yields of the Granada vicinity and will be most astonishing to the farming communties of Eastern States.

Code word: Accordance. Price, $7.80.

SPRAYING CATTLE FOR FEVER

No. 437. TICK. Length, 175 feet.

This is a somewhat technical picture, but of intense interest in rural communities. It shows the Seabury spraying machine, which sprays several hundred head of cattle an hour with a disinfecting mixture, which not only kills the dreaded Texas fever Tick, but prevents flies and other insects from annoying the cattle during the hot weather. The Government has already indorsed this method of treatment and within the next few years, millions of head of cattle will be treated. The picture shows a number of very interesting features of handling the animals from the time they leave the round-up corral until they are sent across a little lake to the main herd. The animals come from the machine with a frisky feeling that is really laughable. They kick and jump and then make for the lake, through which they swim to the bunch on the other side, and right here is a delicate bit of motion picture work that would be considered a gem in any collection. The waves and reflections of the animals in the water, as well as the wonderful lighting under a Colorado sun, make a combination especially pleasing to ladies and children.

Code word: Accredit. Price, $21.00.

No. 438. HARVESTING RICE. Length, 150 feet.

A number of Japanese have occupied a portion of the State of Texas and achieved considerable success in planting and raising a rice crop. This section of the State is wet and swampy and, therefore, peculiarly well suited to the production of a crop of this description. At the request of some of the leading men of the colony, we sent down our camera operator last season and were successful in securing a very fine picture, showing the entire process of cutting and reaping the rice. This is something altogether above the common and very interesting, both from an agricultural and educational standpoint.

Code word: Awake. Price, $18.00.

No. 439. THRESHING WHEAT. Length, 180 feet.

This is a continuation of the previous subject and should, whenever possible, be shown with it. It pictures the manner of threshing out the ripened rice grain from the stalk, which will be seen to be somewhat similar to our methods in this country. It will be observed that the laborers are Japanese. The scene is animated and very cleverly reproduced.

Code word: Avowant. Price, $21.60.

No. 440. THRESHING RICE IN RAYWOOD, TEXAS. Length, 85 feet.

This is a shorter film, showing the same subject; i. e., threshing of the rice crop. While taken in a different locality, it still shows about the same process and is a fine and interesting film.

Code word: Await. Price, $10.20.

No. 441. PIGEON FARM AT LOS ANGELES. Length, 95 feet.

This is an exceedingly interesting reproduction of the far-famed pigeon farm at Los Angeles. Pigeons are here raised for the market and all the process connected with the hatching, rearing and feeding are conducted on the most careful and improved methods. Our picture shows a very pretty scene of the large flock of pigeons being fed and has proved exceptionally popular wherever projected.

Code word: Award. Price, $11.40.

No. 442. DEERING HARVESTERS AT WORK. Length, 165 feet.

Shows the reapers and binders at work and an admirable example of the state of perfection to which these labor-saving devices have been brought.

Code word: Avail. Price, $19.80.

AGRICULTURAL COLLEGE SUBJECTS.

We here present a specially interesting and valuable series of films, illustrating some of the experiments and processes in use at the agricultural college which the Government has established at several points. It is almost impossible to overrate the industrial and educational value of these subjects, which have been extensively used to illustrate lectures in agricultural colleges throughout the country and have been found of the greatest assistance in intensifying the interest and impressing the subject upon the audience. As very properly remarked by one of the leading professors of agricul-

tural science in this country. "One lecture illustrated in this way will do as much and leave as great an impression as an entire course under ordinary circumstances."

No. 443. CORN CLASS. Length, 123 feet.

Shows the laying out of the corn and putting it into tester, leaving out the poor ears, butting and tipping the corn, corn sheller and corn planting machine.

Code word: Badly. Price, $14.75.

LIVE STOCK PARADE AT AMES,

No. 444. IOWA. Length, 190 feet.

A very fine parade of all the high-grade stock kept at the agricultural college and showing a beautiful lot of animals.

Code word: Baffle. Price, $22.80.

PLANTING SELECTED SEED,

No. 445. ST. ANTHONY, MINN. Length, 75 feet.

Code word: Bag. Price, $9.00.

SELECTING WHEAT HEADS IN PLOTS,

No. 446. ST. ANTHONY, MINN. Length, 100 feet.

Code word: Baggy. Price, $12.00.

SHEEP'S TOILET, S. OF A.,

No. 447. MINN. Length, 40 feet.

Code word: Bagnio. Price, $4.80.

INSPECTING BEES, S. OF A.,

No. 448. MINN. Length, 75 feet.

Code word: Bagpipe. Price, $9.00.

WORK HORSES AND IMPLEMENTS ON THE WAY TO

No. 449. FIELD, S. OF A., MINN. Length, 105 feet.

Code word: Baik. Price, $12.60.

HYBRIDIZING WHEAT, S. OF A.,

No. 450. MINN. Length, 105 feet.

Code word: Bailee. Price, $12.60.

THRESHING SELECTED WHEAT,

No. 451. S. OF A., MINN. Length, 90 feet.

Code word: Bailiff. Price, $10.80.

STEAM ROLLER PULLING WAGON AND SCRAPER,

No. 453. AMES COLLEGE, IOWA. Length, 38 feet.

Code word: Bailor. Price, $4.55.

PROFESSOR HACKER'S SYSTEM OF JUDGING COWS,
No. 454. S. OF A., MINN. Length, 87 feet.
Code word: Bailsman. Price, $10.45.

SELECTING WHEAT IN LABORATORY,
No. 455. S. OF A., MINN. Length, 82 feet.
Code word: Bairn. Price, $9.85.

HARNESSING HORSES, S. OF A.,
No. 456. MINN. Length, 60 feet.
Code word: Baisam. Price, $7.20.

HARVESTING WHEAT, SHOWING REAPER AND BINDER
No. 457. IN OPERATION, S. OF A., MINN. Length, 62 feet.
Code word: Bait. Price, $7.45.

No. 458. SOIL CLASS. Length, 65 feet.
Showing class leaving the college building at Ames, testing and digging the soil.
Code word: Bake. Price, $7.80.

MILITARY DRILL OF STUDENTS,
No. 459. S. OF A., MINN. Length, 65 feet.
Code word: Bakery. Price, $7.80.

SELECTING WHEAT, S. OF A.,
No. 460. MINN. Length, 50 feet.
Code word: Baking. Price, $6.00.

JUDGING STEERS, S. OF A.,
No. 461. MINN. Length, 60 feet.
Code word: Balance. Price, $7.20.

FEEDING CHICKENS AND DUCKS, HEN TRAPS,
No. 462. S. OF A., MINN. Length, 60 feet.
Code word: Balcony. Price, $7.20.

SELECTING HEADS IN WHEAT FIELD,
No. 463. S. OF A., MINN. Length, 50 feet.
Code word: Bald. Price, $6.00.

HYBRIDIZING SQUASH, S. OF A.,
No. 464. MINN. Length, 36 feet.
Code word: Baldhead. Price, $4.30.

JUDGING SHEEP, S. OF A.,
No. 465. MINN. Length, 42 feet.
Code word: Baldrick. Price, $5.05.

BEES IN GLASS CASE, S. OF A.,
No. 468. MINN. Length, 21 feet.
Code word: Balefire. Price, $2.50.

STEERS' TOILET, S. OF A.,
No. 469. MINN. Length, 60 feet.
Code word: Baleful. Price, $7.20.

No. 470. WASHING PIGS. Length, 38 feet.
Code word: Balky. Price, $4.55.

No. 471. SUCKING PIGS. Length, 50 feet.
Code word: Ball. Price, $6.00.

No. 472. CUTTING BOERS' TUSKS. Length, 30 feet.
Code word: Ballad. Price, $3.60.

No. 473. WASHING SHEEP. Length, 30 feet.
Code word: Ballast. Price, $3.60.

No. 474. SUCKING LAMB. Length, 25 feet.
Code word: Ballet. Price, $3.00.

No. 475. FEEDING HOGS, S. OF A., MINN. Length, 47 feet.
Code word: Ballista. Price, $5.65.

THRESHING SELECTED WHEAT IN LABORATORY,
No. 476. S. OF A., MINN. Length, 60 feet.
Code word: Balloon. Price, $7.20.

THRESHING SCENE, S. OF A.,
No. 477. MINN. Length, 77 feet.
Code word: Ballot. Price, $9.25.

THROWING STEER AND TRIMMING
No. 478. HOOFS. Length, 120 feet.
Code word: Balm. Price, $14.40.

DRIVING COWS HOME AND
No. 479. MILKING. Length, 75 feet.
Code word: Balmoral. Price, $9.00.

CATCHING TROUT FOR
No. 480. SPAWNING. Length, 65 feet.
Code word: Balmy. Price, $7.80.

No. 481. SPAWNING TROUT. Length, 120 feet.
Code word: Bamboo. Price, $14.40.

Selig Films—Railway Scenes

We have had special advantages and courtesies extended to us by the railroad companies throughout the entire United States and in consequence have been able to secure a series of genuine railway scenes that for merit and fidelity to the subject, have certinly never been equaled. They have been photographed with the assistance and under the guidance of the officials of each road and having been obtained under such favorable circumstances they naturally embrace the finest scenic points and the most interesting events and localities that it was possible to select.

No. 485. PENNSYLVANIA LIMITED. Length 50 feet.

The finest and most modern train running between New York, Pittsburg, Philadelphia, Washington and Chicago. This picture, truly a fine specimen of the art of motion photography, was taken as this handsome train was running at a high rate of speed through the famous Fairmount park, in Philadelphia. The engine was specially built for speed and safety, and the cars are full vestibuled. The upper part of the coaches is light, while the body of the train is dark. The windows are large French plate glass, so the exhibitor can readily see that this train is an innovation on the ordinary moving train picture. When colored this is one of the most beautiful train pictures ever projected on a screen.

Code word: Arrow. Price $6.00.

No. 486. BLACK ROCK TUNNEL ON THE ROCK ISLAND ROUTE. Length 65 feet.

This picture was taken on the Rock Island railroad at that picturesque spot, Black Rock, 100 miles west of Chicago, near La Salle, Ill. The train approaches and passes through the tunnel; it has hardly passed through the tunnel and around the curve, when another train is seen rapidly approaching on the farther side of the tunnel. Clear and sharp it approaches closely and seems as if it would pass through the tunnel, but just as it is apparently about to do so it turns to the side and passes around it. The train is lost to sight for a moment behind the giant rocks and then appears again at full speed heading for the camera, passing it with lightning speed. Trains on the westbound tracks pass through the tunnel, eastbound trains on river bank around and outside the bluff. Only instance where one track passes through a tunnel and the other track outside. This is one of the best train pictures ever taken. Full of action and life.

Code word: Arsenic. Price $7.80.

No. 487. CALIFORNIA LIMITED. Length 75 feet.

The Santa Fe's great trans-continental limited was photographed just out of La Junta, Colo. The picture shows first, the "Hibernian Express" or section men and their hand car. The car comes into the picture while the limited is still several miles away in the distance. The "express" is stopped a few hundred feet down the road, the men alight and begin work on the track. The limited, with a monster mountain-climbing engine, comes rushing up amid great excitement and seems to jump into the audience.

Code word: Arson. Price $9.00.

No. 488. OVERLAND FLYER. Length 50 feet.

Showing a scene at the depot at La Junta, Colo., upon the arrival of the famous Overland Flyer of the A., T. & S. F., shows the people alighting, the baggage truck being loaded, the engineer leaving engine to receive orders, the people clambering aboard, the conductor's signal to start, and then—they leave—something new, fine.

Code word: Artery. Price $6.00.

No. 489. TRAIN ON HIGH BRIDGE. Length 50 feet.

Photographs have been taken of trains under all conditions, but it remained for us to produce a novelty. This picture shows the famous fast flyer of the Queen and Crescent Route passing over the wonderful high bridge in Kentucky.

Code word: Article. Price $6.00.

No. 490. PIONEER LIMITED. Length 75 feet.

Showing the fine train of the C., M. & St. P. at Morton's Grove, traveling at the rate of seventy-eight miles per hour; you see it in a distance when suddenly, with a swish and swirl, it is past; then you see a team crossing the track, being led by teamsters, when look out—here comes another train on the next track, going in the opposite direction; will it hit the wagon? No, it is a very narrow escape. Send for this; it is great.

Code word: Assail. Price $9.00.

No. 491. BURLINGTON FLYER. Length, 50 feet.

One of the fastest trains in the world runs between Denver and Chicago over the Burlington Route. Our photographers were especially lucky in catching the train as it passed Riverside cemetery, near Denver. According to the engineer, the train was running more than sixty miles an hour when it passed the camera, although on the screen it seems to be running scarcely more than forty.

Code word: Awning. Price $6.00.

No. 492. UTE PASS EXPRESS. Length, 130 feet.

This negative was made at great expense and is one of the most perfect in every way that has ever been made. The picture starts at Manitou station and shows the famous Ute Pass express on the Colorado Midland Railway. The train is made up of four of the most expensive coaches on any railroad in the world—each as handsome as a private car. A monster compound engine pulls the train, for it climbs up a grade of nearly 25 feet to the mile and must make express train speed. The picture starts with the train on the straight track just west of tunnel No. 2. Suddenly it disappears into the side of the mountain, yet the camera catches the little circle of light between the coaches and the walls of the tunnel. The camera follows and still keeps the train in view. It crosses a high bridge at Manitou and the picture shows a glimpse of the upper portion of that famous resort. The cog road station and pavilion as well as a number of hotels and points of interest are seen at a glance. The train continues to climb and soon strikes a high curve, from which the lights of Denver may be seen seventy-five miles away, on clear nights. Dense clouds of smoke come puffing from the engine, and for an instant the trains seem enveloped in vapor. The effect is grand. Then suddenly the wind blows it away and the engine is seen rounding the curve. The camera follows, but also looks out across the canyon and gets another view of the portion of Manitou.

Code word: Azure. Price $15.60.

No. 493. CLIMBING HAGERMAN PASS. Length, 50 feet.

A wonderful picture showing a train climbing one of the most difficult pieces of track in the world. Hagerman Pass is on the Colorado Midland Railway, west of Leadville, and it is necessary for the trains to climb almost 12,000 feet—over two miles high—to cross the backbone of the continent. This picture is startling in several respects. First a pretty piece of scenery in the heart of the Rockies is shown. The sturdy, rugged mountains make a strong background. Apparently from away down below the whirling puffs of smoke are first seen. They come nearer and nearer and the top of the engines comes into view; it develops into a monster mountain climber. Then another, for the train is a double header, although consisting of only four cars. After the engine comes the baggage, day coach, chair car and Pullman, people being at the windows and on the platform waving handkerchiefs. This film is so good photographically that faces can be recognized as they pass by.

Code word: Aam. Price $6.00.

No. 494. THE ROCKY MOUNTAIN LIMITED. Length, 50 feet.

A grand picture of a superb train of the Great Rock Island Route, showing the famous train, full vestibuled, tearing across country en route to Denver at the rate of 60 miles per hour. This train picture always makes a hit.

Code word: Assault. Price $6.00.

No. 495. GOVERNMENT BRIDGE BETWEEN ROCK ISLAND AND DAVENPORT. Length, 50 feet.

This great bridge crosses the Mississippi river between Rock Island, Ill., and Davenport, Iowa. It shows the great bridge swinging open to allow the passage of a river steamer, while the crowd of people, wagons, etc., are waiting. It closes and the crowds are seen crossing it. Very good.

Code word: Assay. Price $6.00.

No. 496. TRAIN IN ROYAL GORGE. Length, 75 feet.

When our photographers were making the wonderful panorama of the Royal Gorge they were especially fortunate in getting a splendid picture of a train rushing through the Rocky mountains. The picture is a perfect example of motion photography and a distinct departure from all other train scenes. First a view of the Gorge is shown with several men and women walking along the track. Then the first engine comes rushing around the curve at the Hanging bridge. Then another engine, and finally fourteen coaches string along. Men, women, children, train crews and porters in white coats are at the windows and on the platforms. This picture must be seen to be appreciated, for the two monster Rio Grande engines pulling the train seem to jump almost toward the audience when they run up.

Code word: Away. Price $9.00.

Cincinnati, Ohio, November 10, 1906.

The Selig Polyscope Co., Chicago, Ill.:

Gentlemen—In all my experience of moving picture machines (have handled most all of late manufacture) I do not know when I was better pleased and paid a bill so cheerfully as when I tried your Polyscope and found it in such perfect order. Its roomy lamphouse—in fact, I consider its mechanism to be perfect.

Thanking you and recommending it to parties that are desiring to go into the moving picture business, I am,

Cordially,

HORACE W. HARMEYER.

Selig Films Scenic Subjects Colorado Series.

We have had our special photographic corps in Colorado for several years. No other concern has made so many nor such good pictures in Colorado, and we offer an entirely new line to all who want to take this golden opportunity of giving their audiences what they demand. All will cheerfully pay to see pictures of this strange land of sunshine and beauty, of gold and precious stones. No community in the United States is too small to give ample returns for a show on this subject. We have absolutely the best negatives. Most of them are exclusive and have our trade-mark on each picture.

No. 501. PANORAMIC VIEW OF SEVEN CASTLES. Length 50 feet.

This picture begins about a mile east of the town of Basalt, near Glenwood Springs and takes in about three miles of the western end of Red Rock canyon, finally showing several of the immense red monoliths known to all visitors to Colorado as the "Seven Castles." This film is an excellent example of perfect motion photography and is a splendid subject for any entertainment.

Code word: Bandolier. Price $6.00.

No. 502. PANORAMIC VIEW OF HELL GATE. Length 70 feet.

Probably the most "scaly" piece of railroad in America lies between Frying Pan river and Hagerman Pass—the crest of the continent. When the line was first projected the engineers were laughed at for suggesting the route down that awful chasm, and even when the preliminary surveys were taken it was necessary to lower the men and instruments down the vertical sides of the granite walls by means of steel cables. Later the same means were employed to permit the drillers to sink blast holes in the solid rock. When the road was finished the tracks were laid along a narrow shelf perched a thousand feet above a tiny little stream. The picture shows the snow-capped monarchs of the Rockies in the background, as well as the narrow shelf on which the rails were laid.

Code word: Bandore. Price $8.40.

No. 503. PANORAMA OF THE ROYAL GORGE. Length 150 feet.

Everybody who has heard or read of Colorado knows about this wonderful piece of railroad. Many years ago there was a fight be-

tween the Denver & Rio Grande and the Santa Fe roads for possession of this narrow canyon, at that time believed to be the only way through the front range of mountains toward Leadville and the golden West. The Santa Fe people finally withdrew because their engineers had told them it would be an absolute impossibility to build a road up that narrow gorge where the Arkansas river rushed like a mill race between two walls of rock 2,000 feet high. In one place there was a deep pool almost in the vortex of the stream where piers or bridges could never rest on solid foundation. The Rio Grande people found the place later, but their engineers solved the problem in the most singular manner ever heard of. A bridge was built and anchored to the rock on one side. Then two great steel trusses were thrown across the canyon, and from these the outside end of the bridge was swung by means of rods from above. For many years—even now—this bridge is pointed out as the greatest single example of the skill of American engineers in solving apparently impossible problems.

Nearly or quite four miles of track are displayed in this picture, and that includes not only the best portion of the Royal Gorge, but the wonderful hanging bridge as well. At this point the engine from which the picture was taken was slowed down a trifle, and this keeps this interesting portion of the picture on the screen longer than otherwise.

Code word: Bandossett. Price, $18.00.

No. 504. HORSE TOBOGGAN SLIDE. Length 60 feet.

Picturesque view of one of Denver's most famous suburban sights. An old style horse car line runs from the city limits two miles up hill to Cherrelyn. The horse pulls the car up hill and then gravely mounts the rear platform and rides back to the foot of the hill as comfortably as any of the passengers. The picture shows the horse pulling the car up the steep hill to the Cherrelyn terminus. The driver uncouples the harness, the passengers dismount, others run up to catch the car, and the horse quietly trots around to his platform. The car starts down the hill, increasing in speed very rapidly, while the horse nods his head and wags his ears to the passengers inside. A very funny and lively picture bound to draw shouts of approval from any audience.

Code word: Bandy. Price $7.20.

No. 505. PANORAMA OF UTE PASS. Length 185 feet.

Five miles of the most sublime of Rocky mountain scenery taken under exceptionally favorable circumstances—the Colorado Midland Railway providing a special train to get this picture. Ute Pass ex-

tends from Manitou through the mountains at the base of Pike's Peak. The narrow gorge is said to be the pathway down which the Indians brought their sick and infirm out to the healing springs at the base of the peak.

The track winds around the precipitous sides of the gulch over a roadbed blasted out of solid rock. Below, hundreds of feet, are the little stream and wagon road over which millons of dollars of treasure was brought from Leadville in the early days. This was the famous resort of stage robbers and gold dust looters. The camera has caught all the windings and twists of the tortuous road. From the inky blackness of tunnel to the dizzy height of a spider-like bridge swung up against the rock, the eye passes up the steep mountain and into the depths of the gulch. Suddenly, after the trip of three miles, the plains burst into view. Manitou lies at the feet of the traveler. Colorado Springs is seen in the hazy distance, and the smoke of another train headed up the hill is plainly seen.

Code word: Bane. Price $22.20.

WHERE GOLDEN BARS ARE CAST.

No. 506. Length 60 feet.

Panoramic view of the Grant smelter at Denver where millions of dollars worth of gold, silver, copper, lead and zinc are separated each year. This picture gives a panoramic view of this busy place. First, the furnaces and the men dipping out bullion, other men are filling slag pots and hauling them away. A car carrying great chunks of yellow metal ascends a sharp incline. A horse pulling a big slag mould slowly drags the immense weight out to dump, where it is cast over the brink in fiery stream.

Code word: Baneful. Price $7.20.

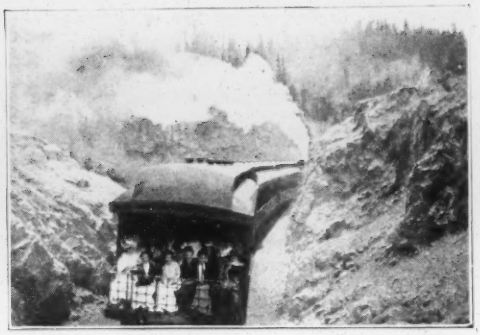
FUN IN THE GLENWOOD SPRINGS POOL.

No. 507. Length 125 feet.

Remarkably interesting views of the largest hot water pool in the world. Men and women are swimming, jumping, diving and walking on the banks. A toboggan slide and spring-board furnished quite lively bits of stirring motion. Some of the girls slide down the chute and cut up queer antics as they strike the water. Nothing objectionable to any audience. Picture is of considerable interest from the fact that two multi-millionaire railroad magnates appear very prominently in the foreground and add much to the picture by starting "something doing" just at the right time. Glenwood Springs, Colo., is one of the most famous and highest class resorts in the world, having a bath-house costing over $150,000.

Code word: Banknote. Price $15.00.

PANORAMA OF THE FAMOUS GEORGETOWN LOOP.



Probably the most interesting spot in the entire Rocky mountain region is the famous loop between Georgetown and Silver Plume. A narrow gauge road runs over this track from Denver and carries thousands of tourists every week—men, women and children — who come to Colorado for this trip alone. The distance between the two towns is scarcely a mile by wagon road. The elevation is more than a thousand feet, and to make this climb with a train was one of the most difficult problems in engineering ever presented on the American continent. To climb a thousand feet in one mile of track would mean a 20 per cent grade. The maximum in use on any railroad in the world, cog or cable roads, is about 8 per cent. So it was necessary to plan a road no less than four miles long and build it in the little pocket in the mountains, scarcely large enough to be called a canyon. The road twists and turns and forms a complete bow knot. At one point the tracks pass over a high bridge from which a thrilling view of Georgetown can be secured—almost a balloon picture. The picture starts far back in the loop and shows a long passenger train ahead. A group of pretty girls on the platform adds life to the scene. Around the twists and turns the camera rushes, crossing the high bridge and following the other train until Georgetown is again in sight and the valley opens up in unrivaled grandeur. Made in differnt lengths, as follows:

No. 509. Length 450 feet. Code: Bans. Price $54.00.
No. 510. Length 250 feet. Code: Bantam. Price $30.00.
No. 511. Length 200 feet. Code: Bar. Price $24.00.

LAVA SLIDES IN RED CANYON.

Panoramic view of a most interesting portion of this beautiful gorge on the Colorado Midland Railway. This picture was taken from a car placed ahead of the two engines on a regular express train, which was pushed around the sharp curves at sixty miles an hour. The scenery seems to spring right at the audience and causes everybody to hold their breath to keep the heart from beating in the excitement. On the left of the scene are the lava slides, great masses of broken rock piled down the side of the mountain. Great striking examples of the Rockies are seen in the background. The Frying

Pan river, with millions of trout, rushes by on the right. The track twists and curves and seems to run directly into the mountain, but of course bends at the right time and the camera catches a new and even more beautiful view. To show a set of moving pictures of Colorado without having some of Granite canyon would be a very serious mistake, indeed. Never before has it been possible to get them, on account of the expense involved.

No. 512. Length 200 feet. Code: Barbaric. Price $24.00.
No. 513. Length 140 feet. Code: Barbate. Price $16.80.
No. 514. Length 70 feet. Code: Barbed. Price $8.40.

No. 515. PANORAMIC VIEW OF GRANITE CANYON. Length 200 feet.

About five miles of the most picturesque portion of the wonderful gorge in the Rockies, forty miles west of Colorado Springs. Here the Platte river has cut a narrow passage through the massive granite walls and formed inspiring scenery along the line of the Colorado Midland road. The film is perfect photographically and gives an excellent idea of the peculiar difficulties encountered in building a road through a narrow canyon.

Code: Barbery. Price $24.00.

No. 517. TRAINS LEAVING MANITOU. Length 85 feet.

This picture shows the excitement and bustle incident to the departure of the cog trains from the lower terminal on busy days. It is a singularly perfect picture and a gem in the collection. To exhibitors who have grown tired of the ordinary train scenes and want something entirely novel and effective this picture is a money-getter. There are many little details in its composition that can only be appreciated when the film is seen, everything being perfect, even the smoke effects and the waving of handkerchiefs by the passengers.

Code: Barbican. Price $10.20.

No. 518. ARRIVAL ON SUMMIT OF PIKE'S PEAK. Length 50 feet.

This film, as well as the others we have of the wonderful Pike's Peak Cog Railway, should be in the collection of every exhibitor. No more wonderful road exists in the world. The engines always push the cars up the mountain and precede them coming down, the rails serving only as a guide. In the center are two rack bars into which cogs fit and give a grasp for applying the power. All the pictures in the Pike's Peak series distinctly show these features. The arrival of the train at the summit is very interesting.

Code: Bard. Price $6.00.

No. 519. LEAVING THE SUMMIT OF PIKE'S PEAK. Length 50 feet.

This picture is a companion to the preceding subject. In this instance the camera was down the road a hundred yards or more and shows the train coming toward the camera—engine first and then the coach. Two fellows remained at the summit house too long eating cake and drinking hot coffee and one of them got left. But the engineer was busy smiling at the camera and he didn't see the lost passengers, who were compelled to remain on the summit all that night.

Code: Bareness. Price $6.00.

No. 520. PIKE'S PEAK TOBOGGAN SLIDE. Length 100 feet.

One of the sights of the Cog Road is the little toboggan the workmen use for coming down the road after the trains have all departed for the day. This toboggan is simply a board with a fin that runs between the two track rails. A piece of pipe extending across the outer rails acts as a sort of guide or outrigger. A friction brake runs between the racks. When a man is seated on this flimsy affair he can drop down the hill three miles a minute if he so desires. A trail of fire shoots out behind him and instant death with horrible mangling follows a single hitch. Many attempts have been made to get good negatives of this subject, but all have failed until the present one was secured.

Code: Bargain. Price $12.00.

No. 521. PANORAMA OF COG RAILWAY. Length 100 feet.

A very clever picture made from the front end of a cog train and showing the remarkable scenery between the halfway house and Hell Gate. One of the best of the Cog Road series and a very good picture to have if you can't afford to get the entire set.

Code word: Bark. Price $12.00.

No. 522. CLEAR CREEK CANYON. Length 70 feet.

Panorama of an interesting portion of this narrow gorge in the mountains. The picture was made about half a mile from hanging rock and shows the constricted gorge through which millions of dollars in gold, silver and lead are carried each year. Persons who have taken a trip over the Georgetown loop will remember this portion very readily, for the train swings around so many curves the engineer can almost reach the outstretched hands of those in the rear coach.

Code word: Barie. Price, $8.40.

No. 523. BALLOON ASCENSION. Length 100 feet.

We were particularly fortunate in securing the co-operation of Captain Thomas Baldwin—brother of the Arctic explorer—and his companion, Captain Hudson, the famous aeronaut, in getting the best balloon picture ever made. The film shows the ascension, the monster bag—Old Glory—slowly passing out of the picture. Then the scene jumps, the camera is in the basket with lens pointed downward; the scene gradually widens as the balloon ascends. First the people waving hats and handkerchiefs are seen. Then the monster steam windlass that pulled the rope, then the bear pits and various pavilions and houses of Elitch's gardens, Denver, and finally at an elevation of about 2,000 feet, a charming panorama of the country immediately below. The picture is such a thrilling novelty it will be difficult for the careful exhibitor to exclude it from his list.

Code word: Barley. Price $12.00.

No. 524. HYDRAULIC GIANTS AT WORK. Length 85 feet.

Hydraulic placer mining has always been an attractive subject for people who have read of the early days of California. We were extremely fortunate in getting our photographers at Telluride, Colo., way into the heart of the Rockies, just as the greatest placer of the west started to work. There were two giant nozzles at labor ripping down the side of a mountain, and our picture shows the enormous streams of water in very realistic manner. The water effects are superb, and this is certainly the best film of the subject ever made by anybody.

Code word: Barnabas. Price $10.20.

No. 525. CLIMBING THE O'BRIEN TRAIL. Length 60 feet.

The ascent of Mount Cutler cannot be made on horseback or by carriage, but the sleepy looking burro provides means of transportation. The trail was built and is managed by H. J. O'Brien of Colorado Springs, who has donated it to the public without cost. No charge is made for going to the top of the mountain and looking at the famous Seven Falls, Helen Hunt's grave and the hundred other attractions. But the ride up the trail is one that will never be forgotten. This picture shows a ziz-zag in the trail where the narrow pathway winds between the rocks and trees. A burro loaded with tourists is seen coming down the steep declivity, and a very fair idea of the sport can be gained from looking at the picture.

Code word: Barnacle. Price $7.20.

TRIP OVER CRIPPLE CREEK

No. 526. SHORT LINE. Length 800 feet.

This is one of the most wonderful and realistic views of mountain railroading ever made. A special train over the famous Cripple Creek Short Line is in the picture constantly and on the rear platform is a group of pretty girls in summer dress. Their smiling faces and actions add much to the picture and give a touch of novelty never before attempted. The engine ahead is seen to puff and pant up the heavy grades and around the short curves, dashing into black tunnels and along narrow shelves hewn out of solid rock. Snow-capped mountains, grassy valleys and monster rock formations are seen. The start is made at Cripple Creek where the greatest mines are quickly seen in a short panorama of the richest part of the district. Then the climb over Hoosier Pass, through Cathedral Park and down the eastern slope of the Rockies until Point Sublime and the great view of the plains is seen. Photographically it has no equal. A short panorama of the busy depot scene in Colorado Springs closes the subject which is easily the greatest of its kind ever attempted.

Code word: Babe. Price $96.00.

We are willing to make this film in shorter lengths when requested and will furnish same in lengths of 200 feet, 400 feet, 600 feet or 800 feet complete as above.

UTE PASS FROM FREIGHT

No. 527. TRAIN. Length 400 feet.

This subject also departs from the conventional. The first section shows a locomotive just ahead and gives a wonderful idea of the busy life of the fireman and engineer. The rolling and pitching of engine and tender are very realistic. The scene starts at Divide on the Colorado Midland and runs down the pass until Pike's Peak, covered with snow, is seen just ahead. Then the camera is taken to the caboose and the entire freight train is seen ahead winding around the tortuous curves, into tunnels and rounding steep crags. The background is sublime. The entire picture is filled with hypnotic views that make the beholder steady himself to catch the motion of the rounding curves. It is impossible not to imagine that you are actually on the train. The scene closes at Manitou.

Code word: Babos. Price $48.00.

PLATTE CANYON, ON THE WAY TO

No. 528. LEADVILLE. Length 370 feet.

This is a wonderfully good panorama of the old Leadville trail, over which the steam horse is now harnessed and running. The view is from the front of the train and the speed is very high. Just right

to make the audience bend and sway as the curves approach and fade away. The picture begins at Mill Gulch and runs to South Platte, showing the most interesting bits of Colorado scenery along the route. Strontia Springs, a famous watering place in the mountains, is seen as well as one of the finest trout streams in the mountains. The film ends at South Platte with a well arranged view of the little station, the country tavern with its quota of loafers and the village postoffice.

Code word: Backbone. Price, $44.50.

Or can furnish this film in lengths to suit customer.

PANORAMA OF ARGENTINE CENTRAL ROAD.

No. 529. Length, 600 feet.

The Argentine Central is Colorado's newest and greatest railway. Think of being carried from summer heat to the rigors of the arctic in three hours! From the plains to the highest peaks of the Rockies. The road starts where another left off. That is, the Argentine Central begins just after the passenger has made the trip around the famous Georgetown Loop and climbs above Silver Plume and Georgetown at the rate of 275 feet to the mile. The picture with a panorama showing the massive mountains which surround Silver Plume. The train carrying a bunch of pretty girls—mountain daisies—comes around a curve and runs toward the camera. Then begins a panorama of the mighty climb toward Argentine Pass. The quality of the picture is simply perfect. Stereoscopic effect, delicate shading and wonderfully clear detail make this portion of the film intensely interesting. Finally the summit of the range is visible—far above timber line. The train climbs, and finally turns a curve and a bunch of people is seen gathering mountain flowers. Another view of the train is shown and then comes the grandest mountain panorama ever photographed—ever looked upon—by man. For 250 miles the mountains are visible in the light, thin air, and the magic eye of the camera captures peak after peak and finally ends with a wonderfully clear view of Torrey's and Gray's peaks which seem less than a mile away. The camera lingers on these wonderful mountains for a few seconds and then turns its eyes downward toward the bottom of Grizzly Gulch, 5,000 feet below.

After leaving the awful abyss over Grizzly the fun begins. The girls have a snowball fight in August, and then roll down the snow banks in great glee. They go into the snow palace, and as the photographer comes along they pelt him with huge chunks of snow, and have a great time at an elevation of over 14,000 feet.

Code word: Backward. Price, $72.00.

Sheridan, Wyo., Series

These pictures were made especially for the Burlington Railroad at Sheridan, Wyoming, when over 1,000 Indians from the Crow reservation were present for the purpose of giving for the last time several of their dances. The government has forbidden the holding of these ceremonies any longer for the reason that it keeps alive the feeling of fanaticism that renders the Redskins harder to handle. Everybody will remember that the last fierce Indian outbreak was caused by a ghost dance and hundreds of brave men were killed before the trouble ended. Many of the Indians who participated in the Wounded Knee affair are in the pictures we made at Sheridan, and they are of great value from an ethnological standpoint.

No. 530. STAGE HOLD-UP. Length, 50 feet.

Indians attack stage coach. One of the passengers is shot and falls off the coach into the dust. Indians follow, shooting and yelling. Cowboys to the rescue. Indians driven off in confusion.

Code word: Barograph. Price, $6.00.

No. 531. INDIAN PARADE. Length, 50 feet.

Indians mounted on their ponies ride toward the camera and go toward their homes on the Crow agency. Chiefs with gorgeous head dresses plainly seen. Good, clear picture.

Code word: Barology. Price, $6.00.

No. 532. CAVALRY PARADE. Length, 40 feet.

Squadron of regular troops ride up and turn just as they reach the camera. Valuable especially as showing actual appearance of soldiers at forts on western frontier. A good film for any crowd.

Code word: Barron. Price, $4.80.

No. 533. INDIAN HIDEOUS DANCE. Length, 50 feet.

Large body of Indians dressed in most hideous costumes imaginable hold dance in the middle of Main street in Sheridan. Government officers prohibited this dance on prairie and insisted that it be held where enough people would be on hand to quell any disturbance. An amusing feature is the fact that the usual crop of Indian dogs is present and some canines—half coyote—gets very prominently into the picture. The Indians say this dance is their idea of the kind of fun the Great Spirit enjoys and they imagine he is sitting on his throne of gold laughing very heartily at the antics of the red children down below.

Code word: Barrack. Price, $6.00.

No. 534. INDIAN FIRE DANCE. Length, 100 feet.

This dance is usually held at night, the Redskins dancing around with blazing pine knots in their hands. But for obvious reasons the government authorities would not permit the festivities at night, so the Indians resolved to give it in daylight. They claim it had never before been given in sunshine—and it never will again, according to the federal people. It is an especially interesting series of dances and will strengthen up any weak spots you may have in your programme. It is good enough to advertise as a feature and strong enough to draw a crowd every night for a week, especially if you can have tom-tom music behind the screen to add realism to the scene.

Code word: Barracoon. Price, $12.00.

No. 535. BUCKING BRONCHO CONTEST. Length, 125 feet.

Nobody who has not actually seen a real bucking broncho on the western plains can have any idea of the amount—the number of devils that can be contained inside of the skin of one horse. The bucking broncho has no eastern cousins. The mankiller and terror of eastern farms is a toy and household pet compared with the real article and woe be unto the tenderfoot who tries to get astride this bunch of terror from Sheol. This film is made up from the best features of three days' sport. It starts with a dash which sets an audience wild. The first rider is mounted on a fierce specimen of mankiller. The animal rears and bucks and finally falls on the rider in an effort to crush out his life. With the greatest of skill the rider manages to fall on one side and the horse tries to roll over him. But the cowboy is too quick. Getting up, he stands astride the horse and as soon as the latter arises the rider is on his back and the bucking continues. The film is full of this sort of excitement. At one place the notorious horse "Steamboat" with the champion on his back gets right in front of the comera and whirls around with fury for almost a full minute. Horse and rider are in full view and almost life size. In fact, the film shows about a dozen of the worst bucking horses ever exhibited in public before.

Code word: Barrator. Price, $15.00.

No. 536. BUCKING BRONCHO CONTEST No. 2. Length, 50 feet.

Another very interesting picture of the same description as the last but in shorter length. Shows Harry Brennan, the then champion rider, winning his contest on one of the fiercest and most untamable

brutes that ever stood on four legs. Show this film in any western town and every man, woman and child will insist on seeing it.

Code word: Barren. Price, $6.00.

No. 538. SHOSHONE INDIANS IN SCALP DANCE. Length 80 feet.

The Shoshones will never again give their great scalp dance unless they do so surreptitiously, for Uncle Sam has forbidden any more of these fierce ceremonies that certainly stir up all the latent bad blood in the Red men. First, the Indians are seen marching to the dance ground. The squaws are sent hurrying to the tepees, for they are not permitted around while the dance is going on. Then the medicine men got around the tom-tom and started the music. The dancers began their gyrations. They did not like to have the photographer around and one—the worst and most evil looking of the band—tried to shoot an arrow into the lens. The dance is quite the most thrilling one ever photographed and was made at great risk, not only to the machine, but to the photographer as well, for the Indians do not relish having their sacred rites caught on film.

Code word: Barkeeper. Price, $9.60.

No. 539. UTE INDIAN SNAKE DANCE. Length 60 feet.

Never before have the Utes permitted a photographer around their tepees when they gave their snake dance. This weird rite is performed every fall after the harvest has been good, and its meaning is a tribute to the snakes who are supposed to bring plenty of rain next season. To omit paying homage to the reptiles is to invite a season of shortage of water and crop failures and famine for the Utes. The camera was placed where the entire dance could be seen. It is a most wonderful specimen of photography aside from its interesting subject. When the dance opened the Indians had their snakes in their hands, waving them aloft and turning them with a certain dexterity that always enabled them to dodge the fangs of the enraged reptiles. Just as the slimy head darted to sink the fangs into his cheek the Indian reached up and grabbed the snake behind the head and avoided danger. Some of the Indians drop their reptiles on the ground and tease them with feathers to get them to strike. Others twist them up in the air and in other ways tried to annoy the reptiles. Every movement of snakes and Indians can plainly be seen and all the horrible details of the dance are shown in full and wonderful precision. From an ethnological standpoint alone this film is of extreme interest to scientific circles, and as long as researches are made into Indian lore and customs it will stand as an authority on the subject.

Code word: Barkentine. Price, $7.20.

Columbia River and California Scenes

PANORAMIC VIEW OF

No. 540. SPOKANE FALLS. Length 85 feet.

This scene shows the lower of the several falls in the Spokane River. Racing, tumbling waters, the sound of their own dashing are drowned by the many mills and factories that cover the island.

Code word: Barricado. Price, $10.20.

PANORAMIC VIEW OF

No. 541. MULTNOMAH FALLS. Length 150 feet.

Multnomah Falls, the most interesting point along the Columbia River, are 850 feet high.

The channel at the very summit is only thirty feet wide, but the water spreads out in the first leap it makes (800 feet) and after pausing for an instant in a foam-lashed pool, a further drop of 50 feet is made in its final descent.

Code word: Barrier. Price, $18.00.

FISH TRAPS, COLUMBIA

No. 542. RIVER. Length 75 feet.

Fish traps along the Columbia River are constructed by means of poles driven into the bed of the river, a twine net is dropped into the water and raised sufficiently high on the sides so that fish can not jump out during high tide.

This scene shows the fishermen taking them out of the traps into the boat. The salmon can be seen in the water.

Code word: Barrow. Price, $9.00.

No. 543. HAULING IN A BIG CATCH. Length 50 feet.

Here is shown a scene where they are using horses to drag in the heavy seines filled with salmon. The tide rises and falls and you see the horses along one of the bars up to their girth, splashing in the water, throwing the spray in every direction.

Code word: Barter. Price, $6.00.

HAULING IN SEINES AND PULLING

No. 544. SEINES INTO THE BOAT. Length 100 feet.

One of the most interesting scenes on the Columbia River is the hauling in of the seines into the boats, and one never to be forgotten by those who have watched the fishermen pull them in.

Code word: Bartizan. Price, $12.00.

UNLOADING FISH AT

No. 545. CANNERY. Length 75 feet.

This most interesting scene shows the fishermen arriving at the

cannery with the boats loaded with their day's catch and unloading at the cannery.

Code word: Baryto. Price, $9.00.

No. 547. SURF SCENE ON THE PACIFIC. Length 75 feet.

This scene taken on the Pacific Ocean shows the angry sea far out toward the horizon, an unbroken expanse of surging billows. The waves come in gradually, flecked with floating foam, throwing a shining spray of marvelous beauty over the rocks.

Code word: Base. Price, $9.00.

No. 548. ARRIVAL AND DEPARTURE OF FERRYBOATS. Length 75 feet.

This picture shows the big Southern Pacific wharf at the foot of Market street, San Francisco, California, taken some time before the recent fire and earthquake disaster. The enormous ferryboats are seen leaving for and arriving from Oakland and Alameda.

Code word: Baseless. Price, $9.00.

No. 549. FERRY STEAMER "BERKELEY" ENTERING SLIP. Length 40 feet.

Code word: Basement. Price, $4.80.

No. 550. GOLDEN GATE LIFE SAVING CREW. Length 65 feet.

Within sight of the Cliff House, and within hearing of the ocean's sullen roar a life saving crew is stationed to help any unfortunate mariner whose craft might be wrecked on the treacherous rocks outside of Golden Gate. This film shows the crew at work in the surf.

Code word: Bashaw. Price, $7.80.

No. 551. TRAIN LEAVING SUMMIT MT. TAMALPAIS. Length 45 feet.

Mt. Tamalpais is a promontory across the Golden Gate from the Presidio. This scene, taken from such an elevation, gives a regular Pike's Peak effect.

Code word: Basic. Price, $5.40.

No. 553. PANORAMA, STOCKTON, CALIFORNIA. Length 50 feet.

Stockton has a large river traffic. Steamers, barges and sailing vessels ply between Stockton and San Francisco.. This panorama shows the entire water front, steamers coming and going, loading and unloading.

Code word: Basify. Price, $6.00.

No. 555. RAYS DAM AND TABLE ROCK. Length 50 feet.

A panoramic view along the Southern Pacific Railway. The scene is very fine and somewhat different from other pictures taken of this kind.

Code word: Basin. Price, $6.00.

FELLING, ROLLING, BLASTING AND SKIDDING

No. 556. GIANT REDWOOD. Length 100 feet.

California has the largest trees in the world, and the manufacture and shipping of lumber is a very considerable item in their annual volume of trade. We present here a very vivid picture. Choppers are shown in the act of felling a tree which is of immense size. After it is seen falling, it is cut into logs. It is so large that dynamite is used to split it, so that it can be moved.

Code word: Bask. Price, $12.00.

No. 557. CHUTING LOGS. Length 50 feet.

Logs are seen here as they are sent from where they are felled to the mill in a chute. They come with great velocity.

Code word: Bassoon. Price, $6.00.

No. 558. FLUMING LUMBER. Length 35 feet.

After the logs are sawed, the lumber is flumed often from ten to twenty miles to the nearest railway point.

Code word: Basswood. Price, $4.20.

No. 559. LUMBER TRAIN. Length 25 feet.

Code word: Baste. Price, $3.00.

PICKING AND PACKING

No. 561. GRAPES. Length 50 feet.

California leads the world in the production of grapes. This is a highly interesting scene, showing Japanese laborers picking the grapes, while girls pack them.

Code word: Bastile. Price, $6.00.

No. 562. PICKING PRUNES.

Another interesting scene, showing the picking of prunes.

Code word: Basset. Length, 50 feet. Price, $6.00.

No. 564. HOP PICKING. Length 50 feet.

Hops is another great California industry. This scene shows hundreds of people, young and old, at work picking hops. Taken at Pleasanton, Cal.

Code word: Bating. Price, $6.00.

Scenes in Yellowstone Park

THE LAND OF GEYSERS.

By common consent the term "Wonderland" has been given to the marvelous region which the United States Government has forever dedicated to public use and enjoyment and thousands have learned to appreciate it as one of the grandest of the great scenic regions with which this country is so lavishly endowed. Nestled among the great peaks of the Rocky Mountains, some of which reach altitudes of over ten thousand feet, and abounding in the most varied productions of nature, it has long been recognized as the spot of most surpassing interest in the American continent.

TRIP THROUGH YELLOWSTONE PARK.

No. 569. Length, 660 feet.

Including all subjects described as follows:

Code word: Arouse. Price, $79.20.

COACH DRIVING THROUGH THE ROOSEVELT ARCH AT GARDINER STATION.

No. 570. Length 30 feet.

The coach laden with tourists and drawn by four spirited horses is here seen coming under the archway and our trip through the Wonderland of Yellowstone Park has fairly commenced.

Code word: Adamant. Price, $3.60.

HOODOO ROCKS, SILVER GATE AND GARDINER RIVER BRIDGE.

No. 571. Length 105 feet.

Passing the terraces climbing to Golden Gate we reach and pass the Hoodoo Rocks, so-called. They form a strange and chaotic spectacle of limestone or calcareous formation standing inclined at all imaginable angles and the road winds through the heart of the mass.

For nearly the entire distance to Mammoth Hot Springs—five miles—the route lies along the roaring, foaming Gardiner River, with Eagle Nest Crag towering above it.

Code word: Addict. Price, $12.60.

OLD FAITHFUL GEYSER PLAYING.

No. 572. Length 105 feet.

Without any doubt the most wonderfully perfect representation of one of nature's strangest phenomena ever secured. "Old Faithful" has been alike the admiration and despair of photographers. Modern science and enterprise have now for the first time been successful in reproducing the spectacle in all its grandeur and originality.

Code word: Adduce. Price, $12.60.

MAMMOTH PAINT POTS, FIRE HOLE BASIN AND RIVERSIDE GEYSER.

No. 573. Length 120 feet.

Reaching the Lower Geyser Basin, we find a medley of pools, springs and geysers that call for study and admiration, the variety of color, of form, and of character to be seen among these beautiful expressions of nature being most wonderful. The "Paint Pots," so-called, are objects of intense interest to the tourist and have been fairly nicknamed as "nature's mush pools," a strange, weird, boiling, plopping caldron of beautifully colored clay that holds the onlooker with a peculiar fascination. We also show Riverside Geyser playing 100 feet in the air and one of the most beautiful of the wonderful group of geysers scattered along both sides of the Fire Hole River.

Code word: Addle. Price, $14.40.

DENIZENS OF YELLOWSTONE PARK (FISH, BUFFALO, ELK).

No. 574. Length 150 feet.

Yellowstone Park is a paradise of wild animals and our picture shows one of the few, if not the only, herd of buffalo remaining on earth which roam through Yellowstone Park as unrestricted as they once roamed the boundless prairies of the west.

It is the elk, however, that throng the park in countless numbers, and our picture shows a herd of these beautiful animals in the corral, next some of their number running and frightened at the appearance of the "camera man," flying over the surrounding fences with the utmost grace and agility. Finally one of the tamest of the herd follows a park warden and trustfully licks off some salt from his hand, advancing directly in front of the camera for the purpose.

Code word: Adruth. Price, $18.00.

No. 575. GRAND CANON AND FALLS.

Length 140 feet.

In viewing this greatest production of what we must consider one of the scenic wonders of nature we approach the Grand Canon of the Yellowstone. In magnitude there are greater canons, but none which surpass this in wonder and beauty. It is all told about twenty (20) miles long, 1,200 feet deep and 2,000 feet wide and abounds in profound sculpture and transcendent and glorified color and chiseling in which it has no equal. Every tower, buttress, recess, cliff, rampart and wall is shown and at the bottom is seen the magnificent river tearing over its rocky bottom.

The Falls of the Yellowstone River rank first among the great mountain cataracts and our artist was fortunate to obtain two very perfect views.

Code word: Adipose. Price, $16.80.

American Scenes—Miscellaneous

No. 580. FLOODS AT SEATTLE. Length 200 feet.

In November of 1906 the city of Seattle, Washington, and surrounding country experienced one of the most severe and disastrous floods on record, and we secured a picture which very adequately shows the ruin wrought by the flood.

The scene depicted starts in South Seattle, a resident district, and shows the United States government survey steamer which has been drifted and left high and dry on terra firma. The action of Cedar River in cutting a new waterway through Logan, in Renton, a coal mining town 6 miles from Seattle, is also shown, and the washing out of the Northern Pacific Railroad tracks at this point.

Code word: Backbiting. Price, $24.00.

No. 581. PANORAMA OF ST. ANTHONY FALLS, MINNESOTA. Length 120 feet.

A very admirable panoramic view of a very beautiful scene on the Mississippi River at the Twin Cities of St. Paul and Minneapolis. View shows the river and far-famed St. Anthony Falls, from which the power is derived for the world-famous flour mills of Minneapolis.

Code word: Badge. Price, $14.40.

No. 582. PANORAMA OF CITY OF MINNEAPOLIS. Length 225 feet.

During the annual encampment last year of the G. A. R., held in Minneapolis our operator was present to make pictures of the many interesting features which presented themselves. Amongst others, he secured a fine picture of the principal business district of Minneapolis.

Code word: Baton. Price, $27.00.

No. 583. MINNEHAHA FALLS, MINN. Length 60 feet.

At a short distance from Minneapolis, amid scenic settings and surroundings of the most beautiful character, will be seen the world-famous Minnehaha Falls.

Code word: Battalion. Price, $7.20.

No. 584. BOAT ARRIVING AND UNLOADING PASSENGERS AT BIG ISLAND, LAKE MINNETONKA. Length 130 feet.

A short trolley ride takes the sightseer to Excelsior, on Lake Minnetonka, and from this point regular steamboat service is sustained with Big Island in the middle of the lake.

Code word: Batter. Price, $15.60.

A Trip Through New Mexico and Arizona

No. 600. Length, 1,107 feet.

This series of pictures is one of the most valuable contributions to ethnological and geographical science which has been produced through the medium of the camera. It most perfectly reproduces the pueblos and habitations of the Cliff Dwellers of Arizona and New Mexico. It shows the wonderful petrified forests and that mighty chasm—the Grand Canyon of Arizona.

Code word: Baulk. Price, $132.85.

We describe the various scenes making up this wonderful series and giving the lengths of each separately. Besides furnishing the length complete, 1,107 feet, as above, we will furnish any or all of the separate lengths.

ARRIVAL AND DEPARTURE OF TRAIN AT

No. 601. ALBUQUERQUE. Length 120 feet.

The opening picture of this series shows the arrival at Albuquerque of the Overland Limited, on the Santa Fe Railroad.

A very animated scene is depicted on the arrival of this magnificent through train, which rolls into the depot in full view of the audience. The native costumes of the Indians and the strange wares which they offer for sale all help to make up a very interesting scene.

Code word: Baywood. Price, $14.40.

PANORAMA OF STREET IN

No. 602. ALBUQUERQUE. Length 70 feet.

After the train leaves the depot a panoramic view of the main street in Albuquerque, including the celebrated Alvarado Hotel, is presented and many strange sights peculiar to a Spanish-American city such as Albuquerque naturally attract the casual observer.

Code word: Bazar. Price, $8.40.

BABY SHOW IN

No. 603. ALBUQUERQUE. Length 42 feet.

Among the attractions of the street carnival at Albuquerque, a prize baby show was one of the principal features, and our photographer was fortunate enough to be on the spot just as the judging of the different infants took place and obtained a very pretty picture of the entire scene, which would seem to demonstrate, at any rate in Albuquerque, that there is no danger of race suicide—85 babies of all degrees of pulchritude pass in front of the camera in the arms of their fond parents and the sight can be enjoyed by even the most confirmed bachelor without any undue sense of responsibility.

Code word: Beached. Price, $5.05.

NAVAJO INDIAN SILVERSMITH.

No. 604. Length, 190 feet.

Two days' travel from civilization our photographers came upon an old but vigorous Navajo brave seated under a tree and making bracelets of silver. For centuries and ages these Indians have done such work with the most primitive of tools. Their forge consists of a little pile of a peculiar clay fashioned so as to hold the coals. A hand bellows made from the body of a young lamb and of most primitive form blows the flames around the home-made crucible. All this is shown in the picture, and most vividly, too. The Indian throws a chunk of native silver into the crucible and then blows the fire until the metal is molten. With a pair of strangely wrought tongs he lifts the crucible and pours the metal into a little depression in a square stone. As soon as this "slug" is cold he takes it up and pounds it into shape on a crude anvil. Occasionally he lays the partially-wrought piece on the coals and anneals it until finally he has fashioned one of the picturesque and strange bracelets so well known as the treasured work of the Navajos.

Code word: Beading. Price, $22.80.

PANORAMA OF THE LAGUNA, PUEBLO.

No. 605. Length, 125 feet.

Leaving Albuquerque behind us, we approach Laguna, one of the most important communal homes of the Pueblo Indians of New Mexico, and as it is almost within a stone's throw of the railroad our photographer was enabled to obtain a very fine and unique panoramic picture. An entire novelty in animated photography.

The original inhabitants are seen housed today in the selfsame structures in which their forefathers were discovered, and glimpses are given of their manner of living, which has not materially changed after three and one-half centuries of contact with Spaniards and Americans.

The origin and history of the Pueblo Indians is one of the uncharted mysteries of the great American continent, and this series of pictures showing as it does many of the peculiarities and customs of this strange and isolated race are of more than transitory value.

Code word: Beacon. Price, $15.00.

PANORAMA OF ACOMA, PUEBLO.

No. 606. Length 120 feet.

The most strikingly interesting of New Mexico pueblos, Acoma is built upon the summit of a huge rock with eroded, precipitous sides. It rises 350 feet sheer above the surrounding plain, the space at the top embracing an area of 1,000 feet in length. On the top of the mesa is a church of enormous proportions, every part of the building material for the construction of which was carried up a most hazardous, rock-hewn stairway on the backs of the native Indians, many generations being consumed in building the church and the graveyard surrounding it, each spadeful of earth for which was transported in the same way.

Code word: Beadle. Price, $14.40.

PETRIFIED FOREST OF ARIZONA.

No. 607. Length 90 feet.

A stopover of one day on the line of the Santa Fe Railroad brings us to the Petrified Forests, a natural wonder that comes "up to its brag" and transcends in beauty, variety of color and extent all other similar deposits in the world. One of the chief objects of interest is the natural rock bridge which spans a chasm 60 feet wide. A trunk of petrified jasper and agate overhanging a tree fringed chasm thus forming a natural bridge. This district contains several other trees, some of them more than 200 feet in length, firmly imbedded in the earth. These huge unshattered pieces of rock are wonderful specimens. The colors are as varied as the rainbow and the local names of "Crystal" and "Rainbow" forest are very appropriate.

Code word: Beak. Price, $10.80.

STAGE LEAVING HOPPI HOUSE AND PANORAMA OF GRAND CANYON.

No. 608. Length, 150 feet.

Within a stone's throw of the sheer wall of the Canyon, the Hoppi House is located, an irregular stone and adobe structure built to resemble an Indian pueblo in miniature and from which point the start is usually made to Bright Angel Trail and the descent to the bottom.

Our picture first shows a Hoppi Indian buck, squaw and papoose in the quaint garb of their tribe and changes to a very animated picture in which a 4-horse coach is loading with passengers leaving for Bright Angel Trail. On the way a panorama of the Canyon walls is unfolded to view before the audience. A stupendous picture that lies wholly beneath the eye as if the spectator stood upon a mountain peak instead of the level brink of a fearful chasm in the plateau whose opposite shore is 13 miles away.

Code word: Beautiful. Price, $18.00.

No. 609. NAVAJO BLANKET WEAVING. Length, 70 feet.

Here is a film that is not only perfect technically, but is most difficult to get. Two Navajo Indian women are seen weaving two blankets of strange, intricate designs. The picture was made on the Navajo reservation, far from the path of white men, which accounts for the fact that it was made at all. The Navajos are very hard to photograph and it is only by getting members of the tribe who seldom see white men that such results as we have can be accomplished.

Code word: Beaming. Price, $8.40.

COLORADO RIVER GRAND CANYON AND ASCENT OF
No. 610. BRIGHT ANGEL TRAIL. Length 130 feet.

The Colorado is one of the great rivers of America and has carved for itself a winding chain through a gigantic rocky chasm, 217 miles long, more than a mile deep and from 10 to 13 miles in width. In this titanic trough there are thousands of mountains more imposing than Mount Washington, yet none of whose peaks project beyond the Canyon's rim. We present a series of animated pictures which for the first time reproduces these wonders of nature in their magnificent grandeur.

But it is only by descending into the Canyon itself that anything like a due comprehension of its wonderful proportions can be attained, and, having made the descent by Bright Angel Trail, a zigzagging Jacob's Ladder pathway nearly five miles long, we stand at last on the brink of the Colorado River.

We have now come to the end of our descent and the picture shows the Colorado River and a group of tourists arived at the bottom of the Canyon and looking up at the stupendous mountainous walls which dwarf the mighty river laving their base. An enormous peak is seen prominently in the foreground and apparently some few miles away—in reality it is over 80 miles—and this alone gives some idea of the titanic size of the scenic wonders shown. The party of tourists mount their horses and the ascent of Bright Angel begins. Our picture shows in a very realistic way the dangers of the trail, thus ending the most unique and beautiful series of scenic film ever produced.

Code word: Beatitude. Price, $15.60.

Scenes in Samoa and the Fiji Islands

No. 701. SAMOAN CHILD DANCE. Length 75 feet.

This beautiful dance was taken at one of the remote mountain villages on the Island of Tutuila. A sprightly little girl of nine years, inspired by the hand music of a dozen of her youthful playmates, goes through a unique and graceful dance.

Code word: Abern. $9.00.

No. 703. FIJIAN BAYONET DRILL. Length 55 feet.

The Fijian standing army consists of about 100 men, all told, and the private soldiers receive the princely salary of $1.75 a month.

The commander placed his army at the disposal of our operator, who obtained an excellent reproduction of the drill.

Code word: Abebbod. Price, $6.60.

No. 704. MAORI DANCE, NEW ZEALAND. Length 60 feet.

A party of ten young men and women in all their savage splendor, dressed in leaves and flowers, go through a spirited dance to the accompaniment of drums and weird songs.

Cord word: Aberd. Price, $7.20.

No. 705. SAMOAN DANCE. Length 50 feet.

A party of fifteen young men and women go through a lively "Siva Siva," or native dance, for the edification of our camera.

Code word: Ablepsy. Price, $6.00.

No. 706. FIJIAN FIRE WALK OR FIRE DANCE. Length 40 feet.

Code word: Ablets. Price, $4.80.

No. 707. CEREMONIAL PROCESSION AND FOOD OFFERING. Length 115 feet.

Ceremonial Procession attending a "food offering" at Mulinuu, near Apia, Samoa.

The procession is headed by four young men, bearing on their shoulders the roast pig, which is the joint gift of the men following, who also bear individual gifts of food.

Code word: Aberrant. Price, $13.80.

DIVING SCENE BY 35 SAMOAN BOYS

No. 708. AT APIA. Length, 55 feet.

It is said that the Samoan babe is taught to swim before it can walk. But, be this true or not, the Samoan is very fond of water, and he is a bold and expert swimmer and diver. From a high spring-board the leader dives into the pool, and then the air is filled with a steady line of his fellows, who dive, leap or turn somersaults as they go down.

Code word: Abloc. Price, $6.60.

FIJIAN WAR DANCE OR

No. 709. MEKE. Length, 55 feet.

About two hundred warriors, armed with ponderous war clubs and dressed in the traditional costumes of their forefathers, go through a swift drill or dance, executing some intricate and elaborate foot movements and bringing fans and war clubs into surprising climaxes.

Code word: Abet. Price, $6.60.

No. 710. SOLOMON ISLAND DANCE. Length 40 feet.

Over in the Solomon Islands, which lie off the north coast of Australia, is a race of one-time cannibals. Only eight or ten years ago a party of missionaries were murdered and eaten by them.

This shows about fifty men carrying idols and crude ornaments, as they execute a wild and jerky dance which has the cannibalistic touch in every step.

Code word: Abeque. Price, $4.80.

No. 712. SURF SCENE, FIJI. Length 50 feet.

This picture opens with the great waves dashing against the huge black rocks, beating itself into a white foam at the bottom, giving a grand idea of the rocky coast of these islands.

Code word: Abling. Price, $6.00.

No. 714. HAWAIIAN DANCE. Length 65 feet.

The Hawaiians are noted for their love of music and dances. This shows a party of young men and women going through graceful movements in one of their native dances.

Code word: Abord. Price, $7.80.

Scenes in Canadian Rockies

Nowhere in the whole word can be found scenery to excel that of the Canadian Rockies in grandeur and beauty. The beauties of mountain, forest, lake and river are exquisitely blended.

No. 750. COMPLETE TRIP THROUGH THE ROCKY MOUNTAINS.
Code word: Adjure. Price, $146.40.

No. 751 PANORAMA PASSING THROUGH THE VAN HORNE RANGE. Length, 192 feet.
Code word: Adjudge. Price, $23.00.

No. 752. PACK TRAIN COMING OVER TRAIL AND FORDING STREAM. Length, 80 feet.
Code word: Adjutant. Price, $9.60.

No. 753. THROWING A FLAP JACK. Length, 36 feet.
Hunting and fishing parties in the Rockies spend many days camping out and this picture shows the preparation of the morning meal.
Code word: Adopt. Price, $4.30.

No. 754. PANORAMIC VIEW OF THE ROCKIES. Length, 290 feet.
Code word: Adjutor. Price, $34.80.

No. 755. BANFF THE BEAUTIFUL. Length, 200 feet.
Banff is located in the Rocky Mountain Park of Canada. Our panoramic view shows the striking and magnificent scenery that marks this treasure house of nature's scenic beauty.
Code word: Admire. Price, $24.00.

No. 756. HOTEL BANFF AND ARRIVAL OF STAGE. Length, 100 feet.
Code word: Admit. Price, $12.00.

No. 757. BOW FALLS, BANFF. Length, 40 feet.
Code word: Adobe. Price, $4.80..

No. 758. TRAIN CLIMBING MOUNTAINS WITH THREE ENGINES. Length, 85 feet.
Code word: Admix. Price, $10.20.

No. 759. ROCKY MOUNTAIN PANORAMA. Length, 150 feet.
Code word: Adorable. Price, $18.00.

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ROGERS & HALL CO. PRESS

THE FINANCIAL SCARE

2653-2660

Length (about) 435 ft. Price $52.20

Code Word: ABACIST

ALSO

The Newly-Wed's First Meal

2663-2670

Length (about) 290 ft. Price 34.80

Code Word: ABAISER

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The SELIG POLYSCOPE CO. Inc.

43-45 Peck Court CHICAGO, U. S. A.

H. H. BUCKWALTER, Gen'l Western Agent
DENVER COLORADO

A FINANCIAL SCARE.

A clever skit on the prevailing financial trouble, and the unreasonable methods employed by people who are afraid to trust the banks with their money. These ideas have been very cleverly caught by our artist in the production of this film, and a piece of genuine unmitigated fun and comedy has been the result.

The "scare" is started by a full page announcement of a "Big Bank Failure" in one of the yellow journals of the day, and this brought to the attention of a business man who is working at his desk, sends him home on the run to inform his family, all of whom have deposits in one of the big Savings Banks, of the supposed danger.

Very much rattled the frightened man disturbs the quiet of his home by urging each and all of the depositors, his father, mother, wife, children, cook and hired man to immediately draw their money out of the bank, and, first placing such money as they have on hand in what they consider secure hiding places, they all start off for the bank on the run, including the cook, who being too fat to make as good time as the other members of the family is soon left ignominiously in the rear.

Arrived at their destination a genuine family run on the bank takes place to see who will get their money first, but finally all are paid and return home satisfied to dispose of their wealth in some way that they consider safer than the bank from which they have drawn it. In the search for secure hiding places each vies with the other, but the hired man prides himself on his idea and placing his money in a tin can, buries it deep in the ground, while the others each select a hiding place of their own, which, in their opinion, will defy detection. But, unfortunately, the commotion has attracted the attention of an unscrupulous Knight of the Road who stealthily follows the party and carefully notes the hid-

ing place in which each has secreted his money, then waiting until all have retired he commences operations by digging up and appropriating the hoard of the luckless hired man, and follows this up by entering the house and uncovering, one by one, the different hiding places and adding what he finds to his already ample roll swells his ill-gotten gains very considerably. While the burglar is making his haul the old gentleman enters the room and seeing what he is doing makes a frantic effort to arrest him, but the thief proves too strong, and after a desperate struggle succeeds in finally escaping with his plunder, leaving behind him a practical illustration of the old proverb that it is sometimes better to endure the ills we wot of than to fly to others that we know not of.

THE NEWLY-WEDS FIRST MEAL.

A piece of sterling comedy which shows some of the trials and tribulations attendant upon the efforts of a newly married couple to keep house for the first time, confined to the

laughable aspects incidental to such circumstances.

The Newly-weds arrive at their own home for the first time and indulge in a billing and cooing match natural under the circumstances accompanied by much osculation. After a time even this amusement requires a change and nature asserting itself they feel the pangs of hunger and proceed to satisfy same as quickly as possible. A brand new cook book is produced and together they explore its mysteries and try to carry its directions into effect.

Next we see hubby and his bride in the kitchen. Mr. Man is arrayed in a very ample cook's apron and is evidently a very busy gentleman. Such scenes as follow must be seen to be understood. Literally the fat is on the fire and smoke, flames and confusion are predominant. The grease from the cooking operations spreads slowly from the stove to the floor and makes a very successful slide on which everybody who encounters it cuts up many comical capers.

In the way of culinary operations things meantime go from bad to worse, notwithstanding frequent intervals for billing and cooing, perhaps because of such being the case, clothes and countenances suffer from smoke and soot, and in their attempt to set matters right the young couple burn their hands so badly as to prevent their going any further with the experiment.

And now back to the boarding house with bandaged hands and lugubrious faces the poor newly-weds are repenting at leisure of their attempt to break into the housekeeping game, and exchange affectionate condolences over their mutually battered condition.

The Irish Blacksmith

2673-2680

Copyright 1908, by The Selig Polyscope Co.

Length (about) 640 ft. Price $76.80

Code Word: ABLACC

The SELIG POLYSCOPE CO. Inc.

43-45 Peck Court CHICAGO, U. S. A.

H. H. BUCKWALTER, Gen'l Western Agent
DENVER COLORADO

The Irish Blacksmith.

Romantic Irish Drama of the typical kind such as has delighted amusement lovers for generations, is the plot of this film feature, and a monumental success has been achieved in staging and producing it. Costumes correct to the most minute detail, scenery marvelously faithful to the locality in which the dramatic events take place, and a strong, carefully drilled dramatic cast has set this production apart by itself as one of the strongest and most interesting of subjects, while photographically and in other points of technique it marks a new departure in the Moving Picture art.

The pretty sister of our Blacksmith Hero is first seen out on some simple errand; she is met by a gentleman on horseback who attracted by her good looks enters into conversation with the girl, and finally forces a kiss from her in spite of her remonstrances. The poor girl, indignant at this treatment, makes her escape as quickly as possible and hastens to explain to her brother the insult that has been put upon her by this unknown "gentleman."

The forge in the mountains gives an opportunity for an unsurpassed piece of motion photography, where the Blacksmith is seen engaged in shoeing a horse; his sister enters and imparts her story much to the indignation of the sturdy son of Vulcan, who vows vengeance on the perpetrator of the outrage when he catches him. The story is hardly told when the girl's persecutor rides into the forge to have his horse shod, and is immediately recognized by her, and promptly knocked down and punished by her enraged brother.

The gentleman villain goes off swearing to be avenged for the blow, and the scene changes to a cave in the mountains, where illicit whiskey is manufactured and a choice collection of ruffians are drinking and enjoying themselves after their own fashion. Our gentlemanly "ne'er do well" enters and knowing well the character of the men explains the revenge he wishes on the Blacksmith, and gives them money to carry out his purpose, which they readily undertake to do. The details of the plot are arranged, and no time is lost in carrying it into execution. The contraband possession of firearms was at this time a hanging offense in Ireland, and the villainous scheme concocted is to conceal a number of guns in the blacksmith forge and accuse him of having placed them there. The plot is quickly carried out and information laid before the nearest military officer, who at once issues his warrant for a thorough search of the forge.

Again the Blacksmith is seen in his forge while his mother and sister sit and watch him at his work. A company of soldiers enter and accuse him of concealing weapons, which he indignantly denies. The informer, however, shows them a cunningly contrived receptacle under the forge, and on search being made the guns (which he had assisted to place there) are found, and the unfortunate man is arrested and led away to prison.

But one result can follow the trial of our hero under such circumstances. Falsely accused, he is found guilty and sentenced to death. Once more in the prison he is placed in the condemned cell and closely guarded. His mother and sister, however, obtain leave to visit him, and the quick-witted girl suggests a means of escape that seems feasible. A disguise is procured, and one of the soldiers, in love with the girl, manages to be placed on sentry duty over the prisoner. The disguise is smuggled into the prison and with

its aid the Blacksmith makes up a dummy, which is placed on the bed while he hides underneath it. When the guard enters he slips out of the door behind them, and with the assistance of the friendly sentry, makes good his escape.

Suspecting the origin of the plot he makes his way at once to the cave where it was originally hatched, and fortunately overhears the rogues who accused him laughing over the success of their nefarious plan and revealing the details of the plot. With this information he repairs to the Judge who convicted him and succeeds in persuading him to visit the cave in his company. Here they still find the conspirators, who have been joined in the meantime by their chief, and having heard of the escape all are in anxious conference. Under fear of punishment an old hag who is in charge of the cave reveals the truth and places the guilt in the right place, the chief villain is arrested red handed, and both he and his accomplices meet the fate they have so thoroughly earned.

Watch for the Great Dramatic Reproduction

"MONTE CHRISTO"

MONTE CRISTO

(THE WORLD IS MINE)

Presented with elaborate attention to detail, costume, scenery and dramatic cast

IN FIVE ACTS

Length (about) 1000 Feet Code Word, Cristo

The SELIG POLYSCOPE CO. Incd.

43-45 Peck Court. Chicago U. S. A.

THE COUNT OF MONTE CRISTO

Synopsis of Play

Since this world renowned story was first written by the famous French author, Alexander Dumas, it has probably enjoyed as universal popularity as any subject of pure fiction written in any language, and its subsequent dramatization into a five-act play, and translation into the language of almost every civilized country on the globe served to evince in the most striking manner the hold which it has established and the interest which it evoked in so many widely differing nationalities. In the present age of animated picture plays, it only remained for this wonderful creation of the French Wizard's brain to be properly presented with exact reproduction of the original scenery effects and surroundings, with the most careful attention to every detail of costume and stage setting, and with an intelligent interpretation of the plot by thoroughly skilled actors to insure a success such as has never been achieved before in a moving picture production.

We have succeeded in doing this and more. The action and photography of this picture stand upon a plain of excellence never excelled if ever equalled since the inception of the moving picture art.

ACT 1. THE SAILOR'S RETURN.

Edmond Dantes, the mate of the ship Pharaon returns to Marseilles after a long voyage and is enthusiastically welcomed by his friends, and especially by the young girl Mercedes to whom he is affianced. During the long voyage Dantes has innocently provoked the envy and dislike of Danglars, an inferior officer of the same ship, who plots his ruin by insinuating that he has been the bearer of letters and communications to the Emperor Napoleon Bonaparte, then exiled from France and a prisoner at the Island of Elba. Danglars finds ready tools to assist him in his plot, Caderousse, a malicious enemy of Dantes, and Fernand, the cousin and suitor for the hand of Mercedes, who is naturally jealous. These two join in the plot and Fernand consents to be the instrument of denouncing Dantes to the King's Procureur as a Bonapartist agent. Within an hour of his marriage to Mercedes the unfortunate Dantes is arrested for his supposed treasonable practices and brought before the Deputy Procureur who finds that Dantes while innocent of any wrong intent is really the bearer of a letter from Elba which implicates the Deputy Procureur's father in the Bonapartist plot and incidentally discredits himself. Pretending to be Dantes' friend and assuring him of his early release he in reality makes an order committing him to the Chateau d'Iff for life, where he is confined in one of the lowest dungeons in that most fearful prison.

ACT 2. TWENTY YEARS LATER.

Long confinement under the most horrible privations breaks down the fortitude of the prisoner to such an extent that he endeavors to commit suicide by voluntarily starving himself, and is on the point of death, when he establishes communication with a prisoner in the adjoining cell—the Abbe Faria—and after many months of patient work the two prisoners complete a concealed opening that enables them to visit each other's cells. Months pass and as the Abbe gains confidence in his fellow prisoner he imparts to him the secret of a treasure of enormous value buried on the Isle of Monte Cristo, and by his advice and counsel saves Dantes from utter despair. The prisoners make fresh plans for digging their way out of the fortress and effecting their escape and prosecute their work at all hours when free from the vists of jailors. Weakened by old age and long imprisonment the Abbe grows daily more feeble and finally succumbing to his maladies, dies in Dantes' arms. Dantes is inspired with the idea of substituting his own body for the corpse of his friend, and carries out the scheme by placing the Abbe's body on the bed in his own cell and taking the other's place, assuming the posture and as far as possible the appearance of the dead man. The ruse succeeds and the jailors entirely deceived carry away the rough sack which they suppose contains the dead body of the Abbe and throw it over the battlement and into the sea which comes up to the walls of the Chateau d'Iff.

By a supreme effort Dantes succeeds in extricating himself from the sack in which he has been tied, and being a powerful swimmer manages to keep himself afloat until he is cast on a desolate rock outside the harbor mouth, where he sinks exhausted but is soon after rescued by a passing vessel and becomes one of the sailors on board of her. After many vicissitudes and the lapse of some time he finally reaches the Island of Monte Cristo and following the minute instructions given by the dead Abbe, finds the treasure and realizing its enormous value and the power which it places in his hands declares dramatically **"The World is Mine!"**

ACT 3. DANTES STARTS ON HIS MISSION OF VENGEANCE.

Dantes now determines to return to his old home and employ his enormous wealth in wreaking vengeance on those who plotted his ruin, and having secured the entire treasure from Monte Cristo Island, discovers that he is rich beyond the power of imagination. He purchases a yacht in which he once more vists Marseilles and makes searching inquiry for his friends and enemies. His father is dead, his sweetheart Mercedes has gone to Paris and has been lost sight of entirely, while his other friends have scattered and disappeared. He then turns his attention to his enemies and finds that Danglars has become a man of wealth and importance and has gone to Paris. Fernand entered the

army and by devious means has risen high in the service and also become a millionaire, while Caderousse alone remains in Marseilles as the keeper of a small inn.

Disguised as a priest he now visits the inn kept by Caderousse and obtains from him full information without revealing his own identity. In the end he intrusts him with a diamond of immense value which he instructs him to sell and divide the proceeds among his old friends. The story of the inn keeper's failure to carry out this trust and the disasters and death which his course involves are plainly pictured in our production and complete the first step in the vengeance of Monte Cristo.

ACT 4. DANTES AS THE COUNT OF MONTE CRISTO.

Intent upon greater schemes of vengeance and the punishment of his more influential enemies Dantes assumes the name of the Count of Monte Cristo, and by prodigal and lavish expenditure of his enormous wealth and the dazzling nature of his establishment and equippages, obtains an entre to the most distinguished circles in Paris and becomes the most admired man of fashion in the city. He discovers his former sweetheart Mercedes as the wife of a nobleman and contracts many friendships which enable him to locate and make the acquaintance of those of his enemies who have obtained positions of rank and fortune although disdaining to meet them on equal and friendly terms.

ACT 5. DANTE ACCUSES HIS ENEMIES.

The fifth and last act devoted to the consummation of Monte Cristo's vengeance on his enemies and the exposure of their nefarious plots is clearly worked out in our production and requires little explanation beyond the picture itself. Fernand, driven to desperation by the revelation that the famous and distinguished Count of Monte Cristo is none other than Mercedes' lover who he so vilely betrayed, commits suicide in a fit of remorse. The Deputy Procureur, who, to save his father and himself caused the unfortunate Dantes to be buried alive in the tomb of the Chateau d'Iff is unmasked and exposed by the "Count" and dies of his own dagger rather than face the disgrace.

Danglars, the arch villain of the conspiracy, still remains, and his death is necessary to complete the vengeance of Monte Cristo.

The Count engages him in a duel and he finally falls wounded to the death by the sword of the man he had betrayed with such unutterable baseness and the vengeance of Monte Cristo is complete.

WILL RELEASE JANUARY 30, 1908

THREE SHEET ADVERTISING POSTERS, FOUR COLORS,

WIRE ORDERS EARLY

JUST HIS LUCK

(Will release February 13th 1908.)

Code Word: ABBITORY

Length (about) 780 ft.

Copyright 1908, by The Selig Polyscope Co.

A Leap Year Proposal

Length (about) 775 feet.

Code Word: ABBATIAL

JUST HIS LUCK

To be released February 13th 1908.

According to the old saying it is better to be born lucky than rich, but the subject of this picture is a series of comical mishaps which occur to a too eager sportsman, and illustrate the fact that it is just as possible to be born unlucky.

The opening scene is an ordinary business office, the proprietor is working at his desk when to him enters Mr. Sportsman who explains that a first class "scrap" in other words a prize fight is to be pulled off this evening. Our friend is eager to make one at the fight, but how to avoid going home and what excuse to make to his loving wife is the most difficult question; however his friend solves the difficulty and together they concoct a telegram summoning Mr. Businessman to an "important Directors meeting." He then goes home and while enjoying the wife's society the fake telegram arrives and he very reluctantly bids her a fond farewell.

Joining his friend they are next seen on the train on their way to the fight and finally reach the place where all preparations have been made for a first class "mill." The friends take their seats and now occur two rounds of as clever boxing as has ever been shown on a moving picture film. Marvellous foot work, terrific punches, and hammer and tongs, fighting varied with the most adroit feinting and dodging. In the first round the smaller man has the advantage and finally floors his antagonist who barely escapes taking the count but is saved by the fall and comes from his corner for the second round apparently as fresh as ever. In the second round matters are reversed and it is the "heavy" who after a round of clever boxing lands on his opponent for an undoubted knockout. Our sporting friend is

much excited and declaring that all has not been on the square, peels off his outer garments and jumping into the ring assaults the Victor, and in another minute another fight is on in which the fighting man himself knocked out. But just here the alarm is given "Police," the lights are turned out and every one that can makes their getaway.

We follow the fortunes of our sporting friend who is seen escaping over the roofs, closely followed by the Police. A convenient chimney offers a refuge, down he goes and emerges safely at the other end and in the room of a lady of uncertain age who in her fright jumps out of the window to escape the apparition. But she has only gone for help and the hunted man again takes to the chimney up this time and down another which lands him in a bed room.

The ladies of the house which harbors so strange a visitor are seated when a telegram is brought in from papa announcing that an unknown "Cousin Jack" will be with them tonight and is provided with latch key. The morning arrives and the supposed "Cousin Jack" is called and invited down to breakfast. He makes the best toilet possible under the circumstances and on going down stairs is received by all and especially by his pretty cousin with much cordiality.

Afterwards "Jack" and the pretty cousin go out for a walk but have hardly left the house when a second telegram is received which shows that their guest is no cousin at all. Mamma rushes out to overtake the imposter and reaches him just as his own wife who is also on the war path hunting for hubby meets him from the other direction. The picture ends in a general "melee," every one attacking the luckless victim of so many mistakes.

The entire film is the acme of comedy and is reproduced with absolutely perfect photographic realism and steadiness. Length 780 feet.

A Leap Year Proposal.

This film is a clever satirical comedy on Leap Year Proposals by the fair sex and the reversal of ordinary methods consequent upon such a practice; it is for laughing purposes only, but in that respect well fulfills its mission and is the funniest piece of animated photography seen for many a day.

Girl makes an evening call, proposes to her young man and is accepted.

Two years later shows the married couple, hubby getting breakfast while the wife prepares to go out to her daily toil. She puts in a hard day and returns late at night in a somewhat hilarious condition. Is properly taken to task by hubby and promises never to do so again. The whole film abounds in comic situations and is one large long laugh from beginning to end. Length 775 feet.

In Preparation

READY NEXT WEEK

the World Famous Drama

DR. JECKYLL and MR. HYDE.

THE FRENCH SPY

(Emanated from the History of French Colonial Restoration)

Length 920 ft. Price, $110.40

Code Word, *FRESPY*

The most extravagant scenic propagation ever reproduced from a military, dramatic conception.

SIX SCENES

PREDOMINANT PARAPHERNALIA

25 - - Cast of Cosmopolitan Characters - - 25

THE FRENCH SPY

IMPORTANT

Under the above title we have just inaugurated one of the most elaborate film subjects ever attempted. Fundamentally, a dramatic conception of unmistakable ascendency and preteritly a transmutation to motion pictures involving a competent dramatic cast and months of diligent and conscientious study, application, and rehearsing; to attain its completion and perfection. No specimen of animated photography could possibly excel this prodigy. It reveals an irresistibly fascinating story: one that surpasses our late "Monte Cristo," which, in considering the latter's popularity, is saying a good deal for THE FRENCH SPY. But *too* much could *not* be said. It truly overflows with thrilling activity and **irradiancy** of appealing predicaments, consecutively featured in its copious plot; so intensely impressive in its primordial extremity and departure from current fiction that the observer is alike submissive to its novel romantic amiability and monitive of utmost jeopardy.

Scene 1. Treachery and Oath of Vengeance.

The initial scene pictures the French General DeMerci with his wife and two children, a grown daughter and little boy, in a handsomely set drawing room of their home in Turkey. The General is very impatient. Presently he receives a package of documents delivered by a private (who one year later is Colonel Bernelle and at all times the sweetheart of Mathilde, the General's daughter). The private is soon ready to depart with a message from the General and Mathilde obtains her mother's consent to accompany him to the gate. At their exit all is apparent merriment; the girl throws a kiss to her father and mother and the little boy is cheered by Bernelle's visit. The General alone has concealed an intense discomfiture. He turns to his wife and reads the papers just received. She is horror stricken and the child seeing his mother's fear hides in the folds of her skirts. At this point Mohammed, a ferocious Turk, stealthily appears at door accompanied by four Moors armed with scimiters. They enter and Mohammed demands the documents. The General resents. Mohammed makes a movement to sieze them. The General grapples with him in a fierce struggle, terminating in his death. Wife and child attempt to escape but are seized by Moors and choked to death. Mohammed secures the papers, orders the Moors to leave him and with malignant triumph lingers to gloat over his despicable deeds with brandish of his dagger and the documents. He soon departs and Mathilde unsuspectingly returns. When she discovers the horrible tragedy, so abruptly committed, the shock is almost insufferable and she is stricken dumb, but kneels and vows to Heaven to avenge the murder of her family.

Scene 2. Capture and Excape of Mohammed, Mathilde Plays the Spy.

French army camp; pickets on duty, relief guard going on, etc. Colonel Bernelle sends for Sergeant Dubourg and questions him. He points to the *Cross of the Legion of Honor* which Dubourg wears; given him by the Emperor Napoleon. Sergeant kneels and kisses the cross of honor and soldiers doff their hats in respect. Sentry halts a stranger who, when allowed to enter camp, proves to be Mathilde, the murdered General's daughter, dressed as a French lancer. She recognizes Bernelle and starts with surprise but recovers and salutes. When questioned, she indicates that she is dumb but writes a note saying she would give her life for France. She impersonates a man in this undertaking. Secretly Dubourg lets her know he recognizes her. Private enters with exciting news. Bernelle gives orders and soldiers bring forth Mohammed, a captive. Mohammed struggles free and confronts his captors defiantly. When queried scorns the officers contemptuously and turns his back on them. When bodily forced to face his foemen he spits in Dubourg's face. Dubourg would slay him but Bernelle restrains with a word of command. Bernelle turns to consult Dubourg. Mohammed slyly draws a pistol from the folds of his tunic and quickly aims it at Bernelle, but Mathilde has watched every move this scoundrel made and as the pistol explodes knocks the weapon from his hand with her sword and the bullet goes high. (This exciting incident is marvelously executed and thrills the onlooker with intense realism, utmost impressiveness, and full appreciation of its significant dramatic complement. The treacherous, sanguinary Mohammed, his artful stealth, the girls maintenance of her vow, her keen eye and prescence of mind, the shot, the flash of steel, a hair-breadth escape; are all simultaneously evident). Soldiers seize Mohammed and drag him off. Bernelle thanks the girl for saving his life and her loyalty is thus established. The officers converse and the result is they send *Mathilde as a spy* to the Palace of Achmet Bey, the enemy's ruler. She leaves on horseback as wild Arab boy. Mohammed runs through camp. He has escaped. Dubourg shoots and wounds him, soldiers pursue him firing but he gets away after another exultant demonstration of his contempt for them.

Scene 3. Oriental Palace of Achmet Bey.

(As true to the Orient as reproduction could possibly be.)

Identifying A. B. seated on ottoman smoking hookah, Turkish soldiers, sword fighters, musicians, dancers, servants, etc. Mathilde arrives and causes much excitement, dances wild sort of Arabian dance, entreats A. B.'s protection and conveys she is dumb, insane and sees visions and gifted with prophecy; all of which pleases A. B. This picture shows how Mathilde obtains a valuable order written by A. B. and given to a soldier. He drops it from his sash. Mathilde hurriedly picks it up and quickly substitutes same with another paper before the soldier could turn around; also the capture of Bernelle whose life is again saved by the forethought of his unrecognized sweetheart.

Scene 4. The Spy Captured. Her Sex Discovered.

Dubourg is captured and imprisoned with Bernelle. Mathilde steals over the prison walls to see them and later sends alarm to the French camp by saturating a cloth with brandy, lighting same, tying it with a message to an arrow and firing it over the walls. Mohammed enters and attempts to shoot Bernelle through the prison bars. Mathilde, who has been in hiding, draws a sword and desperately attacks him. He defends likewise and both engage in the most realistic sword combat ever exhibited with a woman participant. She wounds the gigantic Mohammed, he is unable to attack and can barely defend, but just as she has his guard beaten down sufficiently to run him through the Moors come to his rescue. Mathilde is made captive, and in the scuffle her blouse is torn and reveals her sex. Bernelle and Dubourg have helplessly watched the brave girl through the prison bars and at this point Dubourg confirms Bernelle's suspicion that the supposed Arab boy is Mathilde, his sweetheart.

Scene 5 and 6. Snatched from the Jaws of Death.

Includes prison walls, beheading block, etc. Enter procession headed by Mohammed with soldiers guarding Col. Bernelle and Serg. Dubourg, who are sentenced to death. Mathilde is forced to be a witness. She steals Mohammed's pistol and secretly gives it to Dubourg. Bernelle is forced on the block and the executioner stands with uplifted sword waiting for the final words of the death warrant. The order is given but a shot is fired with it and the giant executioner falls. Mohammed draws sword and rushes at Dubourg who fired the shot, and who fires again killing *this* most death-deserving villain. Turks are in consternation and at this instant French soldiers arrive from the camp, scale the wall and fire on their enemy. Dubourg grabs the executioner's sword and severs the bonds of Bernelle. A true battle ensues and with the dispersion of the Turks, many being killed and wounded, Bernelle who now knows Mathilde goes toward her. She rushes into his arms and there is great cheering of victory and restoration beneath the French flag.

Next Production, SHAMUS O'BRIEN, A Substantial Irish Drama

LENGTH 950 FEET

"FRIDAY THE 13th"

(A gloom-dispelling innovation of disasterous comicality.)

Length, 660 Ft. **Price $79.20**

Code Word: FRITH

"SWASH-BUCKLER"

(Miltons Bully Vagabond Gentleman.)

Length, 335 Ft. **Price $40.20**

Order by Title

THE SELIG POLYSCOPE CO.

FRIDAY THE 13th.

Profusely abounding in facetious aptitude and appeasing constituency, so superlatively humorous that some portion, or the other, is sure to delight any one whomsoever, this production is truly the cream of comics; a rare sort of giggle producer, chucked full of fun.

The hero—more appropriately, the victim—encounters as hazardous a lot of mishaps as could befall any martyred individual with a degree of safety for life or posible avoidance of fatal injury.

The first section of soothing scenography affords the only interval for a long breath. A maid is busy about the dining-room of a well furnished home, is late with breakfast, everything goes wrong and she superstitiously points to the calendar which shows the date to be *Friday the 13th*. She worries over this discovery and becomes *more* confused. The mistress enters and shows decided anger because the morning meal is not served. Then hubby enters, (This is where the "big noise" begins because he is *the funny man*); he—the victim—is already late at his office, and insists on breakfast being brought forth immediately. Everything served is only half cooked and consequently tough. He frets at this, then burns his fingers on a hot dish—in fact, on several hot dishes, is also superstitious about the weird looking calendar date, becomes more annoyed and excited, tucks the table-cloth under his chin in his confused search for a napkin, gets up hurriedly, pulls the table-cover with him, upsetting all the dishes. This makes him so sore he kicks the table over, then seeks composure from a cigar which proves to be an ill weed. The maid appears, he tries to take his spite out on her, but is thoroughly antagonized in this attempt. His wife is far from sympathetic over his misbehavior and when he leaves the house she follows him. He falls in the snow just outside the door, sees his wife and "lights a rag," with his heart's idol in close pursuit.

Next the victim tries to catch a car to get down town, misses it and is next seen in conflicting unison with the snowy street. He then sees two men in a fighting argument. They ex-

change their rights a couple of times and he intervenes by shoving them apart. Both are angered at this interference and throw him in a snow-heap, head first, sufficiently hard to break his corpus callosum, but still actively intent upon getting to his office, he hires a bicycle, which turns out a failure, is bruised considerably, and throws the wheel from him with such fierce disgust that the tires come off. Succeeding this he hires an express wagon, drives it himself, frantically, runs amuck, gets out and upon seeing the wagon's number to be 13, almost prostrates. Goes further and appropriates a delivery sled, makes another reckless drive, turns a sharp corner and is thrown head over heels in a snow bank. (Mgr. Note—This was a dangerously hard fall, and an unintended one, but shows up swell.)

He finally gets to the office, so lame that he sends for a pair of crutches. But he is still able to get "mushy" with his young lady office assistant; at which point the wife arrives. Catching him engaged thus blissfully, she immediately proceeds to flag him with an article of umbrellic diameter. The girl is frightened to a shrivel. Boy brings crutches and the victim starts for home, enthusiastically encouraged by his heart's idol, who energetically flogs him the best part of the way, if not all. He is next seen beaten to a frazzle, and laid out, with his crutch appurtenances, on the front steps of their suburban domicile.

Upon their return a message awaits them announcing the intended visit of his mother-in-law. The wife is vigorously vindicative toward this verisimilitude, but the victimized individual experiences a velocity of vicissitude in his mental vicinity which vibrates with no vehement viscosity of venial verse or shows any vestige of approval toward this veracious visitation of his vernacular relation—only stronger.

The fair maternal ancestor soon arrives, heading a procession of bundles, baggagemen and a trunk of ancient pedigree, which brings up the rear. (She is exceptionally clever in this role.) After several narrowly successful escapes, the victim succumbs to her cordial embraces, with extreme fear and anxiety, in which lovably consolidated state of affairs we leave them.

SWASH-BUCKLER.

Swash-buckler, the braggadocio of renown, was so called because of his perpetual tendency to bluster his valor and because of his redeeming feature to defend good from evil, for, as the picture shows, a good cause gave him a strong arm, and to some extent he maintained his boastful attitude. But his manner was a source of constant danger from which only friendship and timely good fortune saved him.

The finery and antiquity of the costumes and stage settings add remarkably to this production.

The first is a tavern scene where several men are at a table. *Swash-buckler* enters; his friends join him in drink.

Next scene shows where a villainous Captain of the Guard is beating a boy for some slight offense.

The boy, knowing *Swash-buckler* to be resentfully inclined, comes in and tells him. Captain and soldiers follow. *Swash-buckler* and Captain argue excitedly and a duel ensues in which *Swash-buckler* proves a master with the sword and kills his opponent. His friends disperse the soldiers, who later return and take *Swash-buckler* by surprise. With many guns leveled at him his sword is of no further avail.

The subsequent scene shows *Swash-buckler* in prison, where the boy comes to tell him he will take the bullets out of the soldiers' guns and save him from death, at the intended execution. The boy leaves and a Monk, accompanied by guards, enters the prison cell and reads the condemnation.

The following picture shows the boy out in the prison court removing the bullets and replacing the guns where he found them. The soldiers come after their rifles and then lead *Swash-buckler* out to be shot. They aim and fire at him with the blank loads, he falls as though killed. Monks carry him away on a barrier for dead. After they have arrived at their destination, *Swash-buckler*, to their intense surprise, arises and waves them out of his sight. Being greatly frightened they willingly and hurriedly comply. The finale shows *Swash-buckler* and the boy making good their escape.

Will release Thursday, March 19th.

"MISHAPS OF A BASHFUL MAN"

(A pleasing comic)

Length, 800 Ft. **Price $96.00**

Code Word: MISABASH

MISHAPS OF A BASHFUL MAN.

Something different from anything you have ever seen. Strictly original, odd, and most comical in its unusual theme; far away from the ordinary and extremely close to the humorous limit, and that 's what takes, you know.

The bashful man calls upon his lady-love, in the twilight hours, and attempts to be interesting in fulfilling the routine generally expected of the gentleman caller, but his efforts at composure and to entertain the apple of his eye, conversationally, musically, and munchedly, are quite futile; in fact a complete failure. Consequently, the hero who came to bask in the radiance of the fair maiden's gaze, leaves like the trees leave in autumn, with a sad, dejected and altogether appealing mien.

The next morning a bright sunlight, on the daily paper, reveals the advertisement of Dr. Non-DeBash, who positively guarantees to cure, through the astounding and newly discovered medium of "love elixir," any case of bashfulness that inhabits the earth. The embarrassed fellow readily succumbs to this intoxicating information and immediately departs, in great haste, to the offices of this wonderful doctor; the only possible relief to his ever increasing source of perplexity, a faint heart.

Already, upon his arrival, the Dr. Non De Bash is beset by other victims of this monster malady, which somewhat relieves the tepid nature of our shy sufferer. Several loving couples drink the "love elixir" and immediately swoon into affectionate unison with one another. This is evidence enough for our hero. He orders a

quart bottle of this wonderful preparation, enough to liquidize the bashful mentality of a wooden man.

From here on things are lively. The newly inspired aspirant hails most every one he meets, with a loving embrace, especially affectionate toward the gentler sex. He causes great commotion in various street scenes, at a cafe, and skating rink, being duly ejected and roughly handled in each instance. The rink scene starts the climax to his frantic conduct. He is the limit, here, and municipal officers are required to quiet the officious offender, so inoffishly obtrusive in osculative offerings. They take him before the police judge, followed by the interrupted patrons of the rink, who demonstrate an ill will toward the victim. The cops have all they can do to restrain them. With it all, however, the hero does not lose his wits, through hitting the bottle and being hit, for he persuades them all to partake of the "love elixir" that produces so succulent a disposition. The soothing dope has the desired effect, and his former aggressors are soon hilariously jolly, gay, loving and affectionate. A howl goes up for more of the elixir, which is amply supplied. Under the influence of this dope, they show even too kindly a disposition toward the hero and every one else, the last picture disclosing a half confused, half satisfied effort, on the part of the new victims, to completely overwhelm one another with a melee of affection and loving embraces, so thoroughly produced by the "bracer."

Will release April 9th.

WATCH — WAIT

FOR

That Enormously Elaborate Creation,

for Easter Week,

"THE HOLY CITY"

Length, about 1000 Ft.

TO BE RELEASED APRIL 16TH.

Don't miss this religious subject; the most astoundingly ascendent and superlatively gorgeous production of this nature ever inaugurated into a moving picture.

"THE HOLY CITY"

A stupendous pageantry investiture
in
magnificent spectacular presentation

Lengths,	**1000 Ft.**	**Price $120.00**
	1585 "	**" $190.20**

Code Word: HOLITY

"THE HOLY CITY"

No style of picture production so thoroughly appeals to the multitude as does a religious subject. Such an inauguration, however, must be based upon positive sources and convey in the staging, scenery, costumes, etc., the most accurate resemblance to Biblical facts. This we have observed, and in a way that exhibits varied beautifully impressive scenes, most realistic, gorgeous, superb and even astounding in their ascendent entirety.

The most prominently attractive features to a creation of this nature is the height of morality and instruction embodied therein, making it appropriate for any entertainment, whatsoever, and a picture that none should miss or fail to acquire the educational and scenic knowledge to be derived therefrom. No one knows this better than——everybody. Here is a subject that attracts the populace.

The first scene shows a sumptuous room in King Herod's Palace, where a feast is given in honor of Mary Magdalene, the favorite of a dissolute king, surrounded by scoffers and unbelievers. In all her regal splendor, Mary Magdalene is here reproved by the Apostle John, as are all the others for their sinful lives. They in turn deride and jeer the name of the Messiah, excepting Mary, who is impressed by the earnestness and undoubted sincerity of the Apostle.

The scene changes to the roof garden of Mary Magdalene's house, where, shortly after the feast, she is reclining in Oriental luxury, charmed by the music of sweet stringed instru-

ments and beguiling the evening hours in listening to the impassioned words of love from Barrabas, "The Lion of the Desert."

It is here she is interrupted by the appearance of Judas of Iscariot, who imparts more information concerning the Nazarene.

Mary is plainly affected by the words of Judas, and speaks of a dream she had, of this same mysterious Being, wherein she saw Him quell a raging sea, and subdue the elements to His will.

The subsequent picture shows the house of **Caiaphas**, where a number of conspirators are planning the destruction of The Messiah.

Again we return to Mary Magdalene, where, after dismissing Barrabas and the others, she calls upon the Lord to save her soul. As she kneels, in supplication, the wondrous light of truth dawns upon her; she rends the jewels from her neck, and casts them away. It is then she sees, as in a vision, the face of Christ, and slowly the red robe of shame, that adorns her body, is changed to white; her golden hair falls about her shoulders and she stands transfixed.

We next go to the tomb of her brother, Lazarus. It is here that Lazarus is raised from the dead. He returns to his home amidst rejoicing and thanksgiving for his deliverance and it is at this house that Jesus is found by the repentent Magdalene, and by Him full forgivness of her sins is granted.

But Caiaphas has not been idle, and descends upon the house of Lazarus, directed by Judas, who, for a sum of money, betrays his Lord and Master. Warning is given, however, in time for the Messiah to depart before the soldiers arrive.

The following scene shows the exterior of the Hall of Judgment, after the betrayal of Christ into the hands of His enemies. Pilate is here shown trying, in vain, to quell the aggressors who clamor for the life of the Savior.

We next return to the house of Lazarus, after the Crucifixion. The sky is overcast with black clouds, and earthquakes have rent the hills asunder. The grief of Mary Magdalene is beautifully depicted in this scene. She returns to the spot where her blessed Lord had died upon the Cross. The base of the three crosses and top of Golgotha are here pictured, where Mary, the mother of Christ, and Mary Magdalene await, with His faithful followers, permission to remove the sacred body to the tomb in the garden of Joseph. From this point we are taken to the tomb itself, showing the faithful watchers and the Roman soldiers, keeping vigil. The soldiers fall asleep, the tomb opens and the vision of an Angel appears revealing that Christ, the savior of all mankind, has risen from the dead.

Will release April 23rd.

NEXT PRODUCTION.

"THE BLUE BONNET"

(Brilliantly pathetic.)

Will release April 30th.

"RIP VAN WINKLE"

(His tragic slumber aroused the wo:ld)

Length, 1000 Ft. Price $120.00

Code Word: RIPANINKLE

THE SELIG POLYSCOPE CO.

45-49 E. Randolph St., CHICAGO, U. S. A.

FROM THE COLLECTION OF
CHARLES G. CLARKE

"RIP VAN WINKLE"

Rip, the Vagabond—Scene in front of "George the Third" Inn. Rip's house opposite. Gretchen, the wife of Rip Van Winkle, is busy at the wash tub. Rip's thirst for schnapps has brought poverty upon himself and family; unhappiness, too; for the High Dutch gin keeps Rip helplessly good humored, which constantly angers Dame Van Winkle; while Rip's perverseness is shown in the following selection from his favorite song:

A man vot is married
Is lost mit all hopes;
Yust like a poor pig
Mit his feet in a ropes.

Obstinate Rip has mortgaged his property; parting with these avails to fill the cups of the sots and boon companions that hail him, as good fellow, at the inn. With a heart too large for his purse, he suffers the usual consequences. His one conciliatory resort is in being kindly and friendly toward all the children of the village; who, as his envious acquaintances say, "Cling around him like flies on a lump of sugar," teasing and loving the good old fellow and tying tins to his dog Snyder's tail.

Rip's property increases so, in value, his eager creditors become aware that he can still pay it out if foreclosed upon. They persuade him to drink freely and take another loan; at both of which Rip is greatly pleased. But he does not sign the acknowledgment for he cannot read and, although he has signed others, is suspicious of this one. The affiliates then leave Rip to think it over while they go to tell the villagers that Rip has promised to treat "all 'round." Hendrick, the innkeeper's boy and sweetheart of Meenie, Rip's daughter, comes along and Rip calls him to read the paper. It reveals that "for sixteen pounds Rip would sell all claim to his entire estate"!!! Rip bids Hendrick to run along. Then enters the "rum blossom brigade" from the inn, all jolly and with a goodly thirst at the sight of a keg. Derrick, the villain, votes that Rip be "King of the Carousal." To their intense surprise he refuses to drink, but Vedder, the innkeeper, puts a full glass under Rip's nose and the old fellow gives in. They, later, join in a dance with the girls of the village.

The Storm in the Catskills—Rip is driven from his wife's house and goes to the mountains on the appointed night when, every twenty years, the ghost of Hendrick Hudson and his pirate crew visit the Catskills. The spirits have been seen by the villagers, drinking and smoking and playing at ten pins. When Hendrick Hudson lights his pipe, there is a flash of lightning. When they roll the ten pin balls, there is a peal of thunder. At the close of the scene Dame Van Winkle is somewhat regretful in the presence of Hendrick Vedder and her child Meenie, but Rip kisses his girl good-bye, takes his dog, Snyder, and his rifle and leaves amid the night's wild storm of lightning, thunder and torrential downpour. Gretchen, his wife, falls in a faint at the door. This scene is remarkably reproduced. Enacted with evident dramatic proficiency, the rain is seen pouring in torrents, at the door, as Rip exits.

On His Way to the Mountains—Rip carries a keg for a mountain dwarf, of Hudson's goblin crew, and the faces of the other Catskill ghosts appear from the solid rocks, smiling hideously at their victim. The last vision that Rip discovers, as he turns from one to the other, is the spirit of Hendrick Hudson, dissolved into view on top of the highest rock in the middle of the picture, at back. This scene also shows the men at their ten pin game. The dwarf, who accompanies Rip, now chains Snyder to a bush and drops Rip's flint-lock to help him down with the keg. Hudson then demands that Rip be given a drink. It is declined. They insist. He drinks their schnapps and greets them with his favorite toast: "Unt I will drink mit you unt drink all your good health unt your families unt may dey all live long unt prosper." Then he falls into an intense stupor much to the delight of the goblin men. Then the pirate ship permeates the picture while its crew of Gnomes stand pointing, exultantly, at the prostrate form of **Rip Van Winkle.** The goblin men turn toward the Hudson; themselves and their ship, Rip and Snyder, and the beautiful mountains all grow dim and dimmer. They point upward and a witch flies across the scene as they all drink and fall prostrate, at the close.

Sleeps Twenty Years—After sleeping twenty years, **Rip Van Winkle** awakens, aged and feeble (a scene that displays strong dramatic action).

His dog's skeleton hangs by the chain from the tree of twenty years growth. Rip Van Winkle totters down the mountain, leaning on a tree limb he has picked up.

"How dot village iss grown since yesterday!"

A street scene in the now flourishing town of Falling Waters. Rip is discovered coming into town and is jeered and tormented by the children who drive him from one place to another. The old "George the Third" Inn now bears the sign, "George Washington Hotel." Rip's former tumble-down hovel is replaced by a handsome cottage. He approaches Seth, the new landlord, shows he is worn and weary, begs shelter and inquires for Vedder, the old innkeeper. Seth don't know about him, but takes pity upon Rip, bids him rest and gets a mug of brandy for him. Derrick, Rip's deceiver, and now the husband of Dame Van Winkle, enters with his nephew, whom he wishes Meenie, Rip's daughter, to marry; thus to have the handling of Rip's estate, which, through the natural growth of the village, is now a vast fortune. But Meenie repulses the suggestion and, in her anger, shoves the insistent nephew from her presence with such force that he tumbles at the feet of his uncle. Gretchen steps between Derrick and her daughter. Derrick raises his cane as though he would strike her. Hendrick Vedder, returned from his sea voyage, quickly confronts Derrick to warn him against any ill treatment to Meenie or her mother, and to falsify the scoundrel's statement that he, Hendrick, was lost at sea. Derrick orders them away, asserting that the property is his. Hendrick contradicts this statement and recalls the base imposition that Derrick wanted Rip to sign, twenty years ago. Rip Van Winkle, feeble and gray, but with a conception of what has taken place, slowly rises and flashes the paper before them to confirm Hendrick's statement. The latter reads aloud, the contents of the old and almost illegible parchment, while the assembled villagers gasp in amazement when shown that the document was never signed. They now become enraged at the villainous Derrick—whose ill treatment to his wife and stepchild, they well know—and drive him from the town. The truth dawns upon both sides; Rip Van Winkle sharing alone the burdensome loss, for twenty years, of his friends, while the contrast in realizing his absence is shared by the entire population. With inexpressible surprise and happiness, Gretchen and Meenie can do no more than cry for joy at the husband and father's return. Rip calls to his wife and she, after twenty years of worry, is made happy, a second's time, by the old man's familiar, fond embrace. Needless to say that Hendrick conveys a similar claim to the sweetheart of his younger days. Rip picks up the stone mug of brandy and gives his famous toast, etc.: "Uut may you all live long unt prosper." The villagers cheer and wave their hats. Here is shown, in effect, the closing scene of the drama, where Rip says "Well, den! bring in all de neighbors unt de children, unt de dogs unt I will tell my strange—strange story."

Will release April 30th

NEXT PRODUCTION

"THE BLUE BONNET"

Length about 925 feet

To be Released May 7th

"RIP VAN WINKLE"

(His tragic slumber aroused the world)

Length, 1000 Ft. Price $120.00

Code Word: RIPANINKLE

THE SELIG POLYSCOPE CO.

45-49 E. Randolph St., CHICAGO, U. S. A.

FROM THE COLLECTION OF
CHARLES G. CLARKE

"THE BLUE BONNET"

A beautiful presentation; properly introducing the Salvation Army

Length, 925 Feet. Price, $111.00

Code Word: BLONNET

THE SELIG POLYSCOPE CO.

45-47-49 E. Randolph Street

CHICAGO, - - U. S. A.

"THE BLUE BONNET"

(An Impressive Picture Story Founded on Truth.)

The author fortuitously happened upon the following advertisement in a daily paper:

> WANTED:- a good home, in the country, for two small children; mother a hopeless invalid; father a confirmed drunkard. Address Slum Post No. 1
>
> SALVATION ARMY HEADQUARTERS.

A visit to headquarters and meeting with officers of the army revealed that finding of good homes, for orphaned and deserted children, constituted a good share of their Christian work. Then followed the writing of *The Blue Bonnet;* later submitted to the S. A. officers, who, being so pleased with the absolute fidelity of same, at once volunteered to give the picture complete realism by posing for the required scenes. And from this reproduction we see the army correctly engaged in its admirably charitable work.

Not before, to our knowledge, has the merit of any story been so accurately transmuted, for each scene, enacted in the utmost conformity to life, reveals many deplorable incidents and facts that are rarely known, but are here shown in intensely interesting detail.

THE BEREAVED PARENTS.—The first view discloses a living room scene in the home of a well-to-do farmer. The good old farmer and his wife are well past the prime of life; living with but one sorrow in their otherwise happy unison—they are childless. But this regret is doubly intense in its significance. An old-fashioned oval frame, wreathed with immortelles, sustains the pictured faces of two beautiful children; called to the great beyond years before our story opens. The mother is seen to look fondly at the retrospective likenesses, then sink sobbingly to a near-by chair. Her husband rushes in excitedly. He has noticed the advertisement, regarding the children, which

he reads to her. She at once decides he must obtain them for adoption. He barely has time to make the city train; so packs an old valise and is hurriedly off on his eager mission.

A Salvation Lassie.—The wearer of *The Blue Bonnet* is on an errand of mercy to the garret that the two little waifs call home. New clothes for the little boy and clean bedding for the dying mother are provided.

Farmer Finds Homeless Children.—Then we witness a meeting between the old farmer and the little girl. She tells the old gentleman of her mother's distress. He gives her money and bids her return to provide immediate necessities, while he goes to the Army Headquarters.

Drunkard Tries to Rob His Child.—The drunken father sees the child receive the money and attempts to rob her, but the little girl escapes to her protector.

Farmer Interferes.—The old farmer soon convinces the drunkard that he is going to defend the children and their sick mother, and when the toper becomes too aggressive the good old man justly beats him into submission.

Drunkard Follows His Daughter.—Then the coward thinks of an easier way to appropriate this charity money, and waits to follow his daughter. The little one returns to her sick mother and, as she tells of her new friend, the brutal father enters and despoils them all.

Drunken Brute Robs His Family.—He strips the little boy of the clothes the S. A. Lassie has given him and then, so low has he fallen, he takes the clean bedding provided for his helpless wife.

The Price of Liquor.—Then we see him enter the pawn shop with his booty, and next with money into a low grog-shop.

The Dawn of Hope.—The following scene shows a meeting between the officers and the old farmer. He explains his wishes and is introduced to the members who have the case in charge. During this meeting we see a Salvation Army parade and the interior of their Relief

Headquarters, where food is given to the poor. (Posed and arranged absolutely correct by Staff Captains and Brigadiers of the Regular Army Staff; themselves taking part.) The little girl arrives and tells her friend, the Salvation Lassie, of the robbery just committed by her father.

THE BLUE BONNET TO THE RESCUE.—Another basket is filled and, enlisting the services of the old farmer, the S. A. Lassie takes the child along and returns to her dilapidated abode.

THE MOTHER DIES: HER PRAYER.—After making an earnest appeal to the farmer to care for the future of her children, the poverty stricken mother pays her life as a sacrifice to sin. The Lassie, the children and the farmer kneel in prayer.

THE DRUNKARD'S RETURN.—The father, now steeped in liquor, staggers in, stumbles, and falls, exhausted, over the kneeling farmer's feet.

JUSTICE DEALS THE PENALTY.—Without a second's hesitation, the old man seizes him and hurls him through the garret window. An old photograph gallery adjoins the attic, and we see the last of the brute as he disappears through the skylight. The farmer coolly returns and finishes his prayer.

THE DELIVERANCE.—Then we see the children arrive in their new country home, both the farmer and his wife vieing with each other in showering attention upon them. The Salvation Lassie stands framed in the open door thanking God for their rescue. *The Blue Bonnet* mission is ended.

Will release May 7

Send for description of our

ECONOMY LAMP REGULATOR

Saves 60 per cent.

For alternating current only.

(Two extravagant comics)

Troubles of a New Drug Clerk

Length, 470 Ft. Price, $56.40

Code Word: TROUBLERK

Summer Boarders Taken In

Length, 525 Ft. Price, $63.00

Code Word: TAKENIN

THE SELIG POLYSCOPE CO.

45-49 E. Randolph St., CHICAGO, U. S. A.

TROUBLES OF A NEW DRUG CLERK

First is shown a "would be" Jack-of-all-trades, who, after meeting with several mishaps and rejections of his services, discovers a placard which reads: "Wanted—Soda Fountain Man." He applies for the job and is put to work.

It is soon shown that he knows little or nothing about the dexterity of "soda jerking," though fortunately—for him—the first victims of his dispensation do not submit themselves to the dangerous hodgepodges of his cook-house recipes until his employer has gone out to mingle in the fresh air. Business soon picks up. The "would be" makes an enthusiastic stab at properly proportioning the thirst quenchers and, at least, manages to take in a few nickels, which he "rings up," going south with a V. or an X. at each operation.

Several "of the sick list" enter and the eager dispenser—now thoroughly alert from the "easy money"—quickly occupies the position of prescription clerk and dopes them up in any way convenient—what they won't take, he pours on them. A little of this, of course, soon goes a long way. In fact, far enough to bring the infuriated victims (of lemon effervescences, etc.) back to the store. Several agonized sufferers are also enraged at the imposter. He perceives it is high time to seek a refuge, and accordingly makes a dash to the street. A chase follows; involving some most extraordinary and highly amusing features; ending with the knave being thrown into jail.

SUMMER BOARDERS TAKEN IN

The double meaning of a notice to this effect is made the basis of this comedy.

Hiram Doem, owner of a farm and country home, makes a business, during the summer months, of catering to the tired city folks; who, seeking quietude and repose away from the tumult, leave their comfortable homes in town—to fight musquitoes and sleep on hard shuck mattresses.

Hiram is first discovered reviving an old sign, getting ready for the victims; for his exciting advertisements in the city papers always bring him a harvest of hopeful humanity. He leaves for the station and his wife hustles the hired help around to get everything ready for the onslaught.

A portly lady, from the city, soon arrives with a bunch of juvenile peace-disturbers, a grown daughter, and a love-sick dude who has

temporarily suspended his services, at hopping the ribbon counter, to anticipate the joy of a few weeks in the thickets.

By mutual consent, a tramp has changed wardrobe and position of honor with a scarecrow in a nearby corn-field.

A German professor rides up the dusty road on a bicycle, stops for a rest in the shade of a telephone pole, and hangs his coat and hat on a nearby picket fence. Mr. Tramp, or the supposed scarecrow, is invigorated at this instance and makes another profitable exchange. Through the rest of the comedy the professor is only a few paces pursuant to the hobo, until the Knight of the Road, finding nothing else left loose about the premises, carts the professor away in a convenient wheelbarrow.

Things are made so lively for the new-comers that a very few minutes suffice to show the city matron that any old life but a country life is good enough for her; and, although she has paid a fortnight's board in advance, for herself and what she brought with her, she willingly gathers her family and makes an informal drift toward the depot.

The mishaps and laughable incidents here shown are purely typical of the so-called "rest-a-whiles," found near every large city, and the scenes here depicted will appeal to every one who has been thus "taken in," or who would profit by the experience of those who have.

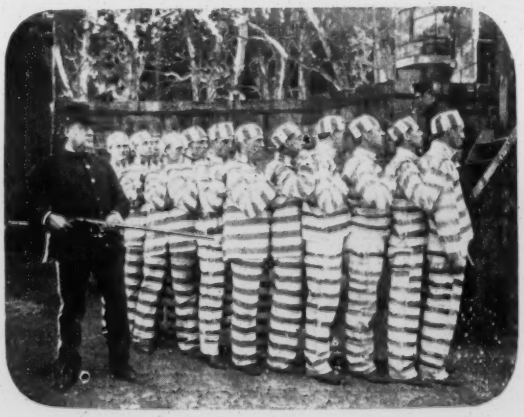
Both subjects will be released

May 14, 1908

A startling new melodrama

"THE SHADOW OF THE LAW"

Abounding in intensely exciting scenes



This excellent feature film

WILL BE RELEASED MAY 21st

Code Word: Shadolaw

THE SELIG POLYSCOPE CO.

45-47-49 E- Randolph Street

CHICAGO, - - U. S. A.

THE SHADOW OF THE LAW

The Accusation.—A circus is showing in New York City. Among the ring performers there is a skillful bareback rider; a man named Frank La Rue. La Rue boards on a side street near the circus grounds and is seen to come out of the house at an early hour of the morning, when many people are on their way to the city. A murder has just been committed in front of his stopping place. He hastens to assist the woman, whom he supposes has fallen, and is horrified to find she has been murdered.

The perpetrator of the crime has fled from the scene, to await just the opportunity that now presents itself; that of transferring the guilt to another. He quickly finds an officer, points to La Rue, who is now releasing his hold upon the woman whom he thought to assist. He and the officer rush to the scene. Others are, by now, attracted. La Rue is arrested. Circumstances lead to his conviction, and he, an innocent man, is sentenced to life imprisonment in Sing Sing.

He Escapes.—While laboring in the prison yard La Rue recognizes an old friend, a former acrobat with whom he had performed. A plan of escape is quickly arranged and enacted. An exciting scene among the alert convicts and prison guards follows. No one else escapes, however.

Five Years Later.—La Rue is now performing with another circus, under the assumed name of Derring. While playing in a small town in Nebraska, he is recognized by the county sheriff, who has descriptions and offers of reward for him. The sheriff attempts to arrest him, but the innocent man, with a vivid memory of his former imprisonment still casting a shadow of dread upon his existence, frenziedly dares to escape again. He succeeds; but straightway the sheriff and a deputy mount upon horses and pursue him.

Rustic Sympathy.—A prosperous farmer and his daughter, in town to see the circus, witness the exciting scene, the attempted arrest, the escape, and great commotion which followed. The next morning newspapers give a bold account of the affair, and details of the charge against La Rue; headed:

EXCITING SCENE AT THE CIRCUS.

Last Night Our Sheriff Recognized in Derring, the Bareback Rider, a Man Who Is Wanted in New York State for Murder.

Reward placards, which cover the town and county, make a strong impression on the girl's mind, for the clever feats of the rider had appealed to her simple nature with more than a flickering admiration. His skill upon the horse had held her spellbound, and his final daring, in defiance of the officers, aroused her to the highest admiration for his bravery. Her only thought was, that, surely this man, who possessed so much of grace and bravery combined, could not also possess the brutal instinct of cowardly murder.

We see her and her father returning to their country home. The father has made use of his visit to town by purchasing a new suit which he leaves on the bench on the porch. He has left the horse and buggy standing in the lot as he will have occasion to ride later.

The Shadow Darkens.—The sheriff and his deputy arrive at the farm house and accept the farmer's hospitable offer to refresh themselves. The horses are put up, and, after the officers and farmer enter the house, the hunted man appears at the door; unknowingly to any one but the girl. She almost screams with astonishment, but her unceasing admiration for him, and willingness to assist him, controls her presence of mind, and, instead, she quickly tells him his pursuers are within the house. Hopelessly the refugee draws his revolver, willing to die by his own hand rather than return to prison to suffer the death of his freedom. She eagerly restrains him, in a manner that conveys her heart-felt interest in his welfare. He perceives the unaffected sincerity of this fair country lass and submits to her earnest bidding. Though she knows she subjects herself to the law and to dishonor, by sheltering this man, she assists him to hide in the corn-crib and herself sits upon the porch steps; just as her father and the officers come out to feed the horses.

The Shadow Darkens Deeper.—Her father enters the barn, returns with a two-peck measure and starts for the corn-crib. The terrified daughter, alert to the necessity of prompt diplomacy, offers to get the corn, and, indicating the well, tells her father to get *water* for the horses. He assents, and, had the men suspected her purpose, they could easily have been convinced from the relieved uneasiness of her vigilance.

Shadows of Hope.—The horses are fed and the men immediately return to the house, for "a long time between refreshments" does not appeal to either of them. The girl is quick to open the door of the corn-crib. La Rue tells her, her goodness is to an unworthy and useless cause. He reveals that he is still in his ring costume—tights and spangles—making escape quite impossible. She thinks of her father's new suit which is still on the porch and hurriedly gets same. The refugee discards his mackintosh and substitutes the street clothes. Escape is their only solution and they venture it; take the horse and buggy in a mad dash to the nearby railway station. The clatter of horse hoofs on the pike alarms the officers. They detect their host's daughter fleeing with La Rue. To deter this escape, they have no time to loose. They run for their horses, mount, set spurs to the steeds, and follow the couple at a breakneck speed.

The Shadow Deepens Again—The runaways are overtaken and captured; for, in fear of the girl being shot, La Rue does not antagonize his pursuers but jumps from the buggy and throws up his hands. The girl, as well, feels the stress of the law, for both she and the man of her coverture are arrested.

Next we see them brought before the county judge, before whom La Rue is to go through the formality of being sent back to New York. He beseeches an acquittal for the girl, for her share in his effort to escape.

Darker Grows the Shadow.—La Rue repeatedly asserts his innocence, but to deaf ears. Then a telegram arrives from the governor of New York State, worded: "A dying convict has confessed to the crime for which La Rue alias Derring is charged. Release him."

The Shadow Lifts.—With a true western love for justice, the couple are made the hero and heroine of the hour. The judge proposes three cheers for the bravest, smartest girl in Platte county which the assembled officers and citizens give with an honest will. The scene closes with La Rue telling the crowd how the little woman saved his life by preventing him from killing himself, and how she assisted him in his last effort to escape.

Hope Without a Shadow.—And we know that happiness has now opened its path for our hero, and surely the trials that were necessary to bring about this meeting between he and his protector, who so graciously befriended him in *The Shadow of the Law*, will not soon be forgotten.

Will release May 21st

Send for description of our

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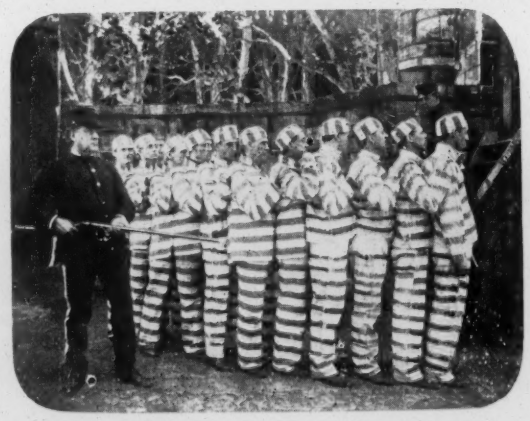
A startling new melodrama

"THE SHADOW OF THE LAW"

Abounding in intensely exciting scenes



This excellent feature film

WILL BE RELEASED MAY 21st

Code Word: Shadolaw

THE SELIG POLYSCOPE CO.

45-47-49 E- Randolph Street

CHICAGO, - - U. S. A.

"IN THE NICK OF TIME"

A melodrama of romance and daring in the Kentucky Mountains

Code Word; NICOTIME

"NOT YET BUT SOON"

A most comical contrast.

Code Word; YETSOON

THE SELIG POLYSCOPE CO.

45-49 E. Randolph St., CHICAGO, U. S. A.

FROM THE COLLECTION OF
CHARLES G

"IN THE NICK OF TIME"

Bessie Barton, a young girl of the Kentucky Mountains, is loved and courted by Robert Clayton, a wealthy young man from the blue-grass district.

Jack Martin, a mountaineer, is also in love with Bessie and resents Clayton's attention to the girl.

The girl lives alone in a cabin situated on a high crag in the mountains, and for her protection there is a small drawbridge suspended from a sturdy oak, in front of her door, which, when raised, makes her home inaccessible. Here, the orphan girl grows into magnificent womanhood.

Clayton is proud of his sweetheart and decides to introduce, to her, his blue-grass friends. He prevails upon a number of them to accompany him to the girl's lonely home and publicly invite her to a Mayday party which he is going to give on the lawn in front of his beautiful country home.

Martin, the jealous mountaineer, determines to kill his rival. As Clayton and his friends are leaving, he appears, with murder in his heart; but, in his blind rage, he fails to notice that Bessie is watching him in her anxiety and hope for the safe departure of her sweetheart and his friends. The villain raises his rifle, to bring his rival to the earth, but the girl springs against him and diverts his aim; then severely upbraids him, disowns his acquaintance, and bids him leave her. On her way to the party, Martin halts the girl and trys to prevent her going. She lashes her horse and leaves him muttering bitter curses. When Bessie arrives at the party, Clayton introduces her to his aristocratic friends. The ladies laugh at her rustic apparel and decline to recognize her. The scene closes with Clayton's assertion that an insult to the lady is an insult to him; for she is to be his wife; which he reveals by comforting the abused girl.

We next see a gang of laborers carrying dynamite from a shed to a near-by cut, preparatory to blasting the way for a new railroad. With jealous rage still smoldering in his heart, Martin comes upon the scene, steals one of the bombs and departs with the intention of destroying his rival's property. We see Bessie return to her mountain home -- to again find her unwelcomed mountain lover waiting to make a last appeal. She tells him she does not, and never could love him. He threatens to make her do so. She flees across the drawbridge and raises it barely in time to prevent his pursuit. He sees his success-

ful rival approaching and prepares to kill him. Clayton arrives and climbs the rock steps toward his sweetheart's cabin. Martin approaches and covers him with his gun; ordering him to throw up his hands and say his prayers. Young Clayton, though facing sure death, tells Martin he is a coward to shoot an unarmed man. Martin's better nature gets the upper hand of his jealousy; he lays aside his gun and knife, declaring they are now equal. It is two hundred feet to the rocks below, and may the best man win. After a fierce struggle his superior strength gives him the advantage and Clayton is knocked down, falling insensible at his rival's feet. Martin calls to mind the dynamite bomb he has stolen and decides it will be better to destroy the man, himself, than his property. He lights the fuse and lays the dynamite stick by his enemy. But the girl might rescue him or be hurled to death with him. His rifle! the rope! it is an easy matter with his deadly aim to remove that possibility. The bridge falls, the bomb is fusing, and Martin quickly departs, satisfied that the dynamite will remove all trace of the crime he intends to commit.

A report of his rifle brings Bessie to the door; she takes in the situation at a glance, starts to let down the bridge to go to her lover's assistance -- it is gone; but the rope is there. Must she see him die? No! the rope! to grasp it! swing across to the ledge, run to the helpless man, and throw the hissing stick of dynamite into the ravine far below. Just **In the Nick of Time,** this thrilling rescue is accomplished by the brave girl, and, with her sweetheart's unconscious head pillowed in her arms and as a great smoke rises from the chasm below, we leave them to that future that is always kind to brave and true hearts.

"NOT YET BUT SOON"

Scene in a crowded street-car. A young woman enters. A heart-smasher offers her his seat--she is good looking; then he poses as a hero. Presently she starts to get off. He smothers the atmosphere with scrapes and bows and offers to carry her suitcase. She declines. A difference between them. Everyone interested.

We next see them alight from the car. He insists. She sees no alternative. He accompanies her to her home. As

he lingers, in much gusto at the gate, the young woman's husband comes out of the house. Immediately Mr. Gallant is roughly handled.

But our Nero thinks of a way to get even. He goes to an employment agency and hires a victim - a young woman of fair appearance. He tells her she is to work at his enemy's house; himself, however, posing as the owner of the house. Her heart is light. Then the foxy smasher, sends a boy with a note into the house, telling his enemy to come out and meet a dear friend. Mr. Gallant then ushers the young woman, of his employ, to the front steps and tells her to wait a second; while he, himself, hides behind a high fence.

His enemy comes out to see who sent the note. He finds no one except the girl, and angrily demands an explanation. She almost faints. He has to support her. Mr. Gallant sends the boy in to tell the man's wife - the woman he admired. She comes forth and finds "her's only" holding - apparently caressing - another. Big trouble is the consequence. The wife repays the husband for the same offense for which she was mistaken - much to the entire satisfaction of our Nero; who laughs with the rest of us - "fit to split."

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Will release May 28.

"EAST LYNNE"

The most popular emotional drama ever staged.

Code Word; EASTLYNNE

Will be Released June 4th.

THE SELIG POLYSCOPE CO.

45-47-49 E. Randolph Street

CHICAGO, - - U. S. A.

"EAST LYNNE"

There are but few people who have not seen this tragic and pathetic play—at some time or other—at least once in their lives. And the others have heard of it. For exactly these reasons, more people will go to see the moving picture presentation of East Lynne than might be anticipated to the exhibition of almost any other play, that has been or could even be proffered. When so renowned a play as East Lynne is tendered, in pantomime, to the public, all that the people need to see, is its appelation—preferably on lithos or posters—in front of your theatre, and it works like a magnet, like magic, in drawing the people in greater assemblage than to which any other title could aspire. And now they will go—yet again—to refresh their memory, to be influenced once more by its appealing interpretation, and to compare the accuracy with which the moving picture can duplicate the play, itself. Upon the occupancy of this precision, the realistic strength of this film is founded. Among the ablest characters were employed; and they rehearsed long and diligently.

For those to whom the play is instinct, we afford the following epitome:

Sir Francis Levison, a villain who parades under the garb of fashion, commits a murder, for which an innocent man, Richard Hare, is accused and arrested. Richard retains, as counsel, a rising young lawyer named Carlyle. Mr. Carlyle has recently married Lady Isabel, the beautiful daughter of an Earl. Levison, the villain, is also ardently infatuated with the newly-married lady Isabel, and presistently besets her with honey-tongued assertions of his admiration. He arouses

the jealousy of the young woman against Barbara Hare, the sister of her husband's client, Richard Hare. Richard's sister finds it necessary to frequently consult Mr. Carlyle concerning the defense of her brother in the murder trial. Their interviews are, however secret, and Lady Isabel, being goaded on by her lover, Sir Francis Levison, misconstrues the object of these meetings between her husband and Barbara Hare, and finally, when Levison leads her to the place where Barbara and Mr. Carlyle have met, she consents, upon this evidence, to elope with Sir Francis.

A few years pass, and Carlyle has secured a divorce from his wife and married Barbara Hare. In the meantime Lady Isabel, being badly treated by Sir Francis, leaves him (he having neglected to keep his promise to make her his wife). She learns of the serious illness of her little son, who is at the home of his father and stepmother, and determines to apply for the position of nurse for the little one, who has been advertised for, so she can be by the bedside of her boy in his last hours. Disguising herself as "Madam Vine" she secures the position; but the death of her boy so effects her, she throws off her disguise and reveals herself to him, as his Mother. She is discovered by Joyce, a former maid of her's; but Joyce consents to keep her secret. Her identity, however, becomes known to the quaint spinster sister of Mr. Carlisle, and, although odd and eccentric in her ways, through her excellence of heart, a reconciliation is brought about at the death-bed of Lady Isabel. The plot also shows how Sir Francis Levison meets his deserts by being brought to justice, as the real murderer; thus securing the acquittal of Richard Hare.

POSTERS of "EAST LYNNE"

Half and one-sheet paper can be secured from your Exchange. Order now.

On the Way

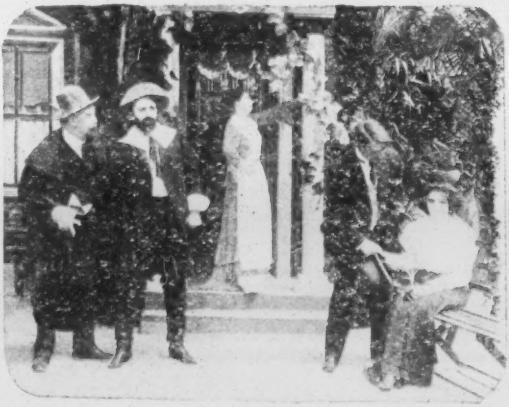
"DAMON and PYTHIAS"

The world-famed drama of Sicily's loyal Senators - "DAMON and PYTHIAS"

For first run, we suggest that you order as soon as possible. This film will be out in a short while.

THE HIDDEN HAND

An Exciting Drama in Five Acts



Code Word; QUIET

Will be Released June 11th.

THE SELIG POLYSCOPE CO.

45-47-49 E. Randolph Street

CHICAGO, - - U. S. A.

The Hidden Hand

Few stories have ever enjoyed greater popularity than this famous New York Ledger serial written by Miss E. D. N Southworth. In placing this drama before the picture loving public, no pains have been spared to reproduce the famous scenes accurately. The prologue shows the incarceration of Miss Eugene Le Noir in The Hidden Hand, and the stealing of the little child, Capatola, by the noted nurse who flies to New York with the little charge.

Fourteen years later—Nurse Grewell finding her own days numbered, writes to Major Warfield of Virginia, an old friend of Eugene Le Noir who knows of Gabriel Le Noir's villainy, telling him to come to New York and search for the child. The Major arrives, meets his nephew, and accidently the girl, Capatola, who is earning a precarious livelihood as a newsboy. The Major and nephew apply to the police for assistance. Capatola is arrested for masquerading as a boy, and brought to the police court. A meeting between Capatola and her future guardian is pictured, and a laughing meelee between the excitable Virginian and a confidence man, into whose clutches he has fallen, ends this scene.

Then we find the little girl—now the happy ward of Major Warfield of Virginia—surrounded by every luxury, her days of trial and struggle over. Also that Herbert, the Major's nephew, a young naval officer, has struck his colors to the charms of the vivacious girl, and the dawning of of a pretty romance is witnessed.

Gabriel Le Noir learns of the return of Capatola to the neighborhood, and fearing the loss of his dead brothers fortune, engages Black Donald, a notorious ruffian, to take the girls life. Capatola proves to be more than a match for the rascal, and by a clever ruse captures the robber. He, after a few months in jail, repents of his sins and sends the brave girl a confession of his share in the capture and detention of her mother whom Le Noir keeps concealed in the hidden house. This house has gained the reputation of being haunted through the frequent appearances of a woman dressed in white who frantically appeals to the occasional passers by, by waving a gloved hand. In supplication, a ruse of Le Noir's, who releases her only at night, well knows that her appearance will frighten the neighbors and start the rumor that the house is haunted.

Capitola, now in possession of the secret of The Hidden Hand, through Donald's confession, finding that the prisoner is her own Mother, mounts her pony and with a faithful servant to accompany her, dashes to the rescue. The Major and Herbert, learning of her errand, start in hot pursuit on horseback and arrive in time to block Le Noir from causing further trouble, and to witness the reunion of mother and daughter.

This picture drama is replete with good comedy and thrilling situations, brought about in a natural and consistent manner

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TO BE RELEASED JUNE 11th, 1908

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NOTICE

To Be Released Soon

"DAMON and PYTHIAS"

A Historical Drama
of Sicily's Loyal Senators

Order from Your Exchange at once.

IT WILL MAKE A BIG HIT.

THE SELIG POLYSCOPE CO.
Chicago, U. S. A.

THE FIGHTING PARSON

A DRAMA OF ROMANCE

Our Latest Films

Code Word; QUICKSET

THE MULTNOMAH FALLS

The most beautiful scenic production ever staged.

Code Word: QUICK

THE SELIG POLYSCOPE CO.

45-47-49 E. Randolph Street

CHICAGO, - - U. S. A.

THE FIGHTING PARSON

John Glade, a young theological student, being of a delicate physique, is advised by a medical man with up-to-date ideas to take up physical culture. One of his tutors is an adept at the manly art of self-defense, and for three years at college life the young man finds recreation and health in daily friendly bouts with his teacher. The knowledge that we store up in youth often finds expression in unexpected quarters.

As our story opens we see a nurse leaving the mansion of her wealthy employer, with two beautiful children entrusted to her care for an airing in the park. The father of the children has a bitter enemy in the person of a rejected suitor for his wife's hand before their marriage. A threatening letter received at his place of business is read, and its contents disregarded. We then see the nurse with her little charges arrive in the park. Parson Glade taking his daily walk happens on the scene. The parents of the little ones are parishioners of his, and he himself is a great favorite of the little folks, and being a frequent visitor at their home, he greets them, admonishes the nurse Mary to be watchful, and passes on. A fellow servant of Mary's, a chauffeur, is passing with his employer's auto and banters her to go for a short ride. The temptation is too strong for Mary, and she, after ordering the little ones to remain where they are, gets in the auto, telling her admirer to just take her to the gate and back. Two kidnapers are lying in wait for just such a chance. The children are seized, thrown in a cab and spirited away. Mary returns to find them gone. The parson happening by again takes in the situation

at a glance. He sends the nurse home with instructions to telephone the father. He jumps into the machine and orders the chauffeur to overhaul a cab they see disappearing in the distance. The father is next seen receiving the news over the telephone—the disregarded letter is re-read—You stole from me the woman I loved. I told you then—ten years ago—that I would bide my time. YOU ARE PAID IN FULL.

The father rushes home to his distracted wife, dazed by the cowardly revenge his ex-rival has taken. Our parson, who is gifted with that wonderful quality we call initiative, has taken the law in his own hands, and while the father's clerks are widely telephoning for assistance, he has run down the kidnapers. He coolly waits for one of the scoundrels while he pays off the cabman whose vehicle has been hired for the occasion, promptly knocks him senseless with a perfectly aimed blow on the point of the jaw, drags the scoundrel into a basement door, puts on the rascal's top coat and cap and gains access to the den where the children are hidden. Once inside the parson proves his title. He discloses his identity to the astonished gang, and bringing to his aid the fistic skill acquired as a youth, he soon has them all down and out, picks up the weeping children, gets into the auto and away he dashes up to the door of the stricken home. As the children rush into the arms of their weeping mother, our parson lifts his hat in reverance and quietly remarks—even a minister ought to know how to defend himself

---

To be released June 18, 1908

ORDER NOW!

THE MULTNOMAH FALLS

For natural scenery nowhere on earth can the Pacific Northwest be surpassed. This film showing the Multnomah Falls, Oregon will be one of the prettiest films ever made. It opens up with railroad scenes from Portland to the Falls, a distance of about fifteen miles. It will be worth while seeing as it is one of the greatest points of interest in Oregon.

Will be Released June 18th.

See Your Film Exchange

ORDER NOW

To be released soon

"DAMON and PYTHIAS"

Order from Your Exchange at once

IT WILL MAKE A BIG HIT

As Selig's Films All Do.

THE SELIG POLYSCOPE CO.

Chicago, U. S. A.

Damon and Pythias

A Historical Drama of Sicily's Loyal Senators.
The most magnificent spectacular scenes ever staged.

DON'T MISS IT!

IN SIX SCENES

CODE WORD "QUILL"

"Back in Time to Save My Friend"

GET THIS FILM FROM YOUR EXCHANGE

The Selig Polyscope Co. Inc.

45-47-49 E. Randolph Street

CHICAGO, U.S.A.

"DAMON and PYTHIAS" - A Historical Drama

The Feature Film, "DAMON and PYTHIAS" is pre-eminently the most popular and instructive picture of years; in fact it will be a great card, and you can look for packed houses. It will bring to your theatre, a class of people who have not visited you before. Understand, this is something so different, something that is instructive as well as beautiful. It appeals to people of every social life as well as the Knights of Pythias and all allied societies. The story is taken from the Historical legend of Damon and Pythias, who lived in Syracuse in Sicily before the Christian era. The film tells the entire story in all of its details, and shows the most magnificent spectacular scenes that was ever staged for Motion Pictures.

Act. 1—The story opens with Dionysius the Tyrant of Syracuse and one of the retainers, Procles, awaiting the tidings of the senate. Dionysius wants a president of senate elected who will be friendly to his corrupt rule. Philistius has the citadel where all the Sicily's gold and treasures are stored. Damon an upright senator of Syracuse hears of this and immediately has angry words with Procles and the soldiers. This is one of the grandest scenes in the play, shows Damon and his friend Pythias in a brawl with the retainers and slaves of Dionysius.

Pythias comes to his friend's rescue and drives off the tyrants retainers.

Lucullus, formerly a slave whom Damon had given his liberty, arrives on the scene. Damon orders his old slave to take Hermion, his wife and his child to his mountain villa, as he fears the vengeance of the tyrant. Hermion appears on the scene and reluctantly agrees after Damon assures her he has nothing to fear. Hermion beseeches Damon to accompany her to the mountains as she fears for his safety, but he cannot leave as the affairs of the state, and troublesome times demand that he stay in Syracuse.

This makes a very beautiful and instructive set of pictures. They are appreciated by the children for their richness and beauty, and by the elders because of their faithful delineation of one of the grandest friendships in all history.

Scene 1

Shows the hireling soldiers of the tyrant Dionysius trying to stop Damon from entering the senate; the tyrant knows that Damon's rugged honesty will stand in the way of his plans to plunder the treasury of Syracuse.

Scene 2.

Dionysius denouncing Damon as a traitor for daring to oppose his plan of misrule and plunder. The tyrant sentences Damon to be beheaded in six hours.
This does not frighten the honest senator, so the monster Dionysius threatens to behead his wife and child.

Scene 3.

The cowardly senators leaving in fear and trembling after Damon's outburst of wrath at Dionysius' perfidity to Syracuse and her people.

Scene 4.

We find Calanthe, the affianced bride of Pythias, begging him to escape from prison where he is incarcerated as security for the safe return of his friend Damon, whom Dionysius has allowed six hours in which to bid his family farewell. Pythias refuses to escape as he knows Damon will return to meet his fate.

NOTE—The massive scenery and historically correct costumes of these pictures.

Scene 5.

The beautiful wife of Damon and their son awaiting the return of husband and father all unsuspecting of the sad message of sorrow he will soon bring.

Scene 6.

At the scaffold, Pythias awaiting the coming of the executioner. Damon has not returned, Pythias must die in his stead. Is Damon false to his friend? Over the hill comes horse and rider all jaded from a long, hard ride. 'Tis Damon returned to meet his fate. Even the strong heart of the tyrant Dionysius is touched by such fidelity and friendship, and he bids them both to go in peace and live their lives.

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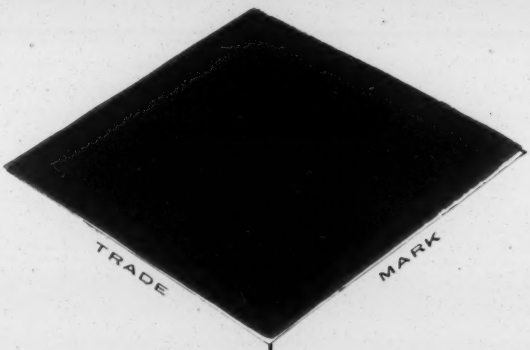
THE TALK OF THE COUNTRY

AND THEY ALL KNOW THIS TRADE MARK



Released July 2, 1908

A HIT FOR THE FOURTH

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Will get the Highest Possible Award for the Most Patriotic Film ever Produced

The Spirit of "76"

Our July 4 Special

Released July 2, 1908

A HIT FOR THE FOURTH

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45-47-49 RANDOLPH ST. - - - CHICAGO, ILL.

THE SPIRIT OF '76

Most Patriotic Drama ever Staged
Code Word "QUICKNESS"

Colonial atmosphere pervades every moment, and in this stirring picture it discloses scenes that from reading have become impressed indelibly upon the minds of every man, woman and child in America.

It is Philadelphia in the year of '76. The British are in possession. In the opening scene we see them roystering in the open streets. An old Quaker arrives at the home of the widow Morton to find young Harry Grey—a captain in the colonial army, and sweetheart of Pamela, the widow's pretty daughter—saying farewell on the steps. "Thou art a rash lad to have ventured here to see thy sweetheart in that uniform, and our town crowded with red coats." The mother appears and urges the boy to fly. An old negro servant rushes on to say to Massa Harry, that his life depends on immediate flight. The young man laughs and dashes away followed by the servant. Just here a neighbor's daughter is seized in the street by a drunken soldier. She screams and runs into the yard of the Mortons for protection. This action is too much for the man of peace, and the sturdy follower of William Penn promptly throws the brute into the street. He rises, draws his sword, only to be confronted by Major Breen of His Majesty's army, who orders him away, apologizing to the family, and he and his brother officer are introduced to the ladies as the particular members of His Majesty's service who will take up quarters at the widow's spacious mansion. The British were there providing quarters for their officers throughout the stricken city.

In the next picture, pretty Pamela is at her dressing table, when the old servant rushes in to tell her that her sweetheart has failed to get through the lines, and is on the roof outside her window. He comes in, closely pursued by two Hessians. Pamela's wits work rapidly as the young man is about to give himself up. She thinks of the wardrobe, Harry conceals himself. The two officers quartered in the house enter, one goes to look behind the curtains of the bed, but Major Breen's eyes are on the young girl. He sees the quick look of anguish she gives toward the wardrobe. He draws his pistol and takes aim at the door. Pamela screams and shields her lover's hiding place. Breen orders the young man to give himself up, further concealment appearing useless. Harry steps forward. Love has shown the young girl that there is still a chance. As the Major is enjoying his brief triumph the young American officer throws up the muskets of the two soldiers and escapes through the window. As the Major turns to fire at the retreating man, Pamela seizes his wrist and the bullet meant for her lover's heart imbeds itself in the ceiling. Pamela's chum disposes of the other officer by pushing him headlong into the spacious bed, and holds him prisoner, while Harry makes good his escape.

Six months later, Major Breen and a party of fellow officers are whiling away the evening in the parlor of the Morton house over a huge bowl of punch, when the British general in command arrives to inform them of a plan of attack on Washington's weakened army that is to be put in execution that very night. The plan is given to the Major, as he is to lead the van. It reads: "Washington is encamped in a bend of the river. Our forces will unite with those of General Tryon. We will menace the evening on three sides and drive him back to the impassable river." The party breaks up. Cornwallis and the officers go to carry out their orders brought them by the General. Breen lights them out and carelessly leaves the plan of attack on the table. Pamela and the servant enter to restore the room to order. As she assists in cleaning the table she discovers the paper. Once possessed of its contents, she determines to warn General Washington. There is but one way to get through the lines. The Major's service clothes, carefully brushed and folded, lie in plain sight in the adjoining room. Her mind is made up. "Get my horse, be ready at the side door in five minutes." To get the clothes, dash up the stairs to her own room, takes but a moment. The Major returns, misses the important paper, sees an open window and thinks it has been stolen by a spy. He is astounded to see Mistress Pamela enter dressed in his uniform. An exciting scene occurs during which the brave girl wounds the Major and gets away.

We next see Pamela dash away through the snow-covered streets with the plan of attack in her possession. She arrives at the sleeping

camp to fall exhausted from her horse into her lover's arms. Washington, thus warned, arouses his soldiers and escapes. The girl returns and reaches her home just as the British army start out on their errand of slaughter. A dispatch bearer from Tryon's army arrives and delivers to General Cornwallis the startling message: "Useless to move your army; Washington has crossed the Delaware."

The picture story closes with a series of living tableaux in which the brave Colonial girl is seen clasped in the arms of her soldier lover, and thus ends one of the most striking reproductions of this eventful period. Love staged, a love story founded on facts, a tale of woman's heroism in the "Days of '76." A military story in which the tragedy of war is kept in the background.

It can readily be seen that this film is the greatest ever because of the many advantageous advertising schemes which can be worked, such as "Grand Army Day," or "School Children's American History Day," and with a special invitation to school teachers to come and view with their own eyes something that heretofore they have learned from a book; in short, take them back almost two hundred years, to see face to face the great American generals, statesmen and early settlers who made it possible for a poor born lad to become President of the Greatest Nation on Earth. To meet face to face Washington, LaFayette, Schuyler and Jefferson, the men who installed the indomitable "spirit of '76" which has made this the most progressive and enlightened of nations.

If you really are after a real live winner, something different, something that will appeal to every man, woman and child in every walk of life, the martial drama, the "Spirit of '76" is the best show yet.

THE VANISHING TRAMP

Code Word QUICKLY

THE HIT OF THE SEASON

This will be one of the most popular comedies ever staged for pictures. **Will be released July 2nd with the "Spirit of 76"**

BOTH RELEASED JULY 2, 1908

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AN INDIAN'S GRATITUDE

A Real Western Drama See the Cowboys ride

WILL RELEASE JULY 9, 1908

Code Word: QUICKSAND

Length, 990 Feet

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AN INDIAN'S GRATITUDE

A bit of Western realism that for scenic grandeur and vivid truthfulness has never been excelled—the story appeals to all through its absolute fidelity to environment.

Bessie, the pretty daughter of Hiram Fairbanks, a wealthy Colorado ranchman, is in love with Frank Carson, the dashing cowboy foreman on her father's ranch. Her love is returned and her father gives his approval to their marriage, but the old saying that "true love never runs smooth" is verified in their case. Just as happiness seems within their grasp the shadow appears in the person of a halfbreed Mexican, a neighbor of the Fairbanks,' who has cast longing eyes on pretty Bessie. His mad jealousy is aroused and gets beyond his control when he sees her about to become the wife of another.

As the story opens we see Bessie trying to teach Lone Wolf, a friendly Sioux Indian employed about the ranch, the beauties of the Christian religion. She has written in bold letters on a slate the fifth commandment—"Thou shalt not kill"—and his untutored mind is struggling hard to grasp the meaning of the Master's command, when he witnesses a meeting between Bessie and the halfbreed. The girl scorns the man, and when he becomes insistent leaves him and enters the house. The Indian, his heart filled with gratitude toward Bessie for the interest she has taken in his welfare, sees the cowardly ruffian about to fire at her retreating form. To grapple with the man and throw up the deadly weapon, which explodes in the air, is but the work of a moment. The girl and her sweetheart appear at the door and the tricky halfbreed turns the situation to his own advantage by accusing the Indian. The ranchman believes the lie but Bessie does not, and as her father orders poor Lone Wolf away from the premises she

takes his part. The Indian slinks away, wondering at the devious ways of the white man but grateful to the girl for defending him. The halfbreed has been waiting his opportunity and asks the cowboy sweetheart to wait for a moment, and as the ranchman and his daughter enter the house the halfbreed treacherously shoots the unsuspecting cowboy. Baffled rage makes his aim inaccurate and the boy falls wounded. They all return to the scene as the coward dashes away. The ranchman draws his revolver and is about to kill the poor Indian whom he finds kneeling over the boy. Again the girl saves him, the lover regaining consciousness long enough to exonerate the Indian and give the name of the man who has attempted to assassinate him.

The girl and her father help the wounded man into the house. The father rushes to the nearby corral and gives the alarm to a score of cowboys. They saddle their horses and away; **(the man hunt is on).** The lone Indian watches them disappear. "They no catch him that way—too much noise. Me take trail alone; me find him, me kill him—for her."

He mounts his pony and rides away, soon striking the trail. We then see one of those strange events such as the great West alone makes possible The savage, half tamed by civilization, going back through ancestral instinct to the wild hunt for blood of a fellow creature. Step by step, foot by foot, but with unfailing instinct guiding him. A broken twig, a fluttering leaf, then on and on; every moment bringing him nearer to his prey. At last they are face to face. The halfbreed, no match for his foe, is doomed. As the Indian raises his knife to silence forever the pleading coward, his hand is stayed by a vision. It is pretty Bessie holding up the slate with those wonderful words, so potent and powerful that even the child of the forest has felt their impress upon his undeveloped brain—"Thou shalt not kill." The knife goes back to the scabbard, and he orders the halfbreed to throw up his hands and go on before him back to the waiting ponies. "Him

part white. Let the Pale Face judge him—me no kill no more."

The cowboys arrive, but forgetful of their Sunday-school teachings they promptly prepare to lynch the cowering wretch. The Indian watches the preparations, but the girl's lesson is still uppermost in his mind—"Thou shalt not kill." He pleads for the man's life. Bessie arrives in time to prevent the men from carrying out their designs "The doctor says it's only a flesh wound. Let him go, boys."

She removes the rope from the halfbreed's neck and he darts for safety. Then as pretty Bessie returns to her wounded lover, Lone Wolf brings his slate to his little teacher and proudly shows her that the morning's lesson has gone home, for he has written underneath the words "Thou shalt not kill" "me good Injun", and we know as the picture fades from view that this poor Indian at least, in proving his gratitude, has found a home and a place in the hearts of Jack and Bessie.

An Indian's Gratitude, amid scenes supplied by Nature, scenery that the world's artists gaze at in amazement without hope of duplicating, scenery that tourists from the Old World come thousands of miles to see, every section of this great picture taken in that scenic wonderland, Colorado, no such environment has ever been given to a like subject. The background of reality lends absolute fidelity to this page from our great West.

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FROM THE COLLECTION OF
CHARLES G. CLARKE

"A TALE OF TWO CITIES"

A pictorial reproduction of Charles Dickens' world famous novel, and as regards acting, costuming and scenic environment, it will be found to be above criticism. Every scene represented is a careful study made from original drawings which had the sanction and approval of Dickens himself as the pictorial edition used in the dramatization was published during the author's lifetime.

The announcements will enable the auditor to follow the story on the screen as easily as a reader could the pages of the novel.

Paris, the prisoner of the Bastile. We first see Dr. Manette (the father of Lucie), hiding in a crevice of the wall of his dungeon. The fatal document, which eight years later the "vengeance" brings to light and uses to condemn the Doctor's son-in-law to the guillotine.

The next scene is at the law office of Mr. Stryver in London, an English spy in the employ of the French revolutionary propaganda who calls to enlist the firm's services in arresting an emigrant French aristocrat, the "Marquis St. Evermonde," known in London as Charles Darney. Lucie, Dr. Manette's exiled daughter, is the fiance of Charles, the fortune of chance having brought together these two. The direct descendent of the aristocratic family, who eighteen years before have condemned the father of Lucie on a false charge, to a living death in the Bastile. It is the honest abhorrence the young man holds for the crimes and faults of his ancestors that causes him to prefer the life of an exile in England, to one of wealth and luxury in his own country.

Sydney Carton, a man of fine mind, but whose love for liquor and congenial companions keeps him down, is Stryver's clerk and confidential employe. He too, has met and loved the imprisoned Doctor's beautiful daughter. But his is the honest love that knows self-abasement and sacrifice. He loves her, but in silence and reverence, knowing his own unworthiness. When Stryver turns over the case the spy wishes to place in his hands, to Sydney, Carton spurns the offer and orders the skulking miscreant from the premises, but first he marks the man's features and his calling in his brain so that years afterward the memory of this man assists him to accomplish a noble sacrifice. As the spy leaves—Lucie and Charles enter. She has received the news of the release of her father from the Bastile. He with his mind clouded, and his health well nigh wrecked, is being cared for by an old family servant, Ernest Defarge, now the keeper of a wine shop in Paris. The troublous times in France make it impossible for Charles to go with Lucie. She is entrusted to the care of her legal guardian, Mr. Lowry, and accompanied by Sydney they start for Paris.

In the next scene we see the poor Doctor half demented working at a shoemaking bench (in a garret provided by De Farge). It is the trade they had set him at in the Bastile. Father and daughter are reunited, and the joy of this reunion restores the doctor's reason. We next see our characters in London, the wedding day of Lucie and Charles. A letter from Sydney Carton to Lucie closes this scene. It is the promise which chance is to force him to so strangely fulfill in after years—"In the happiness the future holds for you, think now and then that there is a man who would give his life to keep a life you love beside you."

Eight years later—The people rise, stricken Paris is in the throes of the Revolution. The downtrodden slaves of yesterday have thrown off the yoke, and today the master is stoned and driven deathward by their fury. Mob violence is rampant. We see the clash in the streets between citizens and soldiers. Soon the mob will be in power, and God help the victims that come within range of its fury. London—The Marquis of St. Evermonde, now the husband of Lucie, is implored by his French agent Gabelle to come at once to Paris and save him from the Citizen government. The load-stone of chance is again at work. He goes; Carton, knowing his danger accompanies him. "I'll guard his life with my own," he tells the weeping wife.

In Paris there has come a lull in the storm and Charles has had his family rejoin him, but the document the Doctor wrote in the Bastile has fallen into strange hands. Another victim has been found for the barber, as the blood-crazed citizens call the guillotine. The Marquis St. Evermonde is brought before the dread tribunal, the fatal document is given to the judges by the "vengeance" and read to the assembled mob. There can be but one answer to such evidence at a time like this. The judges are but the puppets of the crowd in power. The jury votes amid the howls of the populace! The inevitable sentence comes—"unanimously voted at heart and by descent an aristocrat, an enemy of the Republic, a notorious oppressor of the people, back to the concierge and death within four and twenty hours." Darney is led away, even the consolation of bidding his weeping wife and child denied him. The sight of Lucie's sorrow arouses the latent energies of Sydney Carton. He rushes to the wine shop of De Farge. Basard, the English spy, now the head keeper at the prison La Force, is there. The De Farges remember Carton as the man who came with the Doctor's daughter to take him back to England. "I wish to see that man Basard alone."

Madame places the rose in her hair. Presto! The shop is deserted. As the spy slinks out of the door Carton stops him. "I told you in London I would remember you, if we ever met again. I know your history, you are serving two masters. Do my bidding or I'll expose you to the Tribunal. You are in the pay of the English government. Lead me to the cell of the Marquis St. Evermonde or I'll lead you to the guillotine."

Darney's cell. Carton keeps his promise—"For a life she love it's

"THE ONLY WAY"

Once inside he stupefies Darney with a handkerchief steeped in chloroform and changes clothes with him. Again the Goddess of Chance has played a strange trick with these two. There is a striking resemblance between them. They are exactly of the same build and proportion, dressed alike the resemblance is startling. The spy jailor has been well paid and takes the fainting man to the waiting carriage. "See, Mr. Lowry, Carton has saved him, but how?" Lowry remembers the resemblance, but his duty is to the living. With the passports for Sydney Carton, Dr. Manette, his daughter and her child, they reach the border. The senseless man's head is pillowed on his wife's shoulder. One brief moment of suspense. "Pass on," the sentry calls, and the carriage dashes away to freedom and safety. Then the tumbrels roll by with the weeping victims. Sydney Carton mounts the steps and stands under the knife with uplifted face:

"It is a far, far better thing I do than I have ever done.

It is a far, far better rest I go to, than I have ever known."

The whole range of fiction discloses no greater sacrifice made on the altar of love, than Sydney Carton's—For a life she loves, it's

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"SELIG'S FILMS" "NUF CED"

Here is one and don't miss it.

Bobby White in Wonderland

A Pantomimic Phantasy.

Code Word: QUIVER Length 740 feet.

RELEASED JULY 23, 1908

WEARY WAGGLES' BUSY DAY

An up to date comedy and full of life.
If you want a good laugh see Weary Waggles' Busy Day.
Nothing like it ever staged. See the fun.

Code Word: QUIVERED Length 220 feet.

Released with BOBBY WHITE in Wonderland.

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FROM THE COLLECTION OF
CHARLES G. CLARKE

"BOBBY WHITE IN WONDERLAND"

A Pantomimic Phantasy.

Bobby White, a social derelict, stranded on life's highway, settles himself for a snooze on a grassy bank in the park. An old acquaintance has given Bobby a bottle of booze, and our hero has succumbed to the effects; being a man of imagination, slumberland for him means queer flights of fancy. He dreams that a couple of beautiful children importune their papa to purchase an Italian's entire stock of toy balloons with the laudable purpose of giving him (Bobby) a rise in the world. The Italian gets the money, and Bobby gets the balloons, as the man from Italy ties them to Bobby's frail raiment. He finds himself lifted into space to the joy of the children and the amazement of papa. A trip through the clouds and a sudden drop lands Bobby at the feet of a beautiful woman who proves to be the Queen of Wonderland. Bobby is conducted to her palace and showered with favors. The Queen asks him his name, and when she learns that it is White, thinks he should have an appearance in keeping. She places Bobby in the magic shell and, presto, our hero becomes a clown. From now on he has a busy time. A dozen pretty girls surround him and clamor for a kiss. "Oh! this is easy," says Bobby, but the Queen waves her wand and the girls disappear, to Bobby's consternation. His ride through the clouds has sharpened his appetite, and he expresses a desire for food. The Queen places him on the throne, and a repast fit for the gods is spread before him. But our hero soon realizes that he is in Wonderland, as he cracks a large egg and a live gosling springs out. He spreads his napkin and the little girl whom he last saw purchasing balloons to start him on this strange adventure, laughs in his face. He turns to his repast and tumbles headlong to the ground as the table vanishes beneath his hand. Twelve Amazon soldiers, the Queen's bodyguard, march past. Bobby decides that if he had a gun he could kill game and satisfy his hunger in a more substantial way. The Queen waves her wand

and a hunter walks by. Bobby says, "Me, too," and the Queen conducts him to the forest. Another wave of the wand and Bobby finds himself equipped in true hunter's fashion. The Queen leaves him to his sport and a large tiger stalks into view. Our hero shuts his eyes, pulls the trigger and is highly gratified to find the animal groveling at his feet. He proudly surveys the effect of his wonderful marksmanship, and as he starts to turn the fallen foe over, the inanimate tiger becomes the laughing boy that helped his little sister start him on this amazing voyage. He starts back in surprise and is confronted by a huge African lion. The Monarch of the Forest proceeds to terrorize Bobby, chasing him into another part of the forest. The Queen appears and by her influence subdues the beast, and after a proper introduction to Mr. White the lion and Bobby become fast friends. But our hero decides that life in Wonderland is entirely too strenuous and expresses a desire to return to his proper person, and then back to the land of the free and the home of the brave. A wave of the magic wand, and an immense airship flying the colors of his native land is at his side. He himself is once more arrayed as he was upon arrival in this land of surprises. He asks the Queen and the lion to come back to America with him, and is highly delighted when they agree. All aboard, and the airship starts on the return trip. But, alas for poor Bobby, a sudden lurch and his companions and the ship shoot up out of sight as he falls earthward. Biff, bang, and he lands on his grassy couch with an awful bump. As he rubs his eyes and takes a survey to see if he is all there, he remembers that bottle. If whisky makes a man have a dream like that—me for the water wagon.

WEARY WAGGLES' BUSY DAY

Is the title of a brief spasm of mirth with a laugh every second. Waggles starts the morning by embroiling two gentlemen in an altercation in a beer garden. He crawls under the table and purloins first one glass of beer and then the other. The gentlemen, astounded at finding their

glasses empty, and being strangers to each other, mutual accusations are in order. Weary helps himself to one of their cigars and leaves them to fight it out. He gets a job attending an electric machine. An old farmer comes along, and Weary inveigles him into grasping the handles of the machine, and when he sees his victim well anchored, grasps the farmer's valise and escapes. The funds gained in this way enables him to purchase a bottle of "Oh! Be joyful," and after he has imbibed freely he wanders into a park and falls asleep, his half finished bottle beside him. He is astounded upon awakening to find a half grown cub bear drinking the balance of his booze. It is all grist that comes to Weary's mill, and he promptly steals the bear. He is arrested, but escapes the policeman by jumping into a convenient ash box. An old Biddy comes along and empties a hod of hot ashes on Weary's head. The officer he first eluded is hot on his trail. Things ar now becoming quite warm for Weary. He dashe out of the alley, and headlong into the bane of his existence. A fireman is watering the street and catches poor Weary square in the face. Over and over he goes. Water, ye gods, water! No help for it, they've got me right, this time. I did swear I'd never touch that stuff again, and now this fireman has made me break my word.

A really warm comedy with a cool finish for hot weather crowds.

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A TALE OF TWO CITIES, Length about 1000 ft.
DAMON AND PYTHIAS, Length 2000 ft.

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The Road to Ruin

A picture drama of one woman's life
Exciting all the time

Code Word: QUICKLIME

Length, 975 Feet

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A TALE OF TWO CITIES

SELIG POLYSCOPE CO., Inc.

45-47-49 E. RANDOLPH ST.

CHICAGO, - - - U. S. A.

THE ROAD TO RUIN

A picture drama of one woman's life. A great moral lesson of such virile strength and unquestionable truth that no young woman who sees it can help but be the better able to resist temptation of a like nature.

Norene Black, a beautiful English girl, has married and emigrated to Australia with her stalwart husband, and they are living the simple life in the land of quick fortunes and blasted hopes. He engaged in mining, which at the time of our story's opening, has only proved big in prospect. The girl wife has tired of this existence, with its loneliness, hardships and struggle and longs to return to the gay world she has left. We witness a quarrel between husband and wife He tries to pacify her and buoy up her spirits with the assurance that he will yet strike it rich and take her back to happiness, ease and luxury in that England they both know and love. But the demon of unrest has entered the young girl's soul. He no sooner leaves for his work at the mines than she determines to end it all. She pens a few brief lines, telling him it will be useless for him to look for her, as she prefers death to the loneliness of the life she is leading here. Suicide, however, has no place in her thoughts. She gets together a few necessities and taking what money they have, makes her first false step down the Road to Ruin and desertion.

We next see her board the steamer at Melbourne. "The last of you, Australia, and of him. I have youth and beauty; they shall help me carve out a brilliant social future in England." Then we see the steamer in mid-ocean, homeward bound. She arrives, secures a position as governess in the country house of a well to do English Squire. While here she meets a wealthy widower, a Mr. Hamilton by name, who falls in love with her, and six months later the deluded girl marries him. "Who will ever know of my previous marriage? He is on the other side of the world." Bigamy—and so the path of crime opens before her, with its inevitable pitfalls.

Mr. Hamilton's son brings home a visitor. Norene enters the breakfast room. "Wife, let me introduce my son's friend from Australia." She turns to greet the guest and faces the husband she deserted. A spasm of horror, one brief moment of suspense. "Will he betray me now?" and she hears as if in a dream the man she so cruelly wronged saying, "Excuse my surprise, but I have met Mrs. Hamilton before." The girl pulls her frightened faculties together and replies, "Why, yes, we knew each other in Australia." She knows the reprieve is only temporary, for she has read in the eyes of the man she betrayed that she need expect no mercy from him. Watching her opportunity, a servant is dispatched with a note. "Meet me at the old stone well in the park. I must see you alone; then let exposure come." The pathway of crime once trodden gives its victim no rest. One crime leads on to another. It is the inevitable law laid down by the all-wise Creator. Norene knows that the wall of that old well is unsafe. Time, the destroyer, has weakened the masonry. "I'll lure him there, and if the chance comes he shall never cross my path again." They meet; the woman feigns faintness. "Water! Dip my handkerchief in the bucket." The man does so. A blow on the head with her heavy riding stock, and as her husband turns to defend himself the desperate woman pushes him with all her strength against the rotten wall. A crash, and the victim has disappeared. "Dead men tell no tales."

She flees back to her room, but fate again turns the tables on the criminal. Mark Fielding, a drunken inn-keeper, is paying court to one of Mrs. Hamilton's maids, and as he passes, overhears Mrs. Hamilton and her stepson's guest in high words. He conceals himself in the shrubbery, witnesses the deed, and alive to his own interests, secures a ladder and with the aid of a strong rope rescues the unconscious man, secretly conveying him to the hospital of a neighboring town, telling the authorities that the man is a relative of his who has met with an accident. We next see the son and Mr. Hamilton's servants beating the woods and search-

ing for the missing guest. A few days later Mrs. Hamilton receives an unwelcome caller. Fielding confronts her with the fact that he saw the murder committed, and demands hush money. "Just as I thought I was free, this new danger threatens." Fielding's visits become frequent. She robs her indulgent husband to meet his demands. We see Fielding visit the hospital and pay the doctors to care for the patient, who is fighting for his life in the grasp of brain fever. The son's suspicions are aroused when he witnesses a meeting between his stepmother and the drunken inn-keeper. He confronts her. "Why do you pay that man money?" A quarrel ensues; the father enters. "Husband, he insulted me!" cries the desperate woman. The father sides with his young wife, and the son is ordered from the house, determined to put his suspicions to the test. He takes up quarters at Fielding's inn, plies him with liquor, hoping to learn the truth. In an unguarded moment Norene hears, through her former maid, now Fielding's wife, of this new danger. The necessity of another crime is again apparent. She calls at the inn, learns the location of the stepson's room, finds Fielding in a drunken stupor, sends the wife on a false errand, and after setting fire to the building, locks both men in and makes good her retreat unobserved. The son awakes in time to realize his danger, smashes the window of his room and leaps to safety. But Fielding, in his stupefied condition, staggers up the stairs, only to fall crushed and bleeding before the locked door. He is rescued, but only after being fatally burned. He tells the son the woman's secret. The first victim of her treachery, now convalescent, and the dying man Fielding are brought to the mansion, and Norene's sins find her out. An officer steps forward to handcuff her after the accusations. But her crime-stained brain can no longer bear the strain and she realizes that she has indeed reached the end of the Road to Ruin. She darts up the steps of the magnificent mansion where her presence has brought such shame and horror, her heart breaks, and with a scream of agony, she falls dead in the arms of her captors.

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Released August 6, 1908

Code Word: QUICKENING

Length, 990 Feet

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THE ROAD TO RUIN

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THE COWBOY'S BABY

GRIM reminder of Pioneer days, but a story that carries with it the saving grace of humor.

The first scene is without doubt the most accurately staged presentation of an Indian Massacre ever used in a motion picture, utilizing as it does the services of over 100 real Sioux warriors, mounted on their spirited ponies we see them swoop down on a wagon train of early settlers. The doomed pioneers fight with the courage of despair, but the odds are too heavy and they are annihilated. The victorious Indians first loot them, fire the wagons, then scamper away to secure the stampeded mules of the murdered settlers when a party of cowboys ride up to the scene and view this tragedy of the plains. A great fight follows and they succeed in driving the Indians off to the mountains, and when they return and prepare to give the dead a Christian burial, they are amazed to hear the wail of an infant coming from under the cover of one of the wagons that has escaped the torch of the Indians. A big hearted cowboy, Joe Dayton by name, clambers into the wagon and reappears with the sole survivor clasped awkwardly in his arms. What ye go'en to do with him, Joe? Adopt him of course, answers Joe When he rides up to his ranch and presents the baby to his astonished housekeeper, that worthy old lady is in a flutter of joy. She soon discovers a note the heart-broken mother has pinned to the infant's clothing,

showing that even in the face of death she was hoping against hope that her darling's life might be spared.

We next see the foster father of the little infant just about buying out the country store in his awkward attempt at getting together things the baby might want. Then we see Joe wheeling a baby carriage and trying to quiet his little charge, but the hopelessness of his task dawns upon him and he puts into execution a cherished plan. Mabel Deering, the daughter of a neighbor has won the heart of our hero long before our story opens, but she has other admirers—among them a prosperous Mexican cattle king, and though being courted has hesitated about giving up her freedom. But Joe leads trumps, he pens the following note to his coy sweetheart. "Dear Mabel: Twice you have turned me down, but I am now the adopted daddy of a fine baby boy. *Won't you be his mother?* Answer quick. The kid is too much for me. Joe."

Mabel is listening to the proposal of the wealthy Mexican when Joe's quaint offer arrives. The girl's heart goes out to the motherless child and Joe gets the answer he is hoping for. The wedding takes place, but the greaser swears vengeance. He determines to steal the helpless infant. An opportunity soon offers. Sing Low, Joe's Chinese servant has put the youngster to sleep in his baby carriage and leaves him to attend to culinary matters for a few moments. The Mexican's hirelings are on the watch, they grab the sleeping babe, mount their horses and dash away Sing Low returns, misses him and gives the alarm. Then begins a race for life. Joe gets together his own men and goes in pursuit. The news spreads and soon the whole countryside is aroused and the ranchmen from near far

congregate for the man hunt. Even Sing Low mounts a burro and joins in the chase. Over prairies, up mountains, across rivers, through dense woods, the ranchmen pursue the cowards until on the bank of a swift rushing stream the villains, fearing the cries of the infant will lead their pursuers to them, throw the helpless child into the river. But assistance is at hand. Joe and his men arrive, rescue the baby and mete out swift Western justice to the cowardly Mexicans. The baby is once more returned to his adopted home Sing Low is roundly cursed for his carelessness and vows never to let the Cowboy's Baby get out of his sight again.

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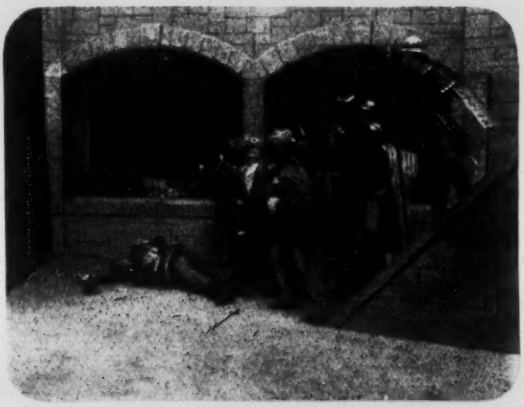
THE LION'S BRIDE

A Motion Picture Romance

You Will See Nothing Like It Again This Year

Released August 13, 1908

Length, 810 Feet Code Word: QUENTIN



A Hindoo's Ring

Length, 175 Feet—Code Word: QUAINT

Will be Released Same Date as The Lion's Bride

It Will Make You Laugh as You Never Laughed Before
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THE LION'S BRIDE

A FIFTEENTH century romance produced with lavish disregard of expense and a wealth of scenic grandeur, magnificently costumed, and acted out with minute attention to detail by a company of selected players, fifty in number. A story that chains the attention from the first moment until the startling denouement—exciting, thrilling, interesting, and absolutely out of the ordinary. The scenes are laid in picturesque Italy, at a period when might was right and Feudal Barons held sway.

Lord Conti, a bestial nobleman, has fallen madly in love with Francesca, the young and beautiful daughter of a neighboring Baron, and although Francesca has confessed her preference for another suitor, Romercio Capulet by name, a young noble whose estates join the Baron's, her pleadings have no weight with her father. He favors the Count, well knowing that if he refuses his sanction the unscrupulous man will soon find a pretext for Feudal war and seize what has been refused him.

The opening scene is placed in the garden of the Baron's country villa on Lake Como, where fountains play, graceful feathered creatures float idly on the placid waters, flowers and shrubbery grow in profusion, ancient marbles peer from odd nooks, and the whole scene is atmospherically suggestive of that beautiful and languorous Italy where Love and Romance are a part of every day life now as they were in that dim and mystic period 300 years back.

A jester arrives from Lord Conti's Court, the Count's proxy, who demands the hand of the fair Francesca. The young girl answers the command of her father and stands demurely before him. About her neck, suspended by a golden chain, is a diamond studded miniature of herself, hung there as was the custom of the times, to be some day given by her own fair hands to the man of her choice as a betrothal pledge. He in turn to wear and guard it through life as his most sacred possession.

The Baron states the object of the Jester's visit and bids his daughter send Lord Conti the precious love token. The girl shrinks back in alarm. The Baron sternly removes the miniature from the neck of the hapless girl, and giving it to the messenger bids him return with all haste to his master. The Jester kisses it rapturously, at which the Baron in anger draws his sword. The fool claiming the right to do this as his master's proxy, and laughing heartily at his own wit, hurries back to the waiting Count. Realizing from what he has seen that the young girl's heart does not go with the token, the Jester, who secretly hates his cruel master, scents a chance for revenge. He determines to watch and learn to whom the maiden's heart really belongs.

The next scene is the Feudal banquet hall in Lord Conti's Castle, where that worthy is surrounded by his men at arms, retainers and all the drunken worthies of his lavish court. The fool presents the token. "See, gentlemen, she is my promised wife—on with the feast." The men at arms bear in a huge roast on a six-foot platter and place it in the center of the table; flagons of wine are emptied into golden goblets and the revel is on, while the guests again and again toast the proud Count and his proimsed bride.

We are then taken to the court yard of young Romercio's home. A horseman dashes in bearing a note, which proves to be a heart-broken appeal from sweet Francesca. "I would rather throw myself to the lions he keeps caged in the dungeons of his castle than be his bride." "I'll face her father at once; she belongs to me by right of love and only death shall wrest her from me."

The next day the rivals meet before the Baron's castle, each backed by half a hundred faithful followers. The father refuses Romercio's plea and bids the girl prepare for her union with the Count. Romercio draws his sword on his rival, and a bloody conflict between the contending factions is averted by Francesca throwing herself between the maddened leaders. "Patience," she whispers. "Depart, love will find a way."

The Jester next witnesses a meeting between the lovers in Francesca's balcony, and in glee flies back to jeer at his master. "She is lost to thee. I saw her in the arms of her lover; she is even now on his breast. Thou art too old and coarse for such a bride." He laughs at and torments the now frenzied Count, who when he learns that the lovers have planned an elopement, with a yell of anguish stabs his jeering tormentor, who falls shrieking with laughter at his feet. "I've had my revenge. She is lost to thee."

The Count calls together his retainers and bidding them follow, rides madly to the church. Too late—they are already at the altar. Romereio's followers are stationed nearby, for he had feared pursuit. A retainer seeing the Count's forces approaching, enters the church to warn Romereio. The trembling girl pleads with him to remain with her. "My place is at the head of my men." And with a kiss he stills her pleading and goes to place his forces for the fray.

The Count and his soldiers dash into the church, seize the weeping girl at the altar. She is thrown across the pommel of the Count's saddle and he bears her off, leaving his men to fight their way out as best they may. Left leaderless, they are soon overpowered and defeated. A stirring battle scene is here depicted. Spears fly, broadswords clash, and we witness a page from the past, seeing how men contend for a cause they thought right in an age when bodily strength was man's greatest protection.

We see the Count, maddened by love, ride up to the moat of his castle and cross the drawbridge into fancied safety. The huge bridge slowly rises, cutting off his pursuers. Two of Romereio's faithful followers plunge into the water, and supported by a comrade, one of the daring men clambers up the masonry to an opening over the central door, and as the Baron's moat keeper swings the bridge almost into place a spear hurled from above strikes him. With a yell of pain he releases the windlass and the bridge settles back across the moat. Romereio and his men batter down the doors and rush into the Castle. The search begins through the corridors of the old brown pile of stone and mortar. The Count with the now senseless girl across his shoulders, doubles here and there on his relentless pursuers. Realizing at last that escape is impossible, a demoniac idea enters his crazed brain. "She shall never be his bride—the lions, the lions!" A fiendish yell of laughter and he starts for the trap door leading to the dungeons below. We see him fight back a huge Nubian lion from the cage door. The girl, now helpless and inanimate, is thrust in and the door closes with a crash. Romereio and his followers come pell mell down the steps. Romereio's sword meets the maniac's wild thrusts. A quick wrist movement and the maniac is disarmed and he receives the sword of his rival in his breast. The agonized lover gives one look of horror towards the lion's den, then falls fainting into the arms of one of his retainers. The others stand aghast at the spectacle of the Lion's Bride. The most novel and surprising motion picture of the year. Nothing better has been shown to the public. "The Lion's Bride" that will set the Film World going.

Length, 810 Feet

Released with THE LION'S BRIDE

Hindoo's Ring

Length 175 Feet

August 13, 1908

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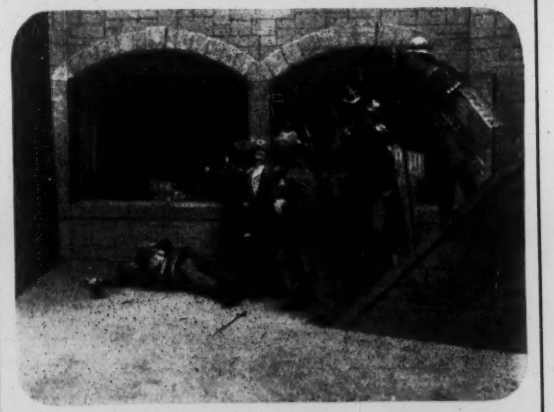

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ROMANCE OF THE OLD MILL

Released Aug. 27, 1908

Length, 790 feet Code Word:—QUINCE

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A PAIR OF KIDS

A FUNNY COMEDY that will make you all Smile

Released Aug. 27, 1908

Length, 210 feet Code Word:—QUIETLY

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ROMANCE OF THE OLD MILL.

ROBERT HARRINGTON, a young English Lord, while hunting meets with an accident, and is nursed back to health and strength by Nora, the pretty daughter of Donald Clark, the village miller, and at the opening of our story, Robert declares his love to Nora. But the miller has long cherished the hope of seeing his daughter the wife of a rich squire who owns the mill and most of the property in the neighberhood.

Our second scene is a reproduction of an old English watermill in full operation. Squire Reed calls for his answer, and is promised Nora's hand by her father. The young girl, knowing her father's iron will, consents, but secretly decides to elope with the man of her choice. Matters are brought to a crisis by the arrival of a letter addressed to Clark from Robert's mother, Lady Harrington—"I understand my son is amusing himself by making love to your daughter. I have higher views for him. No good can come from such a union," writes the aristocratic lady. The miller in a rage orders the young man from his house, "No, Father, if he goes I go with him," the daughter declares. The enraged father raises his cane to strike the disobedient girl. Robert takes her in his arms, "Stop Sir, She is mine now. You shall not harm her." Then take her and be gone. Nora's mother intercedes. "Stand back," the stern father replies, "she is lost to thee forever." Robert takes the young girl and leaves.

We are then taken to the exterior of a Scotch Church, on the English border where Robert makes Nora his wife. The arrangements for the marriage Robert has entrusted to an old servant

of his family whom the mother has sent to the mill with instructions to bring her son back home.

Barney, the servant, thinking Robert's love for the lovely miller's daughter is only a passing fancy, and knowing that Robert's mother wants him to wed a lady of his own station, cunningly contrives, as he thinks, to get his master married under that peculiar cloak for rascality (a Scotch marriage) a foolish law that has ruined the life of many a simple minded English maiden. Barney's plan, however, goes awry; but the discovery of the legality of their union only comes to light after the rascally servant has spread the report that his master's marriage was a Scotch one. This news is brought to Nora by Robert's mother and it well nigh crazes the girl. She casts aside the jewels and finery her husband's love have lavished upon her and returns to her father's home only to overhear him curse and deride her for her baseness. A calamity has befallen the old miller. All his life he has worked amidst the grit, dust and grime of the old mill. This has weakened his eyes, and as old age creeps upon him it brings with it blindness. Nora, thinking that her shame has helped to bring this misfortune on her father, leaps in the old mill stream and determines to die, but her young husband, who has just returned from Scotland, arrives in time to rescue her. Nora's screams bring the blind father to the bank of the river. He recognizes Nora's voice and helplessly stands by—moaning—"My child is drowning before my face and I cannot help her for I am blind." His mill hands carry him back to the door of his cottage, Robert enters with his wife who kneels at her father's feet and begs forgivness. Take her in your arms Donald, pleads his old friend, Squire Reed. The report was a lie. The church was on the English side of the border.

Then thank God, my daughter is an honest wife, the old miller cries for joy as he clasps his child in his arms, and our story closes on the happy tableau.

A PAIR OF KIDS

Don't miss this picture. It is one of the funniest comedies that was ever produced for motion pictures. Do you want a good laugh? Well. Here's where you get it.

Released with "Romance of the Old Mill," August 27, 1908. Length, 210 feet. Code Word:—QUIETLY.

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THE POWER OF LABOR

Released September 3, 1908

A Great Film for "Labor Day"

A PICTURE THAT WILL LIVE FOREVER

This should be a whirlwind success, and a great hit for the laboring men

OUR NEXT FILM

The Power of Labor

Length, 950 Feet

Released September 3, 1908

A Great Film for Labor Day

Code Word:—QUAD

Don't Miss It

as this picture will certainly pack your house

Order Now from Your Film Exchange

SELIG POLYSCOPE CO., Inc.

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CHICAGO U. S. A.

THE POWER OF LABOR

A sensational picture story that will appeal to all lovers of fair play. It shows a condition of affairs often found in mills of this country when the owner lives in some foreign clime and leaves his employes at the mercy of a hireling.

The first scene introduces two burglars who have just made a successful haul. They arrive at their den, a cave in the solid rocks of a Pennsylvania hillside, where they get into a quarrel over the gains of their ill-gotten wealth. A fist fight ensues in which the younger of the two, finding that he is being worsted at the manly art, draws a knife and slashes his pal across the breast. Gathering up all the booty, he makes his escape.

Fifteen years elapse and we are in the office of John Flack, superintendent of the Great Harnagee Mills, beneath whose Van Dyke beard and immaculate clothes it would be hard to recognize the younger burglar of our first scene, but as the story develops we learn that the two men are the same.

Being of an inventive turn of mind, and finding himself in funds after his dastardly treachery, he has attended a polytechnical school, and securing a position at the Harnagee Mills he has by absolutely unscrupulous methods risen to his present position. He has also acquired the stock gambling habit, and in order to supply himself with funds to gratify this passion he has hit upon the ingenious plan of making sweeping reductions in the pay of his men without notifying the absent owner, who leaves the mill entirely in Flack's hands.

A reduction of ten per cent has just gone into effect as our story opens, and discontent is rife in the mills. At this juncture danger threatens Flack's plans. Harnagee's son arrives from college. He is honest and ambitious and does not believe in owning and controlling a great business without shouldering some of its responsibilities. He presents himself to Flack, handing him a cablegram from the elder Harnagee, in which that gentleman instructs the superintendent to put the young college graduate at work. "Let him begin at the bottom," the instructions read.

Our next scene shows our hero just coming out of the door of the foreman's cottage. He and pretty Mabel, the foreman's daughter, have been sweethearts since childhood, and young Bob Harnagee, having no false notions of pride, and in spite of his prospective wealth, loves and woos the girl of lowly station.

The next scene is within the walls of the Great Mill. It is noon hour and the men are standing about in surly and dissatisfied attitudes discussing the ten per cent reduction. Young Bob comes along and is told by Mabel's father of the discontent in the mill, adding that if this goes into effect it will mean a strike as the men have been pushed too far. The young man promises to see Flack at once and accordingly enters the superintendent's office. Clad in the garb of honest toil he pleads for his fellow workers. "Is this order necessary, Mr. Flack?" "That, sir, is my business," replies the superintendent. "If the men don't like it, let them leave." "Unless there is an imperative reason, I ask that you recall this order," replies the young man. "See here, Mr. Harnagee, at present I am master here and that order goes because I wish it, and I'll give no reasons to you or any one else." "You are an infernal scoundrel," the hot-headed boy replies, and but for the quiet interference of Morton, one of the head men of the mill, the two would have come to blows. The new champion of the laboring man and his rights leaves in high dudgeon, while the scheming superintendent does not intend to be interfered with in his plans to obtain funds and lets the strike come. Its suppression will furnish him with an excuse for unlimited means, for the strike must be put down. Fearing that the young man may take it into his head to cable his father, the idea suggests itself, why not put him out of the way and lay the blame on the strikers? He immediately proceeds to put his plan into execution.

We see him bargaining with three thugs to kidnap the young man. Bob kisses his sweetheart good-bye at the gate of his home, and as she leaves him the men accomplish their purpose. They spring upon the back of our hero and a battle royal takes place before he is overcome and chloroformed; he is then hustled into a cab and driven to the mill. Mabel's ears, sharpened by love, think they hear the sound of a struggle, and she returns to find evidence of one. She sees the cab disappearing down the street, and running after it she sees it turn into the yard of the mill, and going through a side door of the now deserted structure comes out under the car tracks leading from the coke bins to the furnaces. These are still running, as the strikers, wishing to be fair to their employers, have agreed to keep up the fires until the present charge is run. The girl looks up at the big doors leading from the bins and takes in the whole meaning of what she sees. The cowards are placing the unconscious man on top of a car of coke which will in another instant be started down the incline to empty its contents automatically into the burning hell of fire seething within the maw of one of these giant iron-eating monsters devised by man to melt iron and steel to his will, called a blast furnace.

With a suppressed scream of agony the brave girl cuts across the yard. If she can reach the switch stand in time, she can throw the car on the track that passes close to the stand, which will enable her to drag her unconscious lover to safety. It is a race for life. Flack has overpowered the switch tender, set the mechanism for No. 5 furnace, signaled his hireling, and the car with its precious burden is rushing down the incline. With the strength of despair the girl clambers up the ladder and throws the switch. The car veers from left to right on the rails; the brave girl steadies herself, extends her arms, and as the car rushes by she grasps Bob's

shoulders. Exerting all her remaining strength she rolls the lifeless man from his perilous position to the track at her feet.

Flack and his men, not caring to witness the end of their dastardly work, have fled and little dream that their plan has miscarried. Mabel secures help and she and her father take Bob to their own home. His escape from death is kept a secret from Flack, who in the meantime has cabled the elder Harnagee this startling message: "Your son foully murdered by strikers."

We see Anderson Harnagee receive this cablegram at his country estate in Scotland. Two weeks later the half demented owner arrives at Flack's office to hear from his own lips the details of the dastardly deed. Flack at this instant receives the shock of his life. As he describes the cowardly work of the strikers a ringing voice cries in his ear "that is an infernal lie," and the man whom he supposed had been consumed in the blast furnace stands beside him. A few quick words of explanation from Bob put the elder Harnagee in possession of the real facts of the case, and Flack is angrily ordered to go, with the words "your arrest would only inflame the men, and rather than risk further trouble we will leave your punishment to the future."

Dame Rumor, however, has been busy among the striking employes. The owner's sudden arrival and the disappearance of Bob become known, as well as Flack's cowardly accusation against them. So as that worthy appears at the gate their indignation gets the better of their judgment and he is set upon and roughly handled. He escapes them and flees for shelter to his office, and as he locks the heavy door in the face of his pursuers he turns in fancied security to find confronting him "Silent Morton," a man who for years has been a faithful employe of the mill, a mysterious, quiet, uncommunicative human machine. "You must help me avoid them, Morton. Telephone for the police; be quick—don't stand there like a stone." "For fifteen years, John Flack, I have worked and waited, hoping against hope, for a moment like this. It has come at last—you and I are alone, face to face, man to man—look!" A sweep of his hand and his brawny breast lies exposed. A deep, livid, jagged scar extending from the neck half way to the man's waist is what Flack sees. The sight takes his mind back to a cave in the mountain side. He lives over that brief struggle, and as he realizes the enormity of his crime against this man he pleads for mercy. "Ask mercy of God; you can expect none from me." The two men struggle and Flack fights like a cornered rat; over chairs and tables they roll. Flack gains his feet long enough to grab a heavy office stool and hurls it through the large window that leads to the interior of the mill. A quick leap and he escapes, but the relentless Morton is at his heels, and Flack gains the roof of the mill only to be dragged down by his pursuer. As they roll to the edge of the roof, locked in deadly embrace, Flack's eyes catch the glare of an open blast furnace ten feet below. The strong arms of his antagonist drag him to his feet; two quick blows in the face and he totters over into the roaring furnace With a yell of horror he meets the fate he had so calmly plotted to mete out to young Bob Harnagee.

Our next scene represents a meeting between the grievance committee of the striking employes and Mr. Harnagee. He hands them a document signed by his son, which reads: "Reductions made without owner's knowledge. The old scale of wages will go into effect today. **I RECOGNIZE THE POWER OF LABOR.**

Your new superintendent,
BOB HARNAGEE."

Our last scene discloses the old mill in full operation. Bob and Mabel, now happily married, come into view. The satisfied workmen cheer them heartily, and our picture closes with prosperity and contentment for all.

The whole story is a powerful argument for fair play between employer and employe.

Released September 3, 1908.

A PICTURE THAT WILL LIVE FOREVER

This should be a whirlwind success, and a great hit for the laboring men

OUR NEXT FILM

The Power of Labor

Length, 950 Feet

Released September 3, 1908

A Great Film for Labor Day

Code Word:—QUAD

Don't Miss It

as this picture will certainly pack your house

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SELIG POLYSCOPE CO., Inc.

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A REAL LIVE WINNER IS WHAT YOU WANT
and here it is

A Selig Western Picture, Full of Life, Showing the Western Cowboy's Daring Ride Through the Rockies

Don't Miss It

The Cattle Rustlers

Code:---QUIB Length, 960 Feet

Released September 10, 1908

Order Now from Your Film Exchange

SELIG POLYSCOPE CO., Inc.

45-47-49 Randolph St. CHICAGO U. S. A.

THE CATTLE RUSTLERS.

(A Picture of a True Story taken from Real Life)

"The Cattle Rustlers" is the third of a series of great western pictures turned out by Selig this season. The scenes were selected from one of the big valleys of the Rockies, and are unsurpassed in beauty and wild grandeur.

The story is woven about an old cattle raiser, John Ralston, whose annoyance at the depredations on his stock by a band of rustlers leads him to offer a reward for their capture.

The opening scene of the picture occurs in front of a "thirst parlor" in a small western town, where Ralston is distributing handbills to a crowd of cowpunchers and loungers, offering the reward above mentioned.

Cherokee, a half-breed and leader of the very band of rustlers wanted, happens to be present, and after reading one of the bills he mounts his thoroughbred and rides rapidly away.

We are then taken to the camp of his followers, where to the great amusement of the daredevil band he reads the offer of reward made by Ralston. So reckless are these men, that instead of paying heed to the warning they determine to make another raid the next morning.

Cherokee leaves his companions, instructing them to procure as much rest as possible for the lively work cut for them, and is next seen riding up to a little log cabin, the home of his Indian sweetheart, Wahnita. It is here he keeps his branding irons with which he changes the brands on the cattle he steals. Telling Wahnita that he has work to do and cannot tarry long, he bids her an affectionate adieu and rides away to join his men.

In the meantime Ralston's offer of reward has aroused the cattlemen and cowboys of the entire valley, and preparations are at once begun to hunt down the much-hated cattle rustlers.

Cherokee, rousing his followers the next morning, starts out on his nefarious undertaking. They soon come upon a herd of fine cattle browsing near the edge of the pines, and surrounding them they soon have them rounded up in an old abandoned corral in a secluded spot in the forest. There, confident of their safety from discovery, they begin to brand the calves found in the herd. While they are busily engaged in this work, a lone ranch woman on her way through the forest to the nearest settlement rides up to the rear of the old corral, unseen by the rustlers, and taking in at a glance the unlawful work going on she gallops rapidly away to spread the alarm.

At the first habitation she comes to she sends the girl who responds to her call to arouse the cowboys of the Ralston ranch. Like a winged messenger the girl springs lightly to the back of her broncho and is off like the wind. Dashing into the cowboys' camp she spreads the news, and with a yell of exultation fifty whirlwind riders spring to their horses, and following the girl are soon lost to view on the crest of a distant rise.

Again we see the rustlers, who are still at their branding, when they are suddenly arrested in their work by the distant pounding of a hundred pairs of hoofs. Knowing full well the meaning of that sound, without further delay they mount their saddled horses and plunge at once into the forest, in the hope of eluding their relentless pursuers. But they are too late—the leader of the cowboys sees their retreating forms, and with fierce energy the chase begins.

Now follows a thrilling ride for life. Feeling that their only hope is to abandon their jaded horses and take to the depths of the forest on foot, the wily Cherokee orders his men to dismount and try to demoralize their pursuers by firing a volley into their midst as they come around a bend in the road. The plan is carried out, but the cowboys are determined, and dismounting, take up the chase on foot, which, after a short fight, ends in

the capture of all the rustlers but Cherokee, who, by strategy, escapes.

The victorious cowboys then ride to the former camp of the rustlers and there capture the Mexican cook, who is frightened into revealing the possible hiding place of his leader. The hunt is then resumed and ends at the home of Wahnita, where Cherokee has taken shelter. Here he is finally captured, but not without a desperate fight, in which he is badly wounded.

The prisoners are all taken to the Ralston ranch and an impromptu court formed, by which all the rustlers are sentenced to pay the penalty usually meted out to cattle thieves. But through the pleadings of Wahnita, and because of his wounds, Cherokee is given a day's respite and is locked up in a log house on the ranch under guard, with the Mexican cook as his only companion. During the night his wounds, which are many, prove fatal, and he dies in the arms of his comrade.

When the cowboys come next morning to get him they find that a merciful Providence has intervened, and the leader of the rustlers has already paid the penalty. Left alone with the body of her outlaw lover, poor Wahnita, the faithful Indian sweetheart, bewails her loss.

This picture will be the hit of the season, as all of Selig's western pictures speak for themselves. None better than this one reproduction for a motion picture. See the daring ride of the cowboys through mountains. A scene well worth any man's money and time. Don't miss it. It will be a great card for your next show. Selig's films always draw packed houses. Once with us, you will never leave us. That's our system. We deliver the goods and that is why we get the business. Order now from your film exchange. Released September 10th, 1908. Did you get our last feature film? "The Power of Labor." Well, it's a good one, take the tip. Are you on our mailing list for weekly synopsis? If not, write today. Keep in touch with Selig. A winner always—Selig's record.

SELIG SELIG

DIAMOND S SELIG

IS THE CRY

That old trade mark certainly draws the crowd
Watch for our next. Nuf ced--SELIG

CRAZED BY JEALOUSY

A Romance of the West

Code Word: Quoto Length, 990 Feet

Released September 17, 1908

Order Now from Your Film Exchange

SELIG POLYSCOPE CO., Inc.

45-47-49 Randolph St. S CHICAGO U. S. A.

CRAZED BY JEALOUSY

Crazed by Jealousy is the title of the latest Selig Film.

This is a rural subject, and one of great heart interest. The opening scene depicts the courtship of John Morgan and Bessie Farley. Another suitor of the girl, Luke Henshaw, on his way to call upon Bessie and urge his own suit, seeing the love-making of the happy couple, allows his jealousy to overcome his better judgment, and after John has departed, upbraids Bessie for her seeming heartlessness in turning a deaf ear to his own protestations of affection. He then leaves her, vowing vengeance upon his successful rival.

As time goes on Luke's bitterness of heart increases, until the constant brooding over his fancied wrongs unbalances his mental equilibrium, and he gradually becomes a morbid, miserable wretch, shunned by his neighbors, and condemned to a life of loneliness and desolation.

A year after the wedding of John and Bess, we see them a happy, contented couple with a fine, bouncing baby boy, living in all the enjoyment of perfect harmony on the little farm they have purchased for their home.

But the black cloud of jealousy and envy again hovers over them in the shape of the wretched being who, with mind distraught, once more seeks to cast a gloom over the brightness of their lives. Watching his opportunity, when Bessie is on her way back from the field, where John is plowing, Luke thrusts a letter into her hand, recalling the threat of vengeance he made a year before. Enraged beyond endurance at the picture of her happiness, a fiendish idea to destroy the little one, in whom the heart and soul of the father and mother are centered, possesses him, and he at once begins his devilish work.

Meeting a tramp on the road back of his home, he conceives the idea of bribing that unfortunate to steal the baby of the hated couple and bring it to him. Taking the tramp

to his house, he plies him with drink and tempts him with promises of substantial reward to carry out his nefarious purpose.

His confederate fails readily into the plan, and, going to the Morgan home, watches his opportunity to carry off the little one. Gaining entrance to the bedroom where the baby is sleeping, he places it in a sack and hastens away, soon delivering it into the eager hands of the demented Luke. Receiving his reward in the shape of a generous roll of bills, the tramp hurries away, leaving the child to its fate. With fiendish exultation, the crazy farmer siezes it and rushes out to his underground cellar. We next see him placing the child in an old chest and locking down the lid. Then, returning to the ground above, he nails down the cellar door and, laughing with maniacal glee, leaves the poor little one to die slowly of suffocation.

Soon after the kidnapping the child's absence is noted by the fond parents, and staggering under the awful blow, the father rushes away to summon his neighbors and spread the alarm. Soon a crowd of friends assemble and the search begins.

Again we come upon the tramp, who is discovered by the rescue party as he is counting the money received from the insane farmer, and, losing his head through fear in his guilty heart, he takes to his heels. John and his friends give chase and at last succeed in capturing the hobo, who in abject fear falls upon his knees and begs for mercy, at the same time confessing to his share in the infamous act.

Dragging him to Luke's house, they confront him with the tramp's accusation. *"Well, I did do it,"* says Luke, *"because I hate you both. Go to the cellar below and there you will find your dead child."* With the frenzy of despair, the frantic parents, followed by their friends, dash outside to the cellar, break open the door and descend.

In desperate haste every nook is scanned till the chest is found. One blow from an axe in the hands of the father smashes the lock,

the lid is thrown back and the precious object of their search is found, but not dead, as was feared. In an ecstasy of delight at the child's recovery, they all return to the room, where the demented farmer is found crouched on the floor strangling an imaginary foe. When he sees the child alive he springs toward it, but is held in check by willing hands. Suddenly, with a wild yell, he rushes out the door, while John, realizing his condition, requests his neighbors not to harm him. Running wildly over the meadow toward the cliffs of the sea, the unfortunate Luke, *crazed by jealousy*, flings himself over the precipice and is swallowed up in the dark waters of the surging tide.

Many beautiful scenes of rural life are shown in the film, and the photographic qualities are superb.

This picture will be released Thursday, September 17, 1908.

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Once with Us You Never Get Away

Watch for our next--a Drama and a Comedy

A Great Wrong Righted

Released September 24, 1908

Code Word: QUARREL Length, 775 Feet

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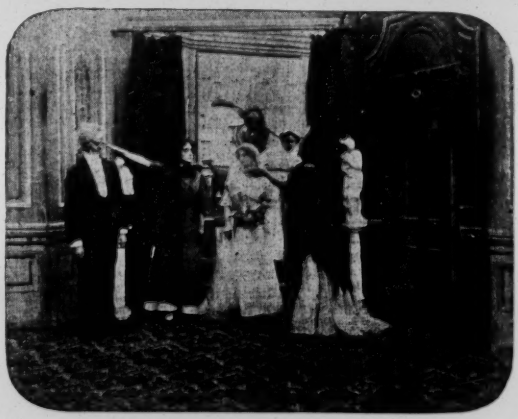

A Magical Tramp

Released with "A Great Wrong Righted"

A Funny Comedy that Will Make You All Laugh

Code Word: QUARRY—Length, 215 Feet

SELIG POLYSCOPE CO., Inc.

45-47-49 Randolph St. CHICAGO U. S. A.

A Great Wrong Righted

A GREAT WRONG RIGHTED is the latest Selig offering, and it tells a story of misplaced confidence—a woman's heart and a man's perfidy. The varied scenes are so strong in dramatic action and so vividly portrayed as to leave little to the imagination.

Two girls, one an heiress and the other a village beauty of poor but respected parents, attend the same college and there become close friends and companions. After their college days they return to their former homes, but still continue that intimate association they both held so dear in the old Vassar days.

Mary Worthington, the heiress, and Mary Belden, her devoted chum, the "two Marys" as their friends often called them, held but one secret between them, and that was their love for the same man, an Arthur Dinsmore. Neither girl confided to the other her feelings regarding this idol of their dreams, as neither one was quite certain that she was the queen of young Dinsmore's heart. But such secrets cannot long be hidden, and very soon these two foolish girls learned the lesson of trusting too far the protestations of a man of whose outside life they knew but little.

At a lawn party given by Mary Worthington in honor of her college chum we are introduced to Arthur Dinsmore. It is here that he plays his trump card and secures the promise of the young heiress' hand. But who can tell what mad follies such men are capable of committing, and young Dinsmore is no exception to the rule. Flattered by his easy conquest and egotistical enough to fancy himself irresistible, he turns away from the trusting girl who has given him her heart and employs his arts in captivating the heart of the other Mary, who to his worldly mind is a more charming and interesting companion. So cleverly does he exercise his talents at winning women's hearts, that he soon has foolish little Mary Belden head over heels in love with him. But in his wicked purpose he does not escape unscathed himself, for before he realizes it his innocent victim has entwined herself within his selfish thoughts, until he feels that to give her up would wrench the strings of his heart more than he had even dreamed was possible. So casting honor and discretion to the winds, he prevails upon his fiancee's friend to go away with him to the city, under the promise that he would make her his honored wife immediately upon their arrival. The old story—the woman trusted and the man deceived.

Although it tore her heart to leave her beloved father and the tender home ties, she stole away in the night, and throwing herself into the arms of her dishonorable lover she bade the old place good-bye and was gone.

But alas, how soon the awakening comes! Realizing that he was losing a fortune by his nefarious act, Arthur Dinsmore brings his cowardly soul to light and cruelly renounces the girl whose life he had blasted. Casting her adrift without name, without home or friends, leaving her to beat out her young life on the rocky shoals of despair, he hastens to his former fiancee and by his lies and smooth tongued treachery soon succeeds in reinstating himself in the good graces of Mary Worthington. But not so gullible did the father of the dishonored girl prove, for raising his hands to Heaven he swore to deal unmercifully with the wrecker of his daughter's life.

A hasty marriage is arranged and about to be consummated. The time draws near. Growing uneasy at the repeated threats of the infuriated father of his victim, Arthur Dinsmore becomes restless and morose. The day of the wedding we see him walking nervously up and down the beach as though he was trying to rid himself of some awful torment of his soul. Near him lurks the almost maddened father of poor little Mary, waiting, only waiting for an opportunity to prove his suspicions, when lo! upon the scene appears the wretched girl. With the love still beating in her heart for her faithless one, she casts herself at his feet and pleads in God's name to be righted in the eyes of the world. Driven to frenzy by her appeals, the coward rushes away, but the maddened woman will *not* be cast aside. Now thoroughly aroused to his baseness, she follows him. His path leads to one of the piers jutting out into the sea. Here he hopes to throw her off his track, but he fails and she overtakes him, and clinging to his neck, she screams out her misery above the roar of the beating surf. "Oh Arthur, you shall not, you cannot desert me," she wails. "I've done with you," he cries, and the demon in him whispers to throw her into the sea and make away with her. Then with the glitter of a mad man in his eyes, he wrenches the poor trembling arms from about his neck, and lift-

ing her off her feet, hurls her frail body into the bellowing sea. Then running from the scene of his supposed murder he makes his way to his hotel, and shaking as with ague locks himself in his room, hoping to shut out the sight of those pleading eyes.

But poor Mary Belden's time had not yet come. Her father seeing the fast retreating form of the false lover, suspected all was not right and hastened out to the pier. On the crest of a wave he catches a glimpse of the white, drawn face of his child, and with the strength born of desperation he plunges into the sea, and by a mighty effort soon succeeds in reaching the beach with his precious burden. Taking her tenderly in his arms, he carries her home and restores her to life and consciousness. There, resting in her father's arms, she pours into his ears the whole wretched story of her love and its results.

The father tells her she must warn her former friend of *her* danger, and is about to go in search of the villain who has wronged his child. But Mary requests him to wait, and going to her friend's home she there repeats her story to that unsuspecting girl. The blow staggers Mary Worthington, but only for a moment. A plan enters her mind and she hastens to carry it into execution. Dressing Mary Belden in her own wedding clothes and covering her face with a heavy wedding veil, all repair to the church, where the wedding ceremony is performed. When the nervous and trembling bridegroom raises the veil of his wedded wife, he gazes into the face of the victim of his treachery. Dumbfounded he stares, while the poor bride with a low moan sinks fainting to the floor. A flood of remorse sweeps over the wretched groom, and kneeling he lifts her to his arms and carries her as a child out of the church. The father raises his hands to Heaven and thanks God that A GREAT WRONG IS RIGHTED.

A Magical Tramp

A FUNNY COMEDY

Released with "A Great Wrong Righted"

Something doing all the time. If you want a good laugh

Don't Miss It

Released September 24, 1908

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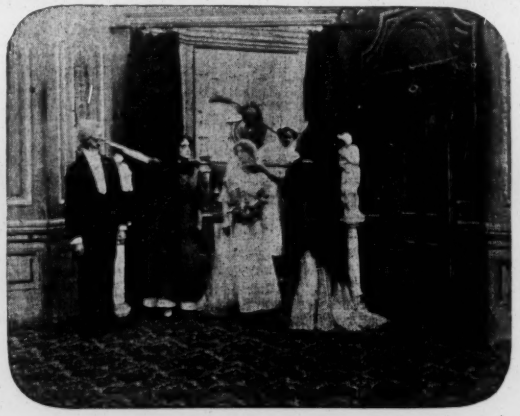


A Magical Tramp

Released with "A Great Wrong Righted"
A Funny Comedy that Will Make You All Laugh
Code Word: QUARRY—Length, 215 Feet

SELIG POLYSCOPE CO., Inc.

45-47-49 Randolph St. S **CHICAGO U. S. A.**

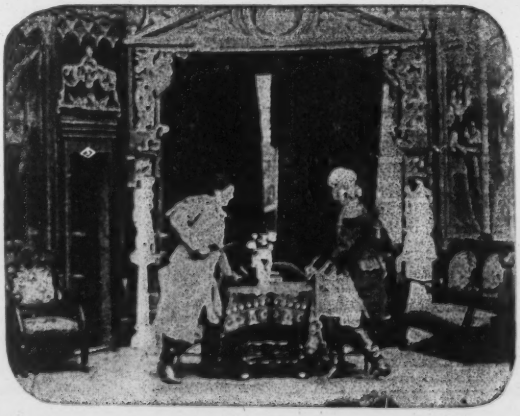
WIDE AWAKE ALL THE TIME

Selig's Record

Here's Another Winner, A Great Irish Drama

A Daughter of Erin

Released Oct. 1, 1908



Code Word:—QUANTITY Length, 1000 feet

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Take a Tip:---DON'T MISS IT
A Word to the Wise

SELIG POLYSCOPE CO., Inc.

45-47-49 E. Randolph St.
CHICAGO - - - U. S. A.

A Daughter of Erin

KITTY O'CONNER is the daughter of an Irish peasant, and being a buxom lass, is courted by many of the handsome lads of the village. One in particular, Miles O'Mally, is untiring in his efforts to win this charming lass, and he allows no opportunity to escape him whereby he might press his suit for Kitty's hand.

The opening scene of the picture shows the young couple gliding over the glassy surface of one of the pretty lakes of Killarney in Miles' new boat. Care free and happy in the sunshine of their young lives, they can see no dark clouds on their horizon. But youth is unheedful of all hidden dangers, and so unsuspecting of any shadow that might creep across their path, they laughingly while away the afternoon of a beautiful summer day.

Charles Hardacre, a young Irish gentleman (Patrick O'Conner's landlord), while riding along the shores of the lake, is attracted by the beauty of the little Irish girl in the boat, and springing from his horse, returns her salutation with all the grace of a polished courtier. The memory of Kitty's pretty face lingers in his mind long after the young couple have passed out of sight, and obeying a mad impulse that arises in his breast, he determines to call upon the father of the little charmer and cultivate, if possible, a closer friendship than a mere speaking acquaintance.

The next day, accompanied by his mother, a haughty woman and a true daughter of the nobility, he draws rein at the O'Conner threshold and, much to the astonishment of these worthy but humble people, he enters their house and partakes of their hospitality. While there he allows himself to fall more deeply than ever in love with the fascinating little witch, and, watching his opportunity, hastily tells her of his admiration. Then, drawing a ring from his finger, slips it on one of hers. The dazed but delighted girl can only stammer out her thanks before her lover has gone. But the father, a wise and careful guardian of his only child, overhears Hardacre's protestations and, after he has taken his leave, upbraids pretty Kitty for her fickleness and apparent disloyalty to Miles O'Mally, the Irish lad who has always called her sweetheart. Incensed by the seeming perfidy of young Hardacre in trifling, as he thinks, with his daughter's affections, the old man hastens away to inform Miles of the danger of losing his sweetheart. Poor Miles is heartbroken at the news, and his one thought is to save Kitty from the fate of most girls who aspire to rise above their station in life and wed a nobleman. With the frenzy of despair the excited lad runs to the house of Charles Hardacre and demands to know why he wishes to rob him of his promised wife. With an insult on his lips, young Hardacre turns to leave his questioner, when the good right arm of our hero straightens out and the master of Kenmore lies prostrate on the ground. Rushing away, Miles soon returns to the anxious father, and together they hasten to the little home where Kitty, struggling between the desire for an ambition and the duty she owes her father, is waiting. Here Miles questions her, but reading the truth in her downcast eyes and her silence, bids her farewell.

We now have a lapse of two years. Kitty is a lady, but what a change has come over the light hearted Irish girl. Saddened by the neglect of her husband, scorned for her low birth by her cruel mother-in-law, we find her beating out her young life against the bars that seem to hold her as in a prison cell. Broken hearted, disappointed, she is but a bird in a gilded cage.

One day while gazing out of the window, wistfully watching the birds in their freedom, she is startled by the apparition of her former sweetheart who, with reckless disregard for propriety, has determined to see his lost love at all hazards and find out if the reports of her unhappiness are true. Before she realizes what she has done, Kitty has called the lad into her drawing room and has begun to question him, when they are alarmed by the approach of the husband and his friend, a dissolute young English officer of the army. Concealing Miles behind the curtains, she meets Hardacre and his companion with a calmness born of months of suffering. To his brutal command to leave the room, she returns but a look of scorn and growing hatred, and with a toss of her pretty head, she sweeps out of their presence. Then with horror stamped upon his face Miles, who still remains concealed behind the draperies, hears a fiendish plot of Hardacre to rid himself of his young wife. Another marriage of vast importance is his excuse, so trembling in fear and rage, young Miles hears every detail of the ghastly business.

Leaving his place of hiding, he dashes away to acquaint the unhappy father of the proposed murder of his child. We are next taken to the house of a brutal scoundrel where Hardacre completes the final arrangements for making away with the object of his hatred. Everything is arranged in accordance with his wishes, and the paid assassin and his two confederates are soon on their way to carry out the grewsome contract. Forcing their way through a window, they come upon the helpless woman, and before a scream can leave her trembling lips, it is smothered in the folds of a heavy cloak that is thrown over her head. The butler, aroused by the unusual noise, hastens to her assistance, but is set upon and beaten to insensibility by the murderous rogues. Carrying the now almost lifeless body of their victim to the banks of a deep river, where the fiendish husband awaits to make sure of her certain death, the three scoundrels are about to cast her into the dark waters when, like a thunderbolt from out a clear sky, a boat shoots out of the darkness and three forms spring lightly upon the shelving bank. 'Tis Miles, with Kitty's father and a stout Irish lad, who have arrived in the nick of time. Now ensues as pretty a six-handed Irish fight as one could wish to see. Now one, now another is on top, till finally with a trick of his own, Miles tosses the burly leader of the murderous gang over his head, and sends him floundering into the murky waters below. Discouraged by the loss of their captain, the other two thugs are soon defeated and tossed in the river after their leader.

Through the darkness, Hardacre mistakes the noise of battle for the struggle in disposing of his wretched wife, and groping his way toward the spot where he supposed his hired assassins were awaiting him, he runs into the arms of the heroic Miles. Springing back with a cry of fear and surprise, he draws a keen edged knife from his bosom and rushes upon his hated enemy. But he reckons not of the strong limbed and agile Irish lad, who, forcing him to his knees, compels him to seriously wound himself with his own weapon, leaving him to be cared for by his brutal friend, the captain.

Our three heroes with their precious burden make their way back to the little cottage they call home, and there, after many weeks of peace and quiet, and after the law has freed her from her unworthy husband, Kitty O'Conner sends young Miles to the seventh heaven of delight by naming the day when he could call her his own Colleen.

Released October 1, 1908

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If you don't order we both lose

WIDE AWAKE ALL THE TIME

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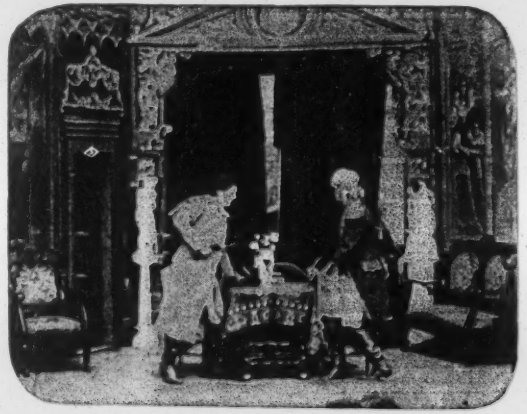
A Daughter of Erin

Released Oct. 1, 1908



Code Word:—QUANTITY Length, 1000 feet

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Take a Tip:---DON'T MISS IT
A Word to the Wise

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CHICAGO - - - U. S. A.

The Greatest Western Picture Ever Turned Out,
Taking in that Scenic Wonderland,
COLORADO

SELIG'S NEXT

The Ranchman's Love

Released October 8, 1908

Code Word: QUESTOR
Length, 1000 Feet

This picture will be the money getter of the year

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SELIG POLYSCOPE CO., Inc.

45-47-49 Randolph St.

CHICAGO U. S. A.

THE RANCHMAN'S LOVE

The Best Film Yet

The "Ranchman's Love" is the title of the latest Selig films, and one of that series of Western pictures that is making a world-wide reputation.

In a small, frontier town there lived a couple that fate had thrown together as man and wife, but whose natures were so foreign to each other that no happiness could come of their union. Luke Hodges was known far and near as the most habitual drunkard in the community, and much sympathy was expressed for his pretty, young wife, Sallie.

On a cattle ranch near by lived an old admirer of Sallie's, Jack Turner. A misunderstanding had parted them in their youth, but Jack had never ceased to care for the little girl whom he had once called his sweetheart, and when reports of her unhappiness reached his ears, the pity in his heart rekindled into love, and he determined, if possible, to persuade her to divorce the drunkard that had wrecked her life and place her destiny in his hands.

The opening scene shows Sallie slaving at the washtub, wasting her strength in the endeavor to earn enough to keep body and soul together. Her drunken husband is within the little shack, sleeping of his debauch of the night before. The gate swings open, and in rides Jack Turner. The sight of Sallie's abject poverty and miserable surroundings, fires him with rage, but he controls the impulse to speak of what is in his heart, and asking for a drink of water which she gives him, he rides away. Sallie gazes wistfully after him and is not aware that her husband has awakened and is watching her with jealous eyes, bidding her go in the house, and telling her that he will kill Jack Turner if he ever sees him near his house again. He staggers off to the grog shop to resume his drunken orgy.

We next see him in front of the "Red Light" saloon, shooting holes in the atmosphere with his 45 Colts, and scattering the loungers in all directions. Jack Turner, his hated enemy, rides up and is about to enter the saloon when Luke attacks him. During the mixup, Sallie appears on the scene to take her unfortunate husband home, when he transfers his abuse to her. This is too much for Jack, who knocks him down and then shoots the gun out of his hand as the infuriated drunkard draws his weapon. Howling with rage and pain the would-be murderer is hustled into the saloon, and his hand is bound up by his friends.

We next see him rushing home to wreak his vengeance on his helpless wife, but his long debauch and weakened condition begins to tell and he is soon in a delirium. With patience born of long suffering, poor Sallie nurses him through the ordeal as best she can, but the craving for strong stimulants overpowers him and he escapes the watchful eyes of his guardian and soon finds his way back to his old haunt.

In the meantime Jack has decided on his course, and writing a letter to Sallie, asks her to take the step that will free her from such a life and become his wife. Sallie is reading the letter when Luke comes upon her, and tearing it from her hands, soons learns its contents. He then for the first time realizes what he has lost and sinks sobbing to the ground. Sallie sadly enters the house and leaves him alone in his misery.

We next see him groping his way over the huge boulders of a rocky canyon. He is making his way to the river. He at last arrives at a spot where a great waterfall plunges over a lofty cliff, and as the maddened whirlpool sweeps on its way down the rugged chasm, a cunning idea has entered his inebriate mind. He will feign suicide and then leave the country, allow Jack to marry Sallie, and when they are happy and contented, return and then force his rival to keep him supplied with money to hold his peace.

Removing his hat and coat, and writing a farewell message on the back of an old envelope, he leaves the evidences of his suicide and disappears. His continued absence soon alarms Sallie and she asks her neighbors to search for him. A party is soon organized, and at last the coat, hat and letter are found. Thinking that the body has been carried miles away by the rushing waters, no effort is made to recover it, and the town of Marshall settles back to peace and quiet.

A year has passed and we see a merry wedding party on its way to the church. Jack has at last accomplished his cherished hope and is leading his blushing sweetheart Sallie to the altar.

We are next shown the happy couple leaving for a new country. A typical prairie schooner is loaded with provisions, and accompanied by two ranchmen, Jack and Sallie

drive away from the old ranch house and head towards the mountains. But more trouble is yet to come to our young couple and from a most unsuspected source. Luke has returned to blast their dreams of happiness. Watching with a dissolute companion, he sees them drive away and follows on foot for miles. The party reaches their first camping spot and the tent is pitched and preparations made to spend the night in the shadow of Greys Peak. The men lead the horses to water while Sallie busies herself preparing supper. A dark shadow suddenly appears from behind the wagon. With a start Sallie raises her eyes and with a horror that strikes her speechless she gazes into the bloated features of Luke, her detested husband. With a low moan she sinks fainting to the ground. At the sight of her the old passion arises in his breast and an insane desire to again possess her overmasters his better judgment. Calling to his friend to lift her up they carry her away and up the mountain side. She recovers and makes a desperate fight for liberty but to no avail. To the edge of a cliff they are bearing her. When Jack, returning to the camp finds her gone, and hearing her cries for help, calls his men and with rifles in their hands, dash madly up the mountain. On the edge of the precipice the maddened inebriate is struggling with the terror stricken woman, when with the strength born of desperation, she pushes him from her, and losing his footing the unfortunate wretch pitches headlong in the yawning chasm. A shot rings out and the other rogue falls wounded at his feet. Looking up she sees her rescuers running rapidly toward her and she is soon clasped in the protecting arms of her husband.

This picture was made near the Great Divide, and the backgrounds are of the most beautiful of nature's handiwork. The story is clear and convincing, and the acting is of the very best. The greatest western film of its kind yet made will be your verdict. Don't miss this great picture as it was taken in that scenic wonderland, Colorado. No such environment has ever been given to like subjects. Take the tip, QUALITY TALKS. That is what is said of Selig's films. When you order from your film exchange, don't forget Selig. If you don't we both lose again. Selig's record is known the world over. A winner always. Show me a Selig film and I show you a packed house, standing room only. A word to the wise.

Released Oct. 8, 1908.

*Place your order **now** with your Film Exchange*

The Greatest Western Picture Ever Turned Out, Taking in that Scenic Wonderland, COLORADO

SELIG'S NEXT

The Ranchman's Love

Released October 8, 1908

Code Word: QUESTOR
Length, 1000 Feet

This picture will be the money getter of the year

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Watch for Selig's Next

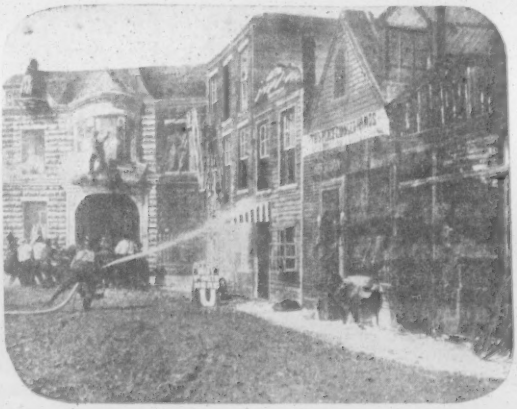
Selig

Will be Out October 15th 1908

Something different from all the rest
A Fire Film worth going miles to see

One of the Bravest

Don't Miss It



Code Word: —FIREMAN Length, 1000 feet

This will be the Best Motion Picture ever turned out

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CHICAGO U. S. A.

ONE OF THE BRAVEST

The Greatest Fire Film We Ever Turned Out

Our story deals with the life of a fireman. Our title, "One of the Bravest," seems to us to exactly fit the circumstances. No greater exhibitions of bravery have ever been recorded than we find in the annals of every fire department throughout America. The strenuous life of our great cities brings to light many instances of absolute daring and utter disregard of personal safety in almost every walk of life, but these cases of bravery are usually brought into being under the stress of sudden impulse, while our firemen perform brave acts daily, in the simple discharge of duty. To risk their lives in an endeavor to save the life of a fellow being, becomes almost second nature, and they go to their task with a light heart, expecting no reward but the consciousness of work well done.

Jack Manly, our "Hero," is in love with a pretty shop girl, Eleanor Wilkens. Eleanor's father is a drunkard, and Jack's love is the one gleam of happiness that has come into her life.

Our opening scene is the squalid home of the Wilkens, the drunkard abuses his daughter and staggers upstairs to sleep off the effects of a debauch. Eleanor sinks sobbing at the table, her chum calls and tries to cheer her up, when a knock at the door announces our hero. Eleanor's chum says, two is company and three is a crowd, so "I'm off." Left alone with his sweetheart, Jack asks Eleanor to become his wife, and to allow him to take her to a home of comfort. At this moment the course of true love, which never runs smooth, strikes a rough spot. A stranger arrives and asks an interview with Wilkens. That worthy is called from his peaceful slumbers to receive the shock of his life. The stranger produces a document and informs Wilkens that, through the death of his brother in Australia, he is left sole heir to a fortune of one million dollars, and that in the event of his death the said fortune is to be equally divided between his daughter, Eleanor Wilkens, and Jackson Burke, son of the said brother's partner. Burke is the bearer of the intelligence, and seeing the character of the present beneficiary, determines to shape matters to his own advancement.

The rise of Wilkens in our next scene finds the Wilkens family installed in an elegant mansion, and the father completely under the sway of the plausible Burke. Burke forces his attentions upon Eleanor, who plainly shows her dislike. Wilkens asserts his authority and commands his daughter to become the wife of Burke. At this moment Manly calls, Wilkens orders him from the house. Jack asks Eleanor if it is her desire that he make no further effort to see her. "Certainly not," replies the girl. "I have promised to be your wife. Claim me when you will." Burke realizing that he can never hope to win Eleanor by fair means, or get control of the Wilkens fortune while the drunkard lives, plots to gain his ends by foul methods. He plies Wilkens with liquor, and writes two notes, one to Jack Manly, telling him that Eleanor has met with an accident and is at the Manly home. The second note to Eleanor, telling her that Jack has been injured and wants her to come to him at once. Burke entrusts the delivery of these notes to a valet he had brought with him from Australia. We see the note delivered to Jack at the engine house, and Jack is lured away by it. This is Burke's opportunity. He enters and engages the man Jack has left on watch in conversation, and induces the unsuspecting fireman to take a drink from his pocket flask. The liquor is drugged, and he falls senseless at Burke's feet. It is but the work of a moment to cut the wires that carry the fire alarm, and Burke rushes back to the house, drags the helpless Wilkens to the landing of a stairway that leads to the garret, then sets fire to the building. In the meantime Eleanor and Jack have met at his house, where they compare notes. Jack sees he has been the victim of treachery. "It is a plot to blacken my honor." He springs to the telephone to find the wires have been severed, then to the door to discover that Burke's messenger has locked the door. With a cry of rage he hurls a chair through the window and we see Jack and Eleanor come down the fire escape.

The still alarm. Jack rushes to the engine house, sees the wires have been cut, and the

man he left on duty lying insensible on the floor. He grabs an ax from the wall and strikes the gong. It is the still alarm. His quick brain realizes at once that it is a plot to destroy the man that stands between Jackson Burke and a fortune.

We next see the sleeping firemen leap from their cots into their bunkers and slide down the poles, the horses dash from the stalls, and in thirty seconds after the first stroke of the ax on the gong the engine driven by Jack Manly is headed for his sweetheart's home. Then ensues a fire scene that for realism has never been duplicated. The central building, the home of Eleanor, is at the head of the street, a full half city block extends to the left of the building, and during the action people are seen to appear at the windows of the different houses, furniture is carried out, engine after engine, company after company arrives, and go into action. Brave Jack Manly enters the house of his sweetheart, rescues the unconscious Wilkens; and when he returns to the window by which he entered, finds his escape cut off by the flames. The life saving nets are brought into play, the fire gains headway, and the work of rescue goes on. There have been fire rescues in motion pictures, but this scene sets a new pace, nothing like it has ever been attempted before. It is realism personified, a scene properly presented and a part of the story, not a dragged in fire scene, but an incident in the drama it was arranged for.

Our next scene is the interior of the engine house, the shattered Wilkens is brought in on a cot. Burke, little suspecting the reception he is to receive, enters. Wilkens accuses him of setting fire to his house, after tying him to the stairs in the garret. The chief orders an officer to arrest Burke, who is handcuffed and taken to jail.

Six months later we are at the wedding of Jack Manly and Eleanor Wilkens. The chief arrives and graciously decorates Jack with a medal for his many deeds of bravery while acting as

"ONE OF THE BRAVEST."

A Selig Tip

The best bet of the year to Pack Your House

Order from Your Film Exchange This Film

Released October 15, 1908

Selig

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Selig

Will be Out October 15th 1908

Something different from all the rest
A Fire Film worth going miles to see

One of the Bravest

Don't Miss It

Code Word: -FIREMAN Length, 1000 feet

This will be the Best Motion Picture ever turned out

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Full of Life and Up-to-date
SELIG'S NEXT

THE FISHERMAN'S RIVAL

ROYAL THEATRE

419 East 43rd Street

Thursday, October 22nd.

C. B. CANNON
Prop. Oakland and Royal Theatres

THE
SELIG POLYSCOPE CO., Inc.

45-47-49
Randolph St.

CHICAGO
U. S. A.

THE FISHERMAN'S RIVAL.

This film depicts the romance of a fisher village in which the daughter of a fisherman, her city sweetheart, and a village rival are the central figures.

Clay Hughes, an athletic young city chap, spending his summer vacation at a little fishermen's settlement, meets and falls in love with Ethel Dean, the eldest daughter of a large family. Rufe Brown, a native of the village and accepted suitor by the parents of our heroine, soon learns of his rival's progress in winning the smiles of pretty Ethel, and in his ignorant and blundering way, proceeds by threats and abuse to discourage any attempt on Clay's part to win from him the prize he has coveted for years. But Ethel, who has spent some of her life in a metropolitan atmosphere, is not so easily cowed by her parents' commands and the noisy threats of the now thoroughly detested Rufe.

Goaded to desperation by the nagging of father and mother, who look upon Clay Hughes as a no account city "stuck-up," she makes up her mind to elope with her sweetheart, and after the marriage is culminated to forever shake the dust of Seaview from her feet. On her way to the post-office to mail a letter, arranging a meeting with her lover, she encounters her burly suitor, Rufe, who demands to know upon what errand she is bent. She attempts to pass him, when he snatches the letter from her hand and reads the address. Cursing his fortunate rival and heaping dire threats upon the head of the helpless girl, he rushes away to inform her parents of what he has learned.

Old man Dean is infuriated at his daughter's choice and advises Rufe to hunt up his rival and administer to him a sound thrashing, confident that the young city chap would beat a hasty retreat and thus become ridiculous in the eyes of the deluded girl. Acting upon this suggestion, and accompanied by the old man and two younger brothers of Ethel, he goes to Clay's boarding house and calls him out. They all repair to the outskirts of the village and there Rufe informs Clay that he intends to give him the "derndest lickin" he ever had.

Something happened, but to the complete surprise and sorrow of the village bully, the outcome was far different from what he had gleefully anticipated. Never in the history of Seaview had one of its natives been so thoroughly and easily whipped. To the science and iron muscles of the mild looking city chap, poor Rufe was but a child. Bellowing with pain and rage, he staggers away and gives himself up to thoughts of hate and revenge.

Fearing to encounter his now feared rival alone, he secures the aid of a rough companion, and together they lie in wait for their victim.

The evening shades are fast falling when Clay and Ethel are seen walking along the sandy beach, planning their elopement of the morrow. Two figures come skulking out of the gloom, and sneaking up behind the unsuspecting couple, the girl is seized, and by a well directed blow, Clay is hurled unconscious to the ground. With a scream of agonized fear, Ethel sinks in a swoon on the sand. Hastily raising the limp form of his hated rival, Rufe carries him to a small row boat, and placing his insensible victim in the frail shell, he pushes it off into the waves, where the wind quickly seizes it and carries it rapidly out to sea.

Returning to the girl, the two ruffians drag her to an old warehouse, where the dissolute companion of the villianous Rufe makes his home. In order to divert suspicion from themselves, the two partners in crime try to induce Ethel to write a letter informing her parents that she has eloped with her lover, Clay. Her refusal to accede to their wishes causes them to resort to drastic measures. Opening a trap door to a slimy underground cellar below them, they lower the struggling girl by a rope into its grewsome depths, and there leave her until by fright she is compelled to obey their instructions.

Many hours these two fiends in human form await the brave girl's breakdown, but it does not come. One last expedient is left them. Separating the cellar from the rising tide are two sluice gates, by which means the passage below may be flushed. Hastening outside, they raise the ponderous gates and then return to the room, where, look-

ing down through the open trap door, they may watch the effect on Ethel of the rushing water as it swiftly rises about her form.

Mad with fear, as the angry tide pours in great volume through the open gates, the poor victim gives up her fight and pleads to be rescued from her watery grave. Lowering himself by the aid of a rope, Rufe drags her from the onrushing tide just in time to prevent the waters from closing over her.

Securing the letter he wanted and leaving her to be watched by his accomplice, the ruffian hurries to the old fisherman's house to apprise him of his daughter's disappearance, while sitting huddled in the corner, Ethel awaits his return.

But what of our hero, who was left to be tossed about on the open sea? Through the long night he drifts about, until with the return of dawn he finds that the wind has changed and is carrying him back towards the land. His signal of distress is finally seen, and a life crew is soon plowing its way through the waves to his rescue. A fast row back to the land, and then a search is begun for the missing girl.

Again we return to our heroine. She is watching with bated breath the intoxicated guard as he sinks into a drunken slumber. The thought of escape comes to her mind. She first convinces herself that the scoundrel is asleep, then steals softly towards the outer door. Too late—the burly form of Rufe looms up before her. He seizes her in his arms, but in her frantic struggles the lamp is dashed to the floor and before the villains have time to strike a match the girl has fled. With an oath, Rufe dashes through the door to follow her, but the girl is swift of foot and has almost reached her home when she runs into the arms of her lover, who, with a party of men has been searching for her. Rufe also stumbles into their midst and is at once put under arrest. His subsequent trial and condemnation are shown, also the happy ending of Ethel and Clay's romance.

Watch for our Sunday's attractions

Better than ever

Don't miss them!

Full of Life and Up-to-date
SELIG'S NEXT

THE FISHERMAN'S RIVAL

ROYAL THEATRE

419 East 43rd Street

Thursday, October 22nd.

C. B. CANNON
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THE
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Read our Synopsis and then you will be in touch with

Selig

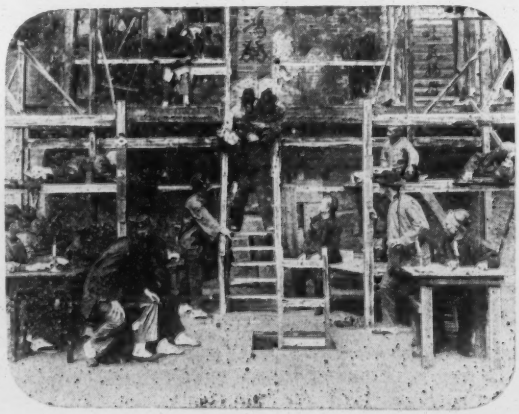
Watch for Our Next

Lights and Shadows of Chinatown

Code Word CHINA

Length 1000 feet

Released October 29, 1908



This is the first real Chinese story of love and adventure ever put into a moving picture, and so elaborate is its production, and so novel is its theme, that this film is destined to be one of the big hits of the season.

SELIG POLYSCOPE CO., Inc.

45-47-49 Randolph St.

CHICAGO U. S. A.

Lights and Shadows of Chinatown

Selig's New Film

One of the distinct moving picture novelties of the current season is the production of the splendid Chinese spectacle, a Chinese drama, which will be released October 29th by the Selig Polyscope Company of Chicago. The drama is one of the most interesting stage pictures ever presented, and now seen for the first time in moving pictures, forms one of the greatest novelties ever turned out by a film manufacturer.

While all the characters are Chinese, the story of the drama is one of tremendous heart interest, and the climaxes are of great dramatic strength. The scenes are laid in the Chinatown of San Francisco before the great fire, and they deal with the abduction of Kim Soy, a beautiful maiden, the betrothed of Chon Yet, a rich merchant in the Chinese quarter. Chon Yet comes to America and establishes himself in business in Frisco's Chinatown. Li Ching, a rival in business and a Chinaman of much influence—on a recent visit to his native land—sees and becomes enamored with Chon Yet's fiancee, the beautiful Kim Soy. On his return to San Francisco he sets about laying his plans to enable him to possess the maiden. Through forgery he manages to entice her to America, under the belief that she is to join her betrothed husband, Chon Yet. Chon Yet offers $5,000 reward for information regarding her, and a general hunt for the maiden ensues.

It transpires that the maiden has been abducted by Li Ching, a powerful highbinder and member of a Chinese secret society. He has her secreted in his house, and one day Kim Soy eludes her guards, and in an attempt to escape, goes to a balcony where she is seen by a clerk in Chon Yet's employ. He informs Chon Yet of the girl's whereabouts, and he at-

tempts to rescue her. Li Ching appears just as Kim Soy is about to spring into Chon Yet's arms, and by the aid of his followers the lovers are thrust apart, and while Chon Yet swears vengeance, Kim Soy is led away to her place of captivity by the triumphant Li Ching.

The unhappy maiden prays despairingly to her house god and implores Ah Mee, a slave girl, to save her from Li Ching's clutches and restore her to her lover. Ah Mee, who is Li Ching's slave, seeks to dissuade Kim Soy from her purpose to escape if the opportunity presents itself, and their conference is interrupted by Li Ching who pleads with, then threatens Kim Soy with violence if she does not thrust his hated rival from her heart. She defies him and he leaves her in anger. Kim Soy again implores the good offices of her house god.

Chon Yet invokes the aid of the police, and with the assistance of Tie Loy, a fortune teller, the police are placed on Li Ching's trail. Li Ching then conspires to have Chon Yet slain by his hatchetmen, and these conspirators swear to carry out the decree of death at a secret meeting held in the great Joss house. Chon Yet and Tie Loy appear after the meeting to pray to the Joss, and while there Li Ching forces Kim Soy to the Joss house in an attempt to have her swear to become his wife. Chon Yet prevents her from taking the oath, whereupon Li Ching engages him in a duel with knives. The police appear and Chon Yet, who is apparently slain by Li Ching, is thrust beneath the table of offerings to the gods. The police then find Li Ching and Kim Soy in attitudes of devotion and leave the scene.

Chon Yet is placed in an underground opium den, and it is here that he is to be put to death. Kim Soy, who, meanwhile has been rescued by the police from Li Ching's clutches, hears of the murderous plot, and she flies to the police for succor. The police raid the den just after the arrival of Li Ching who purposed

to pay his respects to his fallen rival. In the belief that his orders to put Chon Yet to death have been carried out he descends to a loathsome dungeon where his hereditary enemy, Quong Kee, lies in waiting for him, resolved to kill him for failing to pay him for the commission of a murder.

While the police and Chon Yet's friends are gathering above, Li Ching is stabbed by Quong Kee who then seeks to escape above only to fall into the hands of the police. Li Ching, wounded to death, climbs the ladder and falls dead at Kim Soy's feet, after a vain dying effort to stab her. The lovers are then reunited and their troubles brought to an end.

The pictures presented give one a faithful idea of life in the Chinese quarter of a metropolitan city like San Francisco. The street scene where Kim Soy attempts to fly to her lover's arms by scaling a balcony, gives the spectator attractive glimpses of Oriental life. Here are seen the merchants plying their trade; fish dealers selling their wares; vegetable vendors carrying monstrous baskets suspended from their stooping shoulders; fortune tellers practicing their mysterious rites to secure a nickel of the "white devil's" money; tourists moving amid the stream of humanity. The Joss house scene, where the hatchetmen subscribe to an oath to kill Chon Yet, is replete with interesting objects lavishly displayed. The drama has its comic as well as pathetic side, and much fun is provided by an Irish policeman and a mischievous Chinese boy namee See-See.

More than fifty people, nearly all Chinese, are employed in the pictures. This picture will be one of the greatest ever turned out. It will show nineteen excellent scenes, drawn from photographs, the whole forming a series of views which for attractiveness and interest, never have been excelled.

Order from Your Film Exchange

Released October 20, 1908

Read our Synopsis and then you will be in touch with

Selig

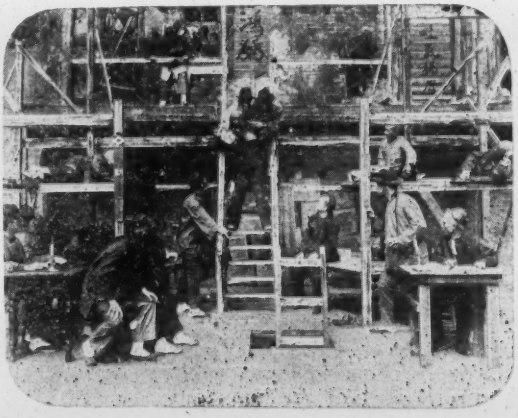
Watch for Our Next

Lights and Shadows of Chinatown

Code Word CHINA

Length 1000 feet

Released October 29, 1908



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SELIG POLYSCOPE CO., Inc.

45-47-49 Randolph St.

CHICAGO U. S. A.

IT IS A FACT, FIGURES TELL

That Selig's Films Lead All Others

ORDER OUR NEXT AND SHOW TO PACKED HOUSES

"The Actor's Child"

Will be Ready November 5, 1908

Code Word:—ACTOR Length, 960 Feet

Order from Your Film Exchange

They will give you the SELIG service that will make BUSINESS

Show me a Selig Film and we will show you a Packed House

SELIG POLYSCOPE CO., Inc.

Selig

45-47-49 E. Randolph St. CHICAGO, U.S.A.

The Actor's Child

A popular young actor and leading man of a New York theatre is married to a beautiful but selfish woman. Dazzled by a life of gayety and the pleasures of "The Great White Way," she allows herself to drift away from the protecting influence of her husband, whose busy life does not permit him to exercise the watchful care that he should over the companions chosen by his young and foolish wife.

Little Evelyn, the only child of the couple, adored by her father, is sadly neglected by the wayward mother, who in her pursuit of pleasure leaves the child to be looked after by the aged mother of her husband.

A smooth, unscrupulous libertine, Carroll Hewitt, the kind of moral leper usually to be found where life and beauty reign, recognizes the beauty and grace of Lawrence Grey's, the actor's wife, and determines in his black heart to drag her down to his own level. So cleverly does he exercise his arts over Laura Grey that she soon falls a victim to his wiles, and blinded to the real purpose of the cunning scoundrel, she allows herself to become so infatuated with him that she forgets all duty and respect to her faithful husband and sweet child, and with reckless abandon allows her name to be bandied from mouth to mouth in connection with that of her unprincipled friend.

Such news travels fast and soon reaches the ears of Lawrence Grey. The outraged husband is staggered by the blow, but still refuses to believe in his wife's absolute disloyalty without unmistakable proof. That soon is forced upon him on his way to the theatre for the evening performance. He accidentally comes upon his wife and false

friend stepping from a carriage and entering a cafe. Although the friend who accompanies him tries to dissuade him, he follows them in and after questioning the proprietor learns that they have ordered a supper to be served in one of the private dining rooms. Bursting in the door the infuriated actor enters into the presence of the guilty couple, and maddened by the thought of his wife's perfidy, he grasps his false friend by the throat and would have throttled him but for the timely arrival of an officer who has been called in by the frightened waiter.

Hewitt is soon hustled out of the room, leaving the wife and husband alone. "Go," says the actor. "Follow that man. I never want to see your face again." Then shaking with emotion he buries his face in his hands and sinks sobbing upon the table. With a sneer the reckless woman, seeing that all is at an end between them, leaves the room.

We are next taken to the divorce court where a decree is granted the actor and the custody of Evelyn is allowed him. The wife objects strenuously to the judgment of the court regarding the child, and leaves vowing vengeance upon her former husband.

We are now given a glimpse of the stage back of the scenes, also the dressing room of the actor. So fearful is he that the mother will carry his little one away, he hardly allows her out of his sight. Consequently for a while she accompanies him to the theatre. The wife learning of this arrangement bribes a stage hand to kidnap the child and deliver it into her hands. The plan succeeds and little Evelyn is taken to an apartment where the vulture Hewitt is awaiting the return of the guilty mother.

Soon after the kidnaping the actor's valet discovers the little one's absence, and rushing to the wings conveys the intelligence to Grey, who at that time is in the midst of a dramatic scene. Without a moment's hesitation the anxious father dashes to the stage door and there learns the truth. Calling a cab he and the faithful valet are soon in pursuit of the fleeing woman. Arriving at the house where the child has been taken, Grey bursts in and confronts the destroyer of his peace. Little Evelyn rushes to her father's arms, but is torn away by the guilty mother. Then ensues a desperate fight between the two men. A lamp being overturned the room takes fire, and by a well directed blow the actor is left unconscious on the floor. Rushing from the house with the child, the heartless couple leave our hero to be burned to death, and entering a cab are driven away. They are not unseen, however, for the faithful valet is watching without, and springing on the back of the cab is taken with them to a poor quarter of the city, where Hewitt enters an old rookery, carrying the struggling child. There she is turned over to the tender mercies of an old hag, who agrees for a consideration to keep her safely hid from the father. While they are agreeing upon terms the faithful valet has hastened back to the burning house where he finds his master, who reviving has fought his way through the flames. Calling a cab they are rapidly driven to the old rookery, and breaking in the door, arrive just in time to rescue the little one after a desperate struggle with Hewitt and his villainous accomplices. The police soon arrive after having been notified by the valet, and the criminals are all placed under arrest, while the happy father and his faithful servant rejoice over the return of the little one.

BETTER THAN EVER

Our Next Picture

A Mountain Feud

A Western Drama, taken from Life in COLORADO

Will be Out November 12, 1908

Code Word: FEUD—Length, 990 Feet

Order Now from Your Film Exchange

They All Keep Selig Films.

SELIG POLYSCOPE CO., Inc.

45-47-49 Randolph St.

CHICAGO U. S. A.

A MOUNTAIN FEUD

The title of this new picture suggests the theme and in order to get the proper atmosphere necessary to the development of the story a producer, operative and company of actors were sent out to the Rocky Mountains and there in nature's grandest background this powerful tale of love and adventure was photographed.

An old mountaineer Peter Harvey is the father of a family of boys and girls born and raised in the mountains. Jennie the oldest daughter is in love with Seth Brown the only son of old Joe Brown the avowed enemy of her father. The feud between the two old men is of many years standing and so bitter, that when either of the two venture forth, away from their homes, they are never without their rifles.

The opening scene of the story shows Jennie riding down a rugged mountain road to an appointed spot where she meets her lover Seth—the two are engrossed in their plans of future happiness and do not notice the approach of old Harvey and his two sons who ride into view around a bend in the road.

The sight of his daughter "in the arms of the enemy" rouses the old man's ire to white heat. Springing from his horse he drags the happy girl from her sweetheart's embrace and is about to empty the contents of his rifle into the body of the surprised boy, but Jennie is too quick for him and throws herself in front of Seth as a shield; recovering from this sudden turn of affairs the youth becomes enraged at the treatment accorded the girl and offers to fight all three of the men if they will but lend him a weapon.

Eager to revenge his fancied wrongs old Harvey takes him at his word and they all retire to a level spot near the road and prepare for a mountain duel, but Seth repents him of his rash offer before they get down to business (not from a sense of fear, but because he is loath to take the life of his sweetheart's father), therefore, he determines to only wound the old man and thus disable him from the fight.

The paces are counted off and word given to fire. True to his aim Seth sends a bullet through old Harvey's wrist, injuring his arm and thus ending the duel, vowing vengeance on the young mountaineer who generously spared his life. He and his two sons drag the girl home, where under the threats of severe punishment she is compelled to write a letter to Seth's father warning him to keep his son out of sight on pain of instant death.

The letter is delivered to old Joe Brown and the threat so enrages him that he gives up in his opposition to his son's choice and to spite old Harvey tells him to win the girl and he will stick by him.

Waiting till nightfall, Seth sets out for the Harvey's home. Leaving his horse tied near the old barn, he stealthily makes his way to the house and by a prearranged signal calls Jennie to the door, telling her his errand. The two lovers hasten to the barn, where the girl's horse is secured and together they dash away over the mountain road to Seth's home.

The next morning the two young people accompanied by Seth's father and mother ride away from the ranch bent on reaching the little mountain town, some twenty miles off, where a marriage license may be obtained and the ceremony performed.

When the girl's absence is discovered, old Harvey grows suspicious and running to the barn, finds Jennie's horse gone. Guessing the truth he summons his boys and hastily mounting their horses they ride away hoping to overtake the fleeing couple.

Near a wide mountain river that rushes down a great canyon, old Harvey and his sons overtake old Brown and his wife as they are driving along towards the ferry that is to carry them to the other side. Seth and Jennie are far in advance and not seen by the pursuing party.

The two old men are at last face to face but so intent is Harvey on overtaking his daughter that he forgets his lifelong enemy for the time being, and loudly demands to know where his runaway girl is. Old Joe Brown with a merry twinkle in his eye sends the old codger and his stupid sons on a wrong scent and then drives on.

Reaching the ferry the fleeing party board it and are carried toward the other bank just as old Harvey and the boys, having discovered the trick, ride up. Nothing can be done till the ferry returns. The runaways

reach the town and are married by a Justice of the Peace, just as the baffled pursuers come thundering up the street. Seeing his defeat and urged by the happy couple to bury the hatchet old Peter Harvey and old Joe Brown shake hands and agree to forget the past. Thus ending forever the mountain feud, which had lasted for over 20 years.

For magnificent, rugged background and wild mountain scenery this picture is unsurpassed; the story is thrilling, full of heart interest and plainly told.

Why Selig Films Leads Them All

It is Selig's Record Always to Show a Winner

The Selig Polyscope company, is the largest in the world, covers a full city block in Ravenswood, Ill., just outside of Chicago. On the south end it has an immense studio constructed entirely of glass retained in position by strips of steel. Back of this are the producers' office, the developing and drying rooms, and also the dressing rooms of the actors, who participate in the dramas. The north end of the lot has a building showing one of the greatest machine shops in the country; where the Selig Polyscope, projecting machines are made. The rest of the lot is open, and in the center is an artificial lake deep enough to permit a horse to dive with safety. At the extreme north end is a 25-ft. stone wall where the scening of outside productions are placed.

In the Selig studio there could be found sufficient properties to stage a dozen or more up-to-date dramas, no matter what the scenery may be. No effect is too difficult for reproductions on these films. Blizzards, snow storms, winds, rain, night or day, anything that nature can produce, the Selig Polyscope company will reproduce with a faithfulness that will defy detection.

There is perhaps no modern industry that is as little understood as that of making a moving picture. All the tricks that the camera can play, all the wiles of the successful stage manager, all the consummate art of the actors, that take part in the condensed dramas, is brought into play to prepare for the canvas screens of the 5c theatre, that is reeled off by the operator in ten minutes.

If you don't use a Selig Film try us once, and you'll never leave us

Show us a Selig Film and we will show you a Packed House

Released November 12, 1908

BETTER THAN EVER

Our Next Picture

A Mountain Feud

A Western Drama, taken from Life in COLORADO

Will be Out November 12, 1908

Code Word: FEUD—Length, 990 Feet

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Selig's Next will be out November 19, 1908

A HIDDEN TREASURE

The Best Motion Drama Ever Staged

Code Word: Coin **Length, 950 Feet**

Selig's Service will Make You Business

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CHICAGO U. S. A.

THE HIDDEN TREASURE

The Best Motion Drama Ever Staged.

A glimpse of old Spain—when "might was right" and the chivalric swords of the knights of old were ever wont to leap from their scabbards in defense of beauty and defiance of oppression—forms the basis of this the latest offering of The Selig Polyscope Company.

The opening scene of the picture shows the interior of a wayside inn where are gathered some brigands (hardy knights of the road), who are discussing the incidents of their last camp upon the King's highway.

Don Jose de Sanchez, a poor but brave young nobleman, alights from his steed to refresh himself and partake of the hospitality of the innkeeper's cheer. The leader of the brigands, who is inclined to be quarrelsome, resents the presence of Don Jose and a fight is nearly precipitated, the trouble being averted, however, by the entrance of a servant bearing a message from Maratana, the lady love of our handsome hero, asking him to accompany her on the following day to her father's castle, where the consent of her proud and haughty parents to their marriage must be obtained. Delighted at the prospect of a happy consummation of his suit, Don Jose hastily departs from the inn and rides away intent upon his most agreeable errand.

Near this wayside inn resides an old miser, whose hoard of gold was thought to be of fabulous proportions, and many times had the brigands who were carousing at the inn discussed the feasibility of following the old miser to his haunt and locating the piles of gold that were said to be concealed in a most mysterious manner. Fearful of the ultimate success of the robbers in their undertaking to

part him from his beloved gold, the old miser resolves to move the treasure to a remote and secluded spot, known only to himself. Not far distant from his house is a mammoth cave, through which flows an underground river, and in its black depths the miser conceals his wealth.

Happy in the thought of its security, he enters his boat and rows up the dark stream to the entrance to the cave, and securing his pack mule he sets out upon his return to his wretched home. His path lies through the lonely woods, and unconscious of danger lurking near, he proceeds cheerfully on his way. Suddenly from out a clump of trees a dozen horsemen dash into view, and quickly surrounding him the brigands pounce upon him and demand to know where he has hidden his gold. In desperation the poor wretch breaks from their midst and runs screaming towards the highway.

Now it happens that Don Jose and his lady love, together with two servants, are passing nearby on their journey, and seeing the fleeing miser Don Jose dismounts from his horse and stands ready to defend him. Throwing himhelf at our hero's feet, the frightened old man begs for protection. On come the pursuing brigands, but by this time Don Jose's servants have their swords drawn and are prepared to back up their master.

In an instant Don Jose's dreaded sword is playing like lightning around the breast of the surprised brigand chief, and in less time than it takes to tell it, the robbers are dispersed and the miser looked to. But the old man is almost dead from fright and a wound inflicted by his enemies. Supporting him to his feet, he is carefully lifted upon the back of one of the horses and conveyed to the nearest inn. Here realizing that he is dying and grateful to his defenders the miser dictates his will, leaving the hidden treasure to Don Jose and

describing the place where it is located. Then sinking into unconsciousness he is carried to a bedchamber in the hostelry, where he soon passes away.

Proceeding to the castle Don Jose delivers his fair charge, the lovely Maratana into her father's arms. He then asks her parents consent to their marriage which is refused: "You are too poor, sir, my daughter was reared in luxury and she must wed a nobleman of wealth and power." "Agreed," cried the undaunted Jose, "I shall bring her wealth as well as a noble name." Then producing the miser's will he tells the father of the great treasure that is now his. The incredulous old nobleman laughs at the young lover's claim, but finally gives his consent to his daughter's marriage if Don Jose can prove his right to aspire so high. "Then your lovely daughter is mine," cries the delighted young man as he dashes away to find the hidden treasure.

How he secured the miser's boat and entered the dark and mysterious cave of the underground river; how the robbers followed and attacked him in the depths of the cavern; how in a brilliant sword fight he overcomes his foes and succeeds in unearthing, single-handed, the great treasure; how he conveyed it to the castle of his prospective father-in-law and received as his reward the hand of the beautiful Maratana are all vividly shown in scenes of rare beauty and thrilling situations.

The scenes of the great cave and the underground river are triumphs of the moving picture art. A film of originality and intense interest, lavishly staged and beautifully costumed.

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Remember that the Selig Service Makes You Business

WATCH FOR OUR THANKSGIVING PICTURE

The Talk of the World are Selig Films
and

Selig Thanks All

for His Wonderful Success in the Film Business

Don't Miss Seeing His Next

Released Thursday, Nov. 26, 1908

Code Word:
Thanks

Length
1000 Feet

TITLE

On Thanksgiving Day

Don't Overlook This Bet

ORDER FROM YOUR FILM EXCHANGE

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THE SELIG POLYSCOPE CO., Inc.

45-47-49
Randolph St.

S

CHICAGO
U. S. A.

On Thanksgiving Day

OUR NEW PICTURE

NEWTOWN, Connecticut, is a typical New England village—one short block of business buildings constitutes its commercial activity. In the center of the block stands the Newtown Bank, and our story deals with two bank clerks, Roy Edmond and Jack Thornton, the sons of neighboring farmers. Roy is honest, upright and God-fearing, but Jack while away at college has forgotten his Puritan training and acquired dissolute habits and expensive tastes. His meagre salary no longer suffices, and he awaits the opportunity to despoil the bank of which he is a trusted employe.

Roy and Jack are both in love with pretty Mary, the village belle, but Roy is the favored one. It is the night before Thanksgiving and the annual ball, the local social event of the year, is advertised.

We see the rivals meet pretty Mary in front of the billboard, and they both ask her for the pleasure of her company to the ball. She grants the favor to Roy, who is elated, while Jack shows his chagrin. The rivals enter the bank to begin their day's work.

A busy bank scene is next shown. Roy is called to the president's desk to receive instructions for the day. Jack, on the alert, sees that Roy has left the door to his wired-in desk open, and screened, as he thinks, from all eyes, he sneaks in through the open door and extracts a bundle of currency and a package of bonds from Roy's counter. The janitor is sweeping in front of the cash window and sees the theft. He is a drunkard and utterly unscrupu-

lous, so instead of reporting the incident, he determines to keep the affair a secret, and to turn the knowledge thus gained to his own account. Roy returns to his work. The money and bonds taken had been set aside and arranged preparatory to the closing of the day's business, when they were to be locked in the safe. Roy does not notice the loss, and Jack, who is furtively watching him, breathes a sigh of relief.

Our next scene occurs on the evening of the ball, showing the boys and girls of Newtown gathering for the hop. As they enter they remove their wraps and hang them on the nails to the right and left of the hall door. As the last couple enter, Jack sneaks back and places the stolen bonds in Roy's overcoat pocket, and is again seen by the worthless janitor.

The shortage has been discovered at the bank, and while the ball is at its height the bank president enters with the sheriff. They decide to take no chances and search both employes at once. They arrest both Roy and Jack, although the search reveals nothing. Their overcoats are in the hall, suggests the wily janitor. The overcoats are then examined and the missing bonds found in Roy's pocket. Bewildered, Roy is rendered desperate by the horror of his position and makes a sudden dash for liberty and home, saying, "My father will believe me."

Roy's father is spending the evening quietly at his fireside with a favorite book. The hunted boy arrives and knocks timidly at the door; the father opens it and Roy enters, telling him quickly of what has occurred. "As God hears me, father, I am innocent." "I believe you, my boy. Listen, they are coming—I'll save you." The boy is concealed behind a pair of curtains as the bank president and the sheriff enter. The father draws their attention from his boy's hiding place by throwing himself with arms outstretched across a side door. Deceived by this ruse, they push the old man away, while Roy dashes out of the front door, into the sheriff's buggy, and escapes.

Eight months pass and we find the boy an outcast, discouraged and disheartened, living in poverty in New York. Constantly in dread of detection, and ashamed of his condition, he has never written a word to the old folks.

It is supper time in Newtown, and at Roy's home the day's work is over, the men have returned from the fields and the load of hay is left near the barn door. As the old farmer draws a bucket of water from the well, he is startled to see a human being emerge from the hay. "A tramp, eh! Well, what do you want?"

"Well, governor, if you can tell me of anything I don't want, I'll be obliged to you." The humor under such difficulties appeals to the farmer and he advances the hobo a loan, little thinking he will ever see it again. The thought that his own boy might be in want makes the father charitable towards those in need. Returning to the house, the old man sinks into his arm chair, and, weary from toil and worn out with anxiety, he falls asleep. A vision appears to him of his own boy dressed like the wreck he has just befriended, and horrified, he sees a brutal bartender assault him in a low grog shop. With a cry he awakens, determined to go to the city and search for his son.

Four months have passed and we find the father in New York. A characteristic street scene follows, in which "Uncle Reuben" gets several surprises, and to his utter amazement, he recognizes in a well-dressed gentleman the tramp he had befriended a few months before. While they stand talking, a man considerably the worse for liquor staggers against him and, turning, he recognizes under the glare of a street lamp his son. At sight of his father, the boy weakened by hunger and dissipation, falls in a dead faint at his father's feet. A carriage is called, and under his father's careful nursing the boy is soon able to accompany him home.

A telegram from Montana has established Roy's innocence. The old gentleman has wired his housekeeper to invite the neighbors to a Thanksgiving dinner, and just one year from the day the boy leaves his home in disgrace he returns to face his comrades with the proof of his innocence. Jack Thornton has been invited, and when all are assembled the bank president and sheriff enter, and the sheriff reads the following telegram:

"President of the Newtown Bank:

"Your former janitor, crushed in mine accident, makes dying statement. Roy Edmond innocent. Jack Thornton stole the money and placed the bonds in Edmond's overcoat."

SHERIFF DENTON, Butte, Montana.

The cowardly Thornton sneaks for the door, to be confronted by the boy whose life he has almost ruined. The sheriff separates them, saying, "I'll take care of him, Roy." And as the wretch is led away in irons the neighbors crowd around the wanderer to shake his hand. Pretty Mary is the first to greet him. One look into her eyes and the past is all forgotten, as he takes his sweetheart in his arms.

The scene closes on a happy, thankful group. A timely picture story, interestingly told and cleverly acted by capable players.

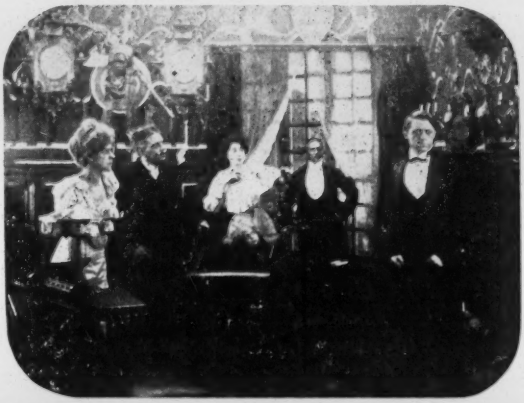
"A Lucky Day it will be for You,
If Selig's Films you have on view."

COMING, Our Next Picture

A DUAL LIFE

A MELODRAMA TAKEN FROM LIFE

Released December 3, 1008
Code Word: DUEL—Length, 500 Feet



THE FOOTBALL FIEND

BEST COMEDY EVER STAGED, BAR NONE

Code Word: BALL—Length 485 Feet
Released December 3, 1908

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SELIG POLYSCOPE CO., Inc.

45-47-49 Randolph St.

CHICAGO U. S. A.

A DUAL LIFE

Gordon Blake, a young man with social aspirations, but without the means to gratify his ambitions, is married to a poor but faithful girl. Two children are a result of their union, one now a handsome boy of five and the other an infant.

Inattention to business soon robs Gordon of his position, and for many months life assumes a most serious aspect for the gay young gentleman. From a home of comparative luxury the Blakes are soon reduced to the direst poverty, yet the husband cannot bring himself to give up all his social pleasures. He borrows from friends and relatives until his credit is entirely gone; then resorts to deception. Finding his wife and family a burden, he plans to rid himself of that responsibility, but lacking the moral courage to confess his intentions he resorts to cruelty and neglect in the hope of driving his faithful wife from him.

But his degradation does not stop at that. He has deceived the daughter of Cyrus Warden, a millionaire, into the belief that he is a single man. Paying her the attentions of a suitor, he robs his own little family of the few dollars he is able to scrape together to spend them in gifts and theater tickets for his inamorata.

The opening scene of the picture shows the poverty stricken family and the old father of the unfortunate wife preparing the evening meal. Clarence, their brave little boy, his mother's pride comes in for his supper,

discouraged over his inability to sell all his newspapers. Gordon soon follows him, and when asked if he has any money flies into a rage, and hastily donning his dress suit leaves his poverty stricken home and repairs to the Warden's house, there to bask in the smiles of his fair charmer.

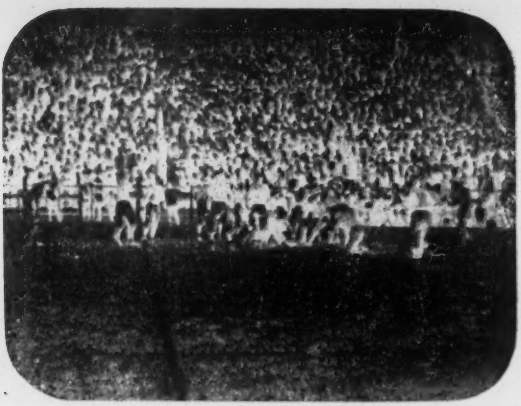
Utterly at a loss to understand the reason of her husband's cruelty, the poor little wife gives up in despair, and sinks sobbing into her father's arms. It is then that little Clarence shows his metal. Putting on his overcoat and cap, he ventures out into the cold night to again try to sell his papers. He wanders on through the cold, until worn and almost frozen he sinks unconscious in the snow in front of a palatial mansion, the very place where his unworthy father is spending the evening enjoying the warmth and comfort of the millionaire's home.

Pedestrians discover the plight of the unfortunate child and he is carried into the house. There upon his arrival he recognizes his father, and the dumbfounded man breaks down under the unmasking of his perfidy and confesses all. In a daze he is led home by his little boy, who is blissfully unconscious of his father's guilt, and there makes another confession to his heartbroken wife. Unable to stand this additional shock, the poor woman sinks fainting to the floor.

Realizing his baseness and heartlessness, the now repentant husband picks her up tenderly in his arms and carries her to the bedroom. A doctor is sent for and the wife restored to consciousness, after which she forgives her erring husband and the little family is once more reunited.

This subject was taken from life, and is one that points a strong moral and cannot fail to appeal to every honest man and woman.

THE FOOTBALL FIEND.



The title of this comedy suggests the theme, and the adventures of an enthusiastic football rooter in his efforts to see a big game of football are vividly shown in a whirlwind of comic situations.

Especially fine are the scenes on the gridiron where two teams of national fame are battling for supremacy. The predicaments the fiend finds himself in at various stages of the game are side-splitting.

This comedy was built for laughter and cannot fail to convulse any audience.

This picture will be one of the best comedies ever staged for a motion picture. It is one of those rapid-fire comedies built solely for laughter. Don't miss this picture as it shows a great scene, a background of 25,000 people, watching one of the greatest football games that ever was played.

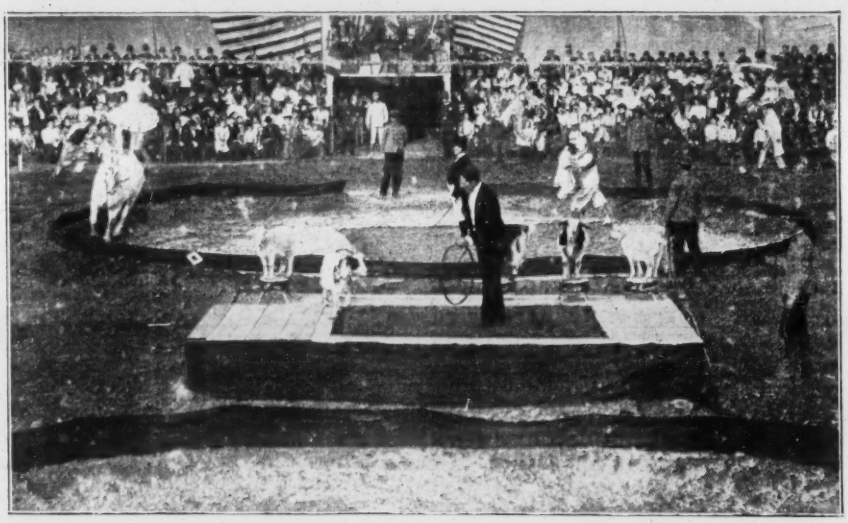
Notice to the Moving Picture Men: Don't miss this chance, and order from your film exchange. Selig's new pictures coming, a drama and comedy released on same date, December 3rd, 1908. These two pictures should make the greatest hit of the year. Order now. All the Exchanges keep Selig's films.

Nothing like it was ever attempted in motion pictures

The greatest circus picture ever staged

Produced on Selig's own ground.
A Free Show to 20,000 people.
A chance of a lifetime to get a film of this nature.

Selig's Circus Coming:---The Queen of the Arena



Code Word, CIRCUS -- Length 980 Feet

The Queen of the Arena

The World's Greatest Equestrienne

Released December 10, 1900

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THE SELIG POLYSCOPE CO., Inc.

45-47-49 E. Randolph St. CHICAGO, U. S. A.

THE QUEEN OF THE ARENA

What American boy or girl has not at some time in their lives been thrilled to an ecstasy of delightful anticipation, when the flaming posters announcing the coming of some big circus were being plastered on the fences, barns and billboards of their town? The wonderful sights hidden beneath the thousands of yards of waving canvas; the almost unknown and mysterious lives of the circus folk; the glitter, the music, the big, joyous, eventful day of all days long remains as a delightful memory, as an oasis in the desert of our lives.

The locale of our story is laid in a small, but thriving village of New England. It is circus day and happy throngs of town and country people are swarming into the main entrance of the "Big Top." They are gathered by hundreds around the gaudy ticket wagon, impatiently, yet good naturedly, jostling each other in their haste to reach the window where the coveted pasteboard may be obtained which will admit them to the enchanted canvas palace. They little dream that far back in the dressing tent an anxious wife, the star rider of the big show, is watching over and praying with all the fervor of a mother's love that God will spare her infant child, who is even then gasping for breath in its struggle for life.

Bessie Drew, advertised on the circus bills as "Mlle. Olympe, the World's Greatest Equestrienne," is the wife of Richard Drew, one of the ringmasters of "The Combined Mammoth Shows." Many years her senior, Drew soon became jealous of his beautiful young wife, for she was beloved by all her hard-working comrades of the show for her sunny nature and tender devotion to her only child. On the other hand, Richard Drew was detested for the opposite qualities which had endeared his wife to all who knew her.

Having contracted a heavy cold upon her lungs, little Mildred was fast losing in her desperate fight for life. Frightened at the child's condition and almost beside herself with worry and care, the little mother calls her faithful old godfather, "Uncle Billy," the oldest clown of the circus, and asks him to run for a doctor. Without waiting to remove his make-up, the old fellow hastens to the residence of the nearest physician and implores him to come at once and save the child's life, if possible. Doctor Brown, a kind-hearted man, without waiting for further information, springs into his automobile, and he and Uncle Billy are soon on the circus grounds. Leading the way, Uncle Billy hastens to the dressing tent. With one glance at the child the doctor is convinced that there is little hope of its life unless it can be removed at once from the draughts and cheerless atmosphere of the tent. A quick decision is necessary, and although it tears the mother's heart to be parted from her little one, she consents to the doctor taking it to his own home, wherein the goodness of his heart he has offered to shelter it.

Bessie gave her baby into the doctor's care and, throwing a coat over her riding costume, she declares her intention of accompanying her baby to the physician's home. "Tell my husband I cannot ride this afternoon —baby is too ill," is the message she gives to one of the ring men who comes to tell her that her act is called. Furious at her refusal to ride, her cruel husband soon appears upon the scene and demands her immediate presence in the ring. The kind-hearted doctor resents the ringmaster's brutal manner and tries to explain the seriousness of the situation. Telling the doctor to mind his own business, he seizes his trembling wife roughly by the arm and is about to drag her to the arena, "You dog!" shouts the now thoroughly aroused doctor, as with a well-directed blow from his fist he sends the ringmaster crashing to the ground.

Seeing the serious results of her refusal to ride, Bessie throws off her coat and, although half crazed from grief and anxiety, despite the well-deserved blow he received, Drew, with a smothered oath on his lips,

stalks back to the ring, where he announces the feature act of the performance: **"Mlle. Olympe in Her World-Renowned Act of Daring Equestrienne Feats."**

THE BIGGEST REPRODUCTION OF A CIRCUS PERFORMANCE EVER STAGED.

Little did the vast audience of pleased spectators dream that a heart was almost breaking in the breast of the petite little circus rider who came bounding into the ring, to be lightly lifted to the back of "Old Caesar," her beautiful horse. No one outside of the circus folk knew of the tragedy that was hovering over the head of the daring little rider, who like a fairy skimming through the air, was holding the audience spellbound. No one knew but the generous-hearted doctor, who stood watching her from the entrance to the dressing tent.

A low moan, a cry of sympathy from the ring side, and little Bessie lay unconscious in the sawdust of the ring. The band stopped playing and the other performers paused in their acts. An accident had happened. Rushing to the prostrate form of the little woman, Doctor Brown gathered her up in his arms despite the threats of the ringmaster, her husband, and carried her almost lifeless form back into the dressing tent.

But the show must go on. Another rider is instantly substituted and the performance is resumed. While the chariots are forming in line for the races and the end of the big show is rapidly approaching for the afternoon, Doctor Brown and old Uncle Billy, supporting the unconscious form of the little rider and her baby, are speeding towards the physician's home. Arriving there, the doctor's father and sister meet them at the door and at once prepare to receive the patients. Carrying them to the spare bedroom, the entire household begin work to restore the mother to consciousness and if possible to save her baby's life. They soon succeed in getting Bessie out of danger, but the child does not respond very readily to treatment. A consultation is held in the library and Uncle Billy is giving directions about his beloved daughter's care, when the ringmaster enters and demands to see his wife. His request is refused and he is ordered out of the house. Determined not to be thwarted, he returns again in the evening, this time accompanied by an officer. He arrives in time to learn that the baby has just died. Realizing the impossibility of his wife being able to resume her place with the show, he leaves the house and a few hours later the town.

For many weeks Bessie lies ill and heart-broken, but the loving care of the doctor's sister and the skillful treatment of the doctor and his father bring the desired results, and slowly the little rider regains her health and strength. The peaceful home with her new friends and the little grave in the churchyard are ties which serve to hold the ringmaster's wife and cause her to feel a dread of ever again returning to the old life.

THE RINGMASTER'S RETURN.

But another cloud must arise to darken the life of the little rider. The fall days are at hand, and the ringmaster, loath to lose the services of so famous a star, returns with the intention of compelling his wife to return to him. Fearing to present himself to the doctor, Drew watches the house until the wife comes out. She is on her way to visit the churchyard to place some flowers on the grave of her dead baby. Following stealthily behind her, Bessie was unaware of the presence of her husband until the sound of his voice caused her to start in terror to her feet, as she was bending over the little mound in the cemetery. "I have come to take you back," were the dread words that greeted her ear. Seeing the look of terror in his wife's eyes, Drew flies into a rage and seizes her roughly in his arms to drag her away. Hearing her cries, an old sexton rushes to her aid and succeeds in rescuing her from her infuriated husband.

Bessie hastens home to her friends and acquaints them with the

details of her encounter with Drew. Quieting her fears, the little woman retires to her room, and after offering up a prayer, closes her eyes, hoping to obtain forgetfulness of the past in blessed sleep.

Drew, however, was not to be so easily thwarted in his purpose, and knowing the utter uselessness of trying to recover his wife by fair means he resorts to foul. Waiting until late at night, he secures a ladder and ascends to the balcony of the house, from where he forces an entrance to the room of his sleeping wife. Before she is able to utter a sound the brutal ringmaster drags her from her bed, under threat of taking her life should she resist, compels her to don her cloak and come with him. Dragging her out upon the balcony, he commands her to descend the ladder. With a scream that arouses the doctor's family, she breaks from her husband's grasp and attempts to return to her room. A desperate struggle ensues. Back and forth from one end of the balcony to the other the maddened wife with her fast waning strength is fighting for her life. Only a miracle can save her now. The unexpected happens. In his eagerness to get her to the ladder, Drew stumbles and falls heavily against the old railing of the balcony. A sudden crash and it gives away. With a cry of horror the brave little rider sees her husband plunge headlong to the ground below.

Now the occupants of the house are aroused and, rushing to the scene of the tragedy, are soon made aware of the cause of Bessie's cries. No time is lost in reaching the prostrate form of the ringmaster, who by a supreme effort summons sufficient strength to beg forgiveness of his wife and then falls back dead in the doctor's arms.

ONE YEAR LATER—THE DOCTOR'S REWARD.

A year has elapsed since the night of the tragedy, and Bessie, who is looked upon and beloved by her benefactors as though she were one of their own family, is restored to perfect health and happiness. No longer able to withstand the doctor's pleadings to become his wife, she gives in and rewards her champion by placing her hand in his for better or for worse.

A visit from "Uncle Billy," who returns to shower his blessings upon his beloved godchild, completes the happiness of our "Little Queen of the Arena," who, surrounded by loving friends and well-wishers, gives up her precarious calling and devotes herself to a life of domestic felicity.

When you see this picture you will be able to realize the enormous expense and undertaking necessary to produce a film of such magnitude.

Follow the crowd to see The Queen of the Arena

Scene One Entrance to the Circus

Produced by The Selig Polyscope Co. on Their Own Grounds

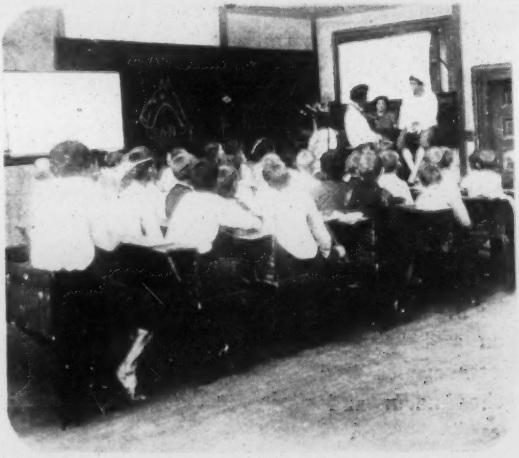
GREATEST SELECTION IN THE WORLD
SELIG'S FILMS

Selecting the Best Film Subjects is the First Step in Successful Exhibiting

Selig's Next Western Picture

A Montana Schoolmarm

A Thrilling Western Drama



Code Word: MARM **Length, 950 Feet**

Released December 17, 1908

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SELIG POLYSCOPE CO., Inc.

45-47-49 Randolph St.

S

CHICAGO U. S. A.

THE MONTANA SCHOOLMARM

Hurrah, another one of those Western pictures that everybody is clamoring for is to be released! "The Montana Schoolmarm" is a cracking good story well told.

Edith Warren, a young school teacher from the East, takes upon herself the task of beginning the education of about sixty young and lusty inhabitants that form the juvenile population of a thinly-settled district of Montana. Being an accomplished horsewoman and readily acquiring the knowledge of handling a "Colts 44," she soon becomes the center of attraction for many of the cowboys on the big range. Two in particular, Jack Carlton and "Fresno" Dolan, are determined, if perseverance can win, to "rope" the little schoolmarm and "break her to double harness."

The opening scene of the story depicts the interior of the little roadside schoolhouse where Miss Warren is just opening the morning exercise by singing the National anthem. Sixty rosy-cheeked, bare-footed children are entering into the spirit of the song with all the vigor of their youth, and make up in noise what they lack in music. During the singing Jack rides up, and dismounting from his horse he enters the schoolroom and awkwardly shambling up the aisle to the teacher's desk convulses the entire school by declaring that he has come to acquire a "little book larnin." He is no sooner given a seat with the other pupils than "Fresno" enters on the same mission. The two cowboys glare at each other, much to the amusement of the other pupils who are all aware of the rivalry between the two zealous suitors for their teacher's hand.

When school is dismissed and Jack and "Fresno" both insist on seeing the school marm home, that clever young lady settles the dispute by declaring that she would honor both by an equal share of her company back to the ranch.

BITTER RIVALS.

Jack accepts the small favors shown him by his charmer, but not so the surly and quarrelsome "Fresno." Fearing that his more attractive rival will beat him to the goal, he falls back upon the old axiom that "all's fair in love and war," and allows no opportunity to escape him whereby he could disparage his hated enemy. But in spite of all that "Fresno" could do or say Jack seemed to be making great headway. At last a climax between the two men is reached when "Fresno" makes an insulting reference to Miss Warren in his rival's presence and is soundly thrashed by that indignant young suitor. Realizing that his fondest hopes can never be gratified, "Fresno" seeks to drown his disappointment in drink and carousing.

A COWARD'S DEED.

One day while Edith and Jack were galloping towards the school on their wiry little bronchos, "Fresno" riding by sees them and is maddened by the sight of their apparent happiness. But one thought is uppermost in his burning brain—why not waylay the couple and by a well-directed shot remove the hated rival forever from his path. Now is the time to carry out his deadly mission. Spurring his horse through the underbrush, he soon succeeds in passing the unsuspecting riders, and at a bend in the road crouches down behind a thick bush to await his opportunity for vengeance. It is not long in coming. Around the bend sweep the two lovers, their horses racing neck and neck. A shot rings out, and Jack's horse crashes to the ground with a broken leg. "Fresno's" aim was uncertain and his bullet missed the mark. Not waiting to see the result of the shot the coward takes to his heels, now thoroughly frightened at his own deed. But the agile Jack does not intend to let the assassin escape. Disentangling himself from his fallen horse he quickly starts in pursuit of his fleeing enemy. Through the creek bottom they race, when "Fresno" suddenly darts behind a tree and before his pursuer has had time to overtake him he sends another shot at his enemy, this time reaching the mark. Jack falls, badly wounded, and for a time is unable to move. "Fresno" soon recovers his horse and we next see him in the nearest saloon trying to steady his nerves by imbibing glass after glass of bad whiskey.

THE WOUNDED HORSE.

We now return to the school teacher, who stands beside the wounded horse in the road awaiting Jack's return. An hour passes and yet no sign of her lover. At length, becoming alarmed at his long absence, she mounts her horse and leading the limping mare she starts off to try and find Jack. A long search is at last rewarded by finding him near the bank of the river, where he had dragged himself in the hope of attracting some one's attention. Summoning all her strength, the brave little teacher assists the wounded man to her horse, and climbing up behind him succeeds in getting him back to the ranch.

The news of "Fresno's" cowardly act quickly spreads and a band of cowboys is soon mounted and off in pursuit of the assassin. They surprise him at the saloon, and after a lively scrimmage capture him. Justice works swift in that part of the country and "Fresno" soon pays the penalty of his cowardly act.

Jack's recovery, though slow at first—thanks to his magnificent constitution—is at last an assured fact. Cheered by his loyal comrades and tenderly nursed by the girl of his heart, we leave our cowboy hero supremely happy in the blissful consciousness of having fairly won for his life partner "The Montana Schoolmarm."

If you want a picture of thrilling interest and rapid action, one that will fire the blood and quicken the pulse of the most phlegmatic auditor, order this.

An Insult

which resulted in a fight to a finish

This scene shows one of the greatest boxing matches that was ever pulled off by the Montana Cowboys. Don't miss it, as this is one of Selig's best Western Pictures. Order now from your Film Exchange.

Released Dec. 17, 1908

SELIG'S SYNOPSIS IS A BID FOR BUSINESS, WITH A BIG

"B"

Read Them

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Selig's Next Western Picture

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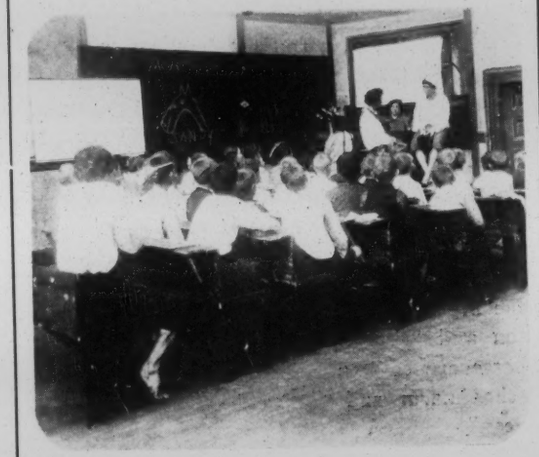
A Thrilling Western Drama



Code Word: MARM Length, 950 Feet

Released December 17, 1908

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wishes

ALL CUSTOMERS AND FRIENDS

A Merry Christmas and Happy New Year

Don't Miss Seeing Selig's Next, the Feature Film of the Year

The Duke's Motto

Code Word, FRANCE - Length 1000 Feet

Released December 24, 1908

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WATCH US GROW

FROM THE COLLECTION OF
CHARLES G. CLARKE

THE DUKE'S MOTTO

"Staunch and True"

FRANCE, whose people are as changeable as the colors of the chameleon and as effervescent as the champagne the early monks first learned the art of making. Art, science, letters, romance, all have found ardent votaries here. Each in turn has held sway during different periods of her history. Our story is laid in the romantic period of the regency, while that Louis who made art his god and love a pastime was still a child.

Henri de Lagardere, the best swordsman in France, an adventurer, but according to the canons of his time a gentleman of honor, is our hero. While visiting a wine shop kept by Monsieur Peyrolles he overhears an agreement between an unscrupulous nobleman, Gonzague, and a party of hirelings to assassinate the Duke De Never and abduct his infant daughter, thus to pave the way to a dukedom for himself, he being the next in line as a relative of the Duke De Never. Lagardere, ever ready to fight on the weaker side, astonishes the plotters by spearing the incriminating document with the point of his sword and facing them all, seven against one. "You cowards! I'll just lock you in, then warn your intended victim, and when you come to do your dastardly work be well shrivens, for the sword of De Lagardere will be pitted against you." To find the Duke De Never and warn him of Gonzague's intentions is the next move of Henri. He and the duke arrive at the castle as Gonzague, appears at a tower window with the duke's infant daughter. As De Lagardere seizes the child De Never and Gonzague engage each other. De Lagardere fights his way through the hirelings and reaches the top of the stairs leading from the castle yard to the street just as the treacherous Gonzague plunges his sword into the body of the doomed De Never. The dying father with a last effort calls to Henri to save his child. "Fear not, duke, your daughter is behind the sword of De Lagardere, who will not only protect her but will live to avenge her father's assassination." "Beware, Gonzague, for after the hirelings comes the master." Realizing that Gonzague will put a price on his head he eludes his pursuers, and mounted on a swift charger he escapes from France with the duke's infant daughter.

Eighteen years have elapsed since De Lagardere was banished through false evidence given at court by Gonzague, who has succeeded his murdered cousin to the dukedom, and who to make his position doubly sure has persuaded the duchess, Blanche's mother, to become his wife. The poor mother still grieves for her lost child whom she has been led to suppose was abducted by Henri De Lagardere after he had killed her husband.

Our next scene is the fencing room in Gonzague's castle, eighteen years later, and one of his spies has returned with the news that De Lagardere, his term of banishment having expired, is to return to France that day, bringing with him the daughter of the murdered duke, now a beautiful lady and deeply in love with her guardian and protector. Gonzague acquaints Peyrolles with the facts, with instructions to prevent De Lagardere from presenting to the Regent of France the docu-

ments taken from them eighteen years before. Peyrolles acts promptly and in the courtyard of his inn engages a band of hirelings to destroy De Lagardere, who arrives at the inn just as Peyrolles receives the note from Gonzague. De Lagardere sees them with their heads together and determines to get possession of the paper Peyrolles is reading to them. This he accomplishes by a clever ruse. He decides to out-pay Monsieur Peyrolles. He calls the band together and boldly announces that he is going to outbid their master. "A bag of gold to each of you. Now I'll help you to earn the single bag he offers."

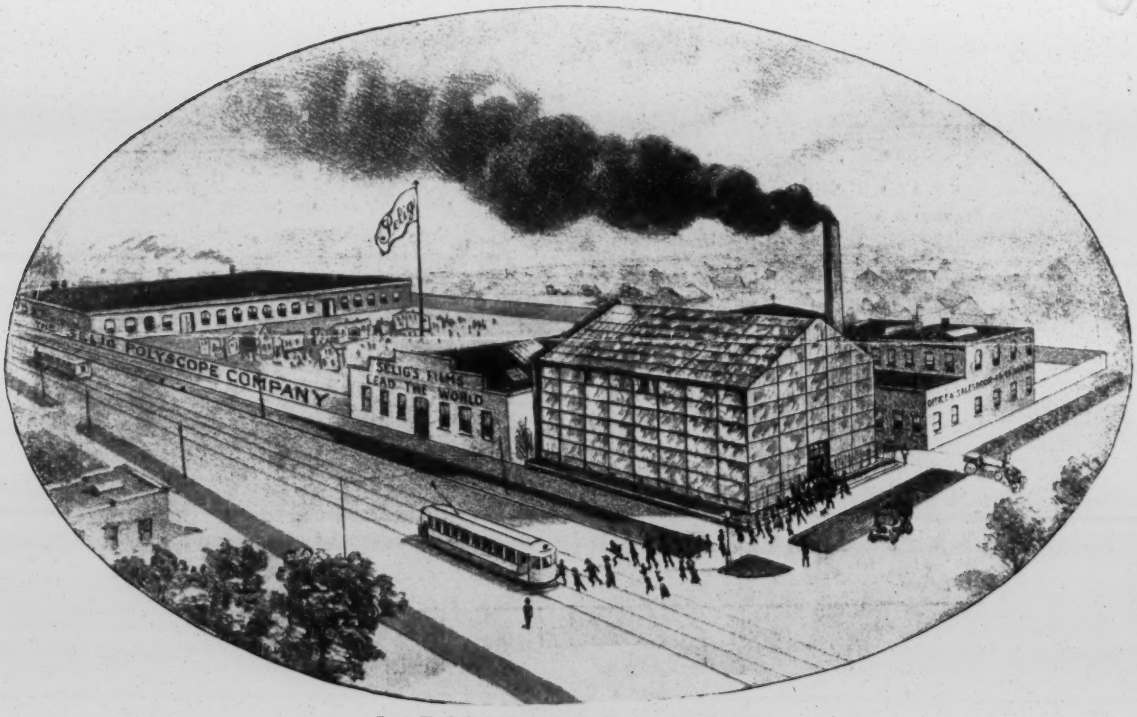
"When he returns, say I have gone to the Bridge of Sighs, in the grounds of my ancestors. He will follow in his chair, you are to meet me and apparently by the force of your numbers, overcome and slay me. He will be too cowardly to be present during the unequal struggle, and when he returns, will no doubt recommend a stone for my feet and eight feet of water for my final resting place, then we will turn the tables on Monsieur Peyrolles." We see the astounded innkeeper meet the fate he has planned for De Lagardere. Blanche grows anxious over Henri's long absence, inquires of the gateman at the inn, the direction Henri has taken, and follows him. He reassures her, places her in a sedan chair, and escorts her to his own home. He dismisses the men, "You have served me well. May we meet again! and now dear Blanche, await me here. I go to perfect arrangements, and tonight at the Regents ball, you shall meet your mother." The hunchback has been spying on De Lagardere, and no sooner is he left alone with Blanche, than Gonzague, attended by a dozen henchmen, rushes in, overpowers De Lagardere, takes the half fainting girl and quickly lodges his prisoners within the walls of his own castle. The lovers are separated, Henri is taken to the fencing room and is left with the hunchback as his jailer; Gonzague with his court of revelers vie with each other in heaping insults on the helpless girl. The duke dismisses his retinue, and the profligate, who has been drinking heavily, forces his odious attentions on the now desperate Blanche. But help is at hand. De Lagardere left alone with the hunchback, sees a way to free himself. He places his back to a stand of inverted swords, and while bandying words with his captor, saws the bonds that tie his hands. Once free, he leaps for his sword that the hunchback has carelessly left on a bench, and armed faces his tormentor. The hunchback who in earlier days had been a fencing master, eyes Henri disdainfully and says: "Fool! I gave you your first lesson." De Lagardere replies, "And Heaven willing, I will give you your last!" Their bright blades flash fire, but the combat is short, De Lagardere the victor. His quick mind perceives a way out of his present difficulties. He removes the garments from the hunchback, and quickly arrays himself in them. A casual observer would never notice the difference, so closely has this dashing cavalier assumed the form and manner of the hunchback, whose place in the castle he has determined to take. He arrives in time to put an end to Gonzague's unwelcome attentions to Blanche, and insinuatingly suggests that he be allowed to pay his court to the fair prisoner. Gonzague, his brain befogged with drink, is pleased with the suggestion. He recalls his companions and informs them of the hunchback's ambitious desire. "A joyous revenge gentlemen! We will marry the duke's daughter to the crook back master. On with thy wooing!" De Lagardere requests them to retire beyond hearing and watch. He then quickly whispers to

Blanche his plan. "Appear to be charmed by my advances." She gladly consents and the half drunk courtiers are amazed to see the hunchback by a few weird passes and the seeming exercise of supernatural power gain complete control of the maiden who now nestles fondly in his arms. "Egad! Gentlemen, the mis-shaped one has conquered!" The household priest has been summoned and quickly joins them in marriage. De Lagardere evades the proffered congratulations of the duke and his courtiers and retires from their presence.

The discovery of the lifeless body of the real hunchback sobers Gonzague and he appears at the Regents ball. But too late, De Lagardere has restored Blanche to her mother and placed the proof of the rascally duke's crime in the hands of the Regent. Confronted with the evidence of his guilt he tries to escape, but De Lagardere's oath is unfulfilled. He craves permission of the Regent the privilege of crossing swords with the assassin of Blanche's father.

Our closing scene takes place in the courtyard of the ruined castle of the murdered De Never. Face to face at last! The masterly swordsmanship of Lagardere soon proves superior to the blind rage of his adversary, and the assassin of the last of the De Never's falls before the avenging arm of Henri De Lagardere. "I have kept my oath! **After the hirelings comes the master!"**

SELIG POLYSCOPE CO.'S PLANT
CHICAGO



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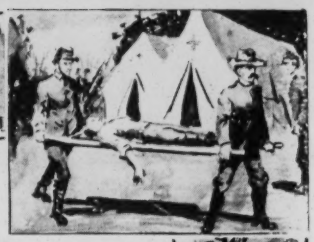

Start the New Year Right

And Order from Your Film Exchange Selig's Next

IN THE SHENANDOAH VALLEY

Released December 31, 1908

Code Word:---WAR Length, 1000 Feet

Remember Selig's Films Always Show to Packed Houses

Don't Miss This War Picture

THE SELIG POLYSCOPE CO., Inc.

45-47-49 Randolph Street
CHICAGO, ILL., U. S. A.

In the Shenandoah Valley

See SHERIDAN'S GREAT RIDE

It is the morning of April 12, 1861, a day destined to be fraught with action, the result of which would cause the greatest civil strife the world has ever known.

A ball is in progress at the winter home of the Ellinghams, a Virginia family noted for its hospitality and famed for its patriotism and wealth since early Colonial days. Robert Ellingham and Captain Kerchival West, had been classmates at West Point and are now both officers in Colonel Thoburn's regiment of the U. S. Regular Army stationed at Charleston. Beauregard had already sent his famous message to Major Anderson, "I shall open fire in one hour," and the inhabitants of Charleston had gathered in the grey twilight of the morning to witness the bombardment.

As our story opens Ellingham and West are discussing the probability of war. Ellingham, a hot, impetuous Southerner, has just remarked that if war does come he will join the Confederacy, to which West quietly answers, "I hope to God, Robert, we may never meet in battle." Their Colonel arrives with an order from Washington commanding all officers who are to prove loyal to the government to report to Colonel Lyon at St. Louis, and dismemberment of the regiment begins.

Robert's beautiful sister, Gertrude, is in love with Robert's friend, Kerchival West, but West has a rival. Edward Thornton, a dissolute resident of Charleston and a rabid Secessionist, is also in love with Gertrude, and during our opening scene he attempts to force his attentions on the distracted girl. She repulses him and he, becoming enraged, so far forgets himself as to actually take her in his arms, saying, "If it was that Northern soldier, West, who held you I suppose you would not obejct." West enters the room and overhears this remark. "Excuse me, Miss Ellingham, if you will kindly retire I think I can answer Mr. Thornton's remark to his entire satisfaction."' The girl, knowing Thornton's reputation, leaves the room in fear and trepidation, and as she disappears Thornton turns to leave. He is halted by the cool voice of West. "Mr. Thornton, you are a contemptible coward." Words such as these to a man of Thornton's nature can lead to but one result, a duel, and he turns on West and strikes him in the face with his heavy riding glove. Before the affair can go farther several of the male guests enter the room and separate the rivals. A duel is quickly arranged, and Gertrude, seeing Thornton and his friends leave the house, returns to Kerchival to express her regrets. "Miss Ellingham, I may never see you again, for, as you know, my duty will call me to the defense of the Union, while you will no doubt return to your home in the Shenandoah Valley. But before we part I must tell you that I love you and always shall. If I live, may I return to you after the war is over. Can I ever hope to win your love?" The brave girl placed between love and duty hesitates. At that moment there is the sullen boom of a distant gun, a slow, bright line of fire in the sky—Beauregard has kept his word. A shell breaks upon the fort, Major Anderson opens fire on the shore batteries, and the inevitable has happened—war with all its horrors has come to the American people. The girl decides. "No, no! I am a Southern woman. We are enemies!" She sinks sobbing to

her knees. West turns despairing from the woman he loves to go and avenge the insult Thornton has offered her.

Our next scene shows the Botanical Gardens at Charleston, where the duel takes place. Thornton is wounded, but not seriously, and West generously offers his hand in pardon. "No, damn you, we will meet again. You have marked me for life, but my turn will come."

IN THE SHENANDOAH VALLEY OCTOBER 19, 1864.

Four years later our next scene opens at the home of the Ellinghams, twelve miles from Winchester. A regiment of Union cavalry, under the command of Colonel Kerchival West, are quartered on the Ellingham plantation. A scout, disguised as an aged farmer, steals up to the gate and leaves two letters for Gertrude. One a secret dispatch addressed to Captain Edward Thornton of the Confederate Secret Service, which she is asked to deliver and which she determines to do. The other is from her friend, Miss Thoburn at Washington, telling Gertrude of West's assignment to duty in the Valley and wondering if she and West still meet. "You know, Gertrude, you told me in Charleston that you loved him."

A meeting between the lovers follows. Then we see the brave girl deliver the dispatch to Thornton, only to be arrested with him and brought back to face Colonel West as prisoners of war. The girl is paroled, but Thornton is searched and the dispatch found upon him. Realizing that his fate is sealed, he determines to revenge himself upon West. Seizing a drawn saber from one of the guards, he slashes at West, slightly wounding him, then makes a dash for freedom. He is followed by Sergeant Barket, West's favorite orderly, and shot by him just as we see a detachment of Confederate cavalry charge and capture a Union battery. This is one of the most thrilling reproductions of grim visaged war ever produced in motion pictures.

Our next six scenes reproduce in rapid succession historical incidents of one of the world's greatest battles.

General Jubal Early, in command of the Confederate forces in the Shenandoah Valley, learns through his secret service that Sheridan is away from his army, having been called to Washington. He quickly decides to surprise the Union forces on Cedar Creek. Their leader being away will render them easy prey, and so it proves. Thoburn's position on the extreme right is attacked just at daylight. The surprise is complete. His position is turned in an instant, and within two hours from the firing of the first shot Sheridan's entire magnificent army is streaming back on the pike towards Winchester. Sheridan has, however, returned, and stopped over night at Winchester Tavern. As he finishes his breakfast a scout from Custer's cavalry rides up with the intelligence that there is heavy firing in the direction of Cedar Creek, and Sheridan starts on his famous ride destined to be an epoch-making event in American history. We see Sheridan and his entire staff with foam flecked horses drawing nearer and nearer to the scene of battle. At last they reach a mass of stragglers, who, wounded and bleeding are struggling to the rear.

Pond, in his history of the Civil War, thus tersely describes the effect of Sheridan's ride:

"Far, far in the rear was heard cheer after cheer. 'Reinforcements are coming!' flies from lip to lip among the retreating soldiers. Not reinforcements but a host. General Phil Sheridan, the most beloved leader of men our great war produced."

"Turn back, boys, we'll lick 'em yet," he yelled as he dashed by, and his potent personality turned defeat to victory, for every soldier able to handle a gun followed little Phil. Quick, sharp, decisive orders. Mounted

officers flying here and there with them soon brought order out of chaos, and the Confederate forces who, two hours before, were streaming over the battlefield of Cedar Creek a conquering legion, found themselves face to face with a foe, reformed into a victorious, unconquerable army, and all this the result of man's love for leadership.

The confidence of the Army of the Potomac in Phil Sheridan amounted to an absolute belief in his infallibility. He was their hero, and with him to lead them not a man in the army believed there was such a word as fail.

AFTER THE BATTLE.

Our next scene, "After the Battle," finds a hospital corps under a white flag, sent by General Thoburn at the request of Miss Ellingham, to search for the body of Colonel Kerchival West. No words of ours will help this scene. It's action truly speaks louder than words.

We next see the wounded colonel in an old church which has been converted into a hospital, there being nursed back to health and strength by his Southern sweetheart. Love, the great conquerer, has wiped out sectional feeling, and her woman's heart belongs to her lover and not to her country.

Six months later peace has been declared and Gertrude and Kerchival are united. The war is over and they are now preparing to leave for General Thoburn's home in Washington.

LIVING THE BATTLE OVER—THE REUNION.

We are then privileged to witness a scene which, in 1865, was being enacted in almost every city in this great country—the bringing together of the living members of the disrupted families. Our old sergeant has called to pay his respects to his colonel, and is at once asked to again rehearse for them the stirring scenes of the battle of Cedar Creek, and to tell them where he last saw the missing colonel—Kerchival West. Barket sets up a battery of teacups and lays out the mimic battlefield for the guests. But in his excitement at the recollection of General Sheridan's arrival he sweeps over the teacup battery like a whirlwind, much to the disgust of old Margery, the guardian of the china. "Never mind, Barket," laughs the general. "Tell us where you last saw Colonel West." "The standard bearer of the battery fell forward pierced by a bullet, a wounded soldier without coat or hat and mounted on a swift black horse spurred by the battery. It was Colonel West, and leaning forward he swept Old Glory from her lowly position and, followed by a hail of Confederate bullets I saw him disappear behind a little school house right about there." (Pointing with his cane.) A lady reaches over his shoulder and, taking the cane from his trembling hand, corrects "No, Barket, not over there, but over here, at the little church where we were married this morning." And the happy guests turn to find Colonel West and his pretty Virginian wife standing clasped in each other's arms.

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